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Published Weekly by the WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK

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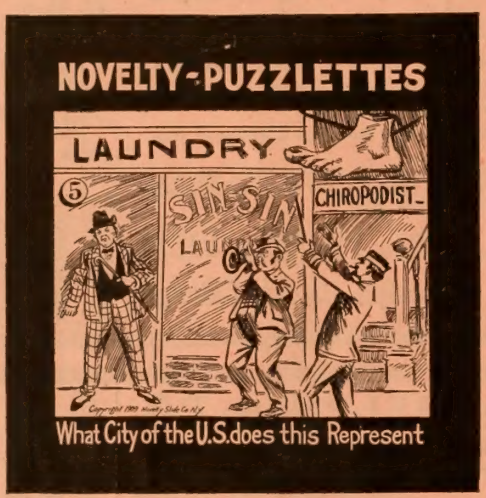

SERIES I

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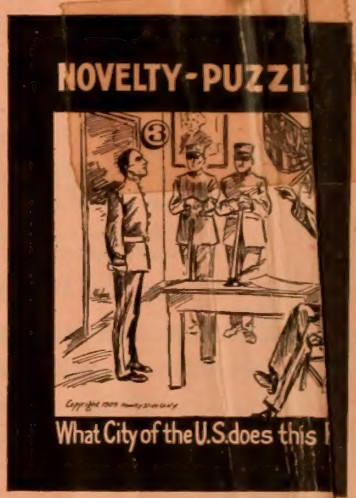

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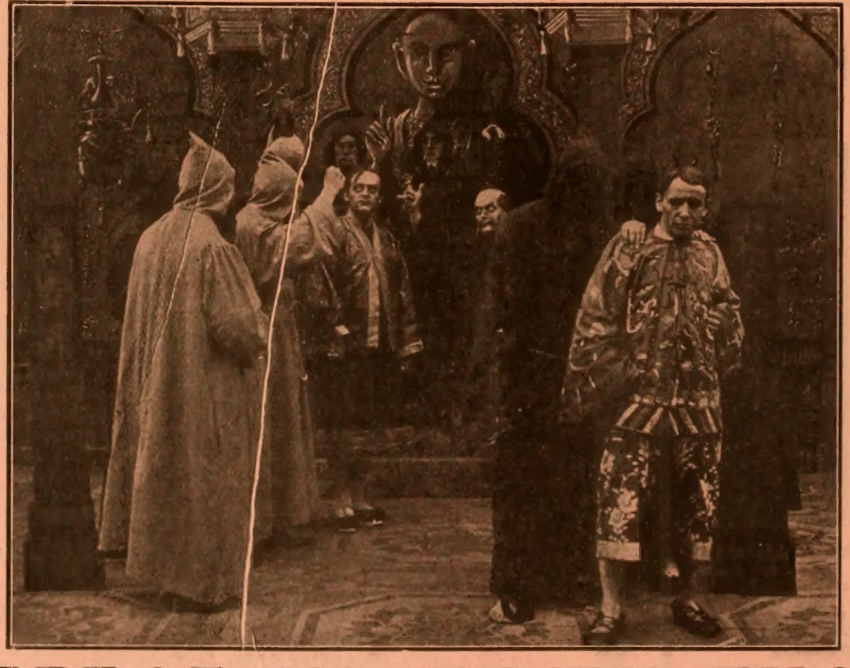

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For the description of other Pathé Releases for the week of January 10th, including "The Storm," "Beggar's Repentance," "On a Racket," "Stag Hunting in Java," "Story of a Leg," and "Mtss Moneybags Wishes to Marry." See Pathé's weekly bulletin. If you don't get it, write—it's yours for the asking.

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. 6 JANUARY 8, 1910 No. 1

oming Meeting of the Film Service Association.

ne next semi-annual meeting of the Film ce Association will be held in New York (January 29-31), instead of at Palm h, as suggested at the last meeting.

Summary of the Week.

ving picture palace wanted on upper Broadway. ll rise to the occasion? (Page 8.)

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in the right direction—moving picture roof garden ed. (Page 8.)

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fect of cheap vaudeville as a part of the program out to the exhibitor. (Page 8.)

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achine manufacturers should encourage the middle- ge 9.)

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Hubbard gives logical reasons why he patronizes picture show. (Page 10.)

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round out the year with a masterful production are's "A Midsummer Night's Dream." (Page 10.)

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ofed films, a late development of the business, the exchanges.

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discuss the need of more strict censorship and vaudeville. (Page 13.)

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hicus replies to critics. (Page 14.)

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s report of Alliance meeting. (Page 15.)

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ectures for two notable Pathe pictures: "La teche" and "The Birth of Jesus." (Page 17.)

* * *

ding film manufacturers are preparing for the New ge 18.)

It Will Go On.

It was towards the conclusion of the war between France and Germany, when a victorious German espied one of the defeated Frenchmen. "Vive la republique," said the German. "Elle vivra sans vous," was the reply: it will go on just the same; it will live without you. A close perusal of much of the recent literature devoted to the moving picture field has brought this little anecdote to our mind, and the rejoinder that we desire to make to those writings is largely that which the Frenchman of thirty-eight odd years ago made to the German, "It will live without or in spite of you." In other words, what the Frenchman meant to convey was that France was a powerful institution. What we mean to convey is that the moving picture is a permanent institution of the entertainment field.

Just at the close of the year, when many deliverances as to what has been done in the last twelve months have been printed, we are also confronted by the duty of facing the future. Some of those to whom we have spoken and many of those who have written prefer to speak of and write about the past. We have done with the past. Our gaze is all towards the future—the future of the moving picture. *Elle vivra sans vous*—the moving picture will live in spite of its detractors and in spite of those who have no confidence in its future. Mainly because they are ignorant of what it is, what it does and what it can do.

We address this article in particular first of all to the manufacturers, those whose brains, capital and lives are embarked in the commercial end of matters. The men who wonder to themselves after having got so far in this branch of industrial production, if further commercial progress lies in front of them. What we think is this, that by the end of 1910 they will be making more money than they were at the end of 1909.

Then we come to the renter who seems, frankly, rather a nervous kind of man who is undecided whether his future existence is at stake, or not. To our view the renter will be more than ever an indispensable factor in the position. So will the exhibitor. He is the man who shows the pictures to the public. Last of all the public remains, that vast, thoughtless and thinking public, thoughtless because it does not concern itself with the ways and means, thinking because it knows what it likes best of all.

The public of to-day is stronger for the moving picture than ever, and we say neither manufacturer, nor rent-

er nor exhibitor seems to understand or to realize what an enormous factor in the position the public is. Few amongst them begin to understand what the public wants. *Elle vivra sans vous,* the public remains whether the present manufacturers, the renters or even the exhibitors go out of business. The moving picture is here, will remain here, and will be here for all time. That is the point of this article. At the commencement of this year of grace, 1910, the moving picture is more established in popular esteem than ever it was before.

Rising to the Occasion.

Round about Christmas we spent several evenings and many hours studying moving picture audiences and moving picture houses in New York City. The impression that all this made upon our minds was somewhat disappointing, because wherever we go, we go in quest of the picture, we go for the picture, and we like to see and study the effect which the picture is making upon the minds of the public.

The New York moving picture public is in a parlous state. It does not know exactly where it stands. So far as we can observe it wants to see and appreciate the moving picture, but the owners or proprietors of the various theaters in New York City seem undecided in their own minds as to how to treat the public. So in their indecision they fall back upon compromise and sandwich the moving picture with vaudeville. They do not understand their public, they do not seem to have the prescience to *know* that public; they do not seem to realize that there is a great picture public *per se*—a great public for the picture by itself, for itself, and of itself. And so they are diluting the picture with vaudeville. This, if not exactly a counsel of despair, is temporizing.

The man of all others in New York City whom we think is temporizing with his opportunity is Mr. Ganes of that very charming little house on West Thirtieth street and Broadway. We looked upon Mr. Ganes as the man to seize the opportunity that lay ready for him —that opportunity being to give Broadway a picture palace, and a picture palace only. Broadway has not yet got its picture palace. It has its theaters galore, it has its vaudeville houses, but its picture palace has yet to be erected—erected on a sumptuous scale with the picture beautifully shown, with flowers, music and all the rest of the concomitants which make the sumptuary surroundings of the moving picture as luxurious and as beautiful as those which surround the opera or the high class play. In other words, what we want to see on Broadway, New York City, is the moving picture treated with the dignity which Mr. Hammerstein treats an opera or Mr. Charles Frohman treats a play.

New York, then, has not yet risen to the level of its opportunities in the way of moving picture houses. We have absolute faith in the future of the moving picture as an entertainment, perfectly comparable in essential qualities with the opera or the talking play. Fourteenth street does not seem to be able to supply the goods, nor does Twenty-third street, nor Thirty-fourth street; but it has got to be done and probably done elsewhere in the city. Where will that be and who will do it?

A Step In Advance.

For many months past we have noticed the upward progress of the moving picture in the estimation of those who make it their prime business to cater to the entertainment of the public. It seems only yesterday that the moving picture was not shown in New York City, north of Fourteenth street. Then came the Majestic Theater, the Circle Theater, finally Mr. Ganes's house on Thirti street. All these we regard as so many steps forward

We have been watching very closely for the entra of the moving picture into the center of things—the ce ter of things being Forty-second street, the very axle of the wheel of amusements in New York City. We kn that it was bound to come and it has come.

The other day small paragraphs appeared in the ne papers saying that the New York Theater Roof Gar was being adapted for the purposes of the moving p ure. The moving picture has been installed there a a week and, we believe, successfully. It is attract and it is bound to attract a very considerable pul The experiment is interesting in its way, but we reg it as a half-hearted one. This particular theater r garden is well known in the city and well known throug out the world with its own clientele—a clientele th will advance when the Winter is gone and the Sprin and Summer here. A clientele that will probably becom permanent. Sufficient to learn for the present purpos that the moving picture has "got there," that it has drive the thin end of the wedge in. Once having got to Forty-second street, it is never likely to be dislodged from it. Rather more is it likely to arrogate to itself the province of having its own special home in the center of the great amusement circle of the greatest city of the new world. which is where we expect it to be, where we want it to be, and we are sure it will be, amid surroundings which will dignify it and beautify it.

Cheap Vaudeville A Menace to the Exhibitor.

THE PASSING OF A NOTABLE SHOWHOUSE AN OBJECT LESSON THAT IT DOES NOT PAY TO TRY AND FORCE ON THE PUBLIC THAT WHICH THEY DO NOT WANT.

Changes are observed on Market street, Philadelphi which might serve the argument of the pessimist th cinematography has seen its best days. As a matter fact, the thick cloud of gloom that hangs over cert quarters point to a salutary reform and presages a vorce between cheap vaudeville and motion pictures the lasing benefit of moving picture interests and tending to the welfare of legitimate vaudeville inter Those five-cent palaces on Market street which sta out a year or more ago to give a combination pro have found that people who want vaudeville will g a regular vaudeville house, and those who want t pictures will rather patronize a house that is devot the exclusive exhibition of the best pictures. The agers of the combination houses have done every they could to stem the tide. The Palace offers el souvenirs to ladies. The Victoria decorates its en with a department store showcase in which is dis a dummy showing the petticoats to be given away as souvenirs. The Unique decided that the limit had been reached and instead of giving away souvenirs closed a place that was erected a year ago at great expense. After January first the Unique will be a thing of the past, making room for a large drug store.

Although we regret this loss to the ranks, the passing of the Unique will be a benefit if it serves to convince theater managers that the mixed program of mediocre quality is not what the public wants: that it is impossible to give good vaudeville and good pictures with a five-cent admission; that it can only be done in ten-cent houses of large seating capacity with any degree of satisfaction: that it is the cheap, low class, so-called vaudeville acts that have done more than anything else

to hurt the standing of moving picture shows, and in fact all theaterdom (as witness the present rigorous censorship of vaudeville in Chicago).

The passing of the Unique on Philadelphia's great thoroughfare and the stability of some of its competitors reminds us of the fable of the oak and the reed. The strong oak tree was nagging and laughing at the weak reed, but when the storm came the strong oak tree went down while the reed, bending to the gale, straightened up after the storm had passed. The Family Theater on the same street kept to its two reels of good pictures, is still making good, and is more than ever the haven of rest for the busy shoppers of Market street.

We have often been asked by exhibitors as to the advisability of their giving vaudeville as an attraction. No vaudeville act that is a real attraction can be engaged at a price that can be paid by the house of limited seating capacity. That the large houses cannot or will not obtain good acts was painfully forced upon us one day this week in the largest combination house in our immediate vicinity. Sandwiched in between two amateurish and silly vaudeville acts was the fine film "To Save Her Soul," by the Biograph Company. The film received the loudest applause, while some ladies sitting behind us commented on the silly vaudeville act in very uncomplimentary terms. There is class to the films that are being now offered to the public and the time is ripe for the film manufacturers to adopt some measure which will prevent their films being shown in bad company. In other words, we protest against good pictures being used to carry bad vaudeville.

The Protection of the Middleman.

In any business in which the middleman is a necessity, he should be protected and his interests respected by manufacturer and consumer alike. This observation is directed mainly at the manufacturers of moving picture machines and supplies, as many are the complaints on the part of exchange men that they have spent hours and days in working an exhibitor up to the pitch of investing in a new machine, only to learn afterwards that they have been undersold by the manufacturer and get no credit for the sale.

While the manufacturers receive many direct orders as the result of their advertising and there is a disposition on the part of many people to deal with the manufacturer direct, yet there are a great many moving picture machines sold through the personal solicitation of exchange managers or their agents. The average exhibitor is not a ready spender and as long as his old machine does the work he is not going to hunt up a manufacturer to order new apparatus. He is going to patch up the old one as long as he can. But the enterprising solicitor or manager of an exchange desires to see his films run on good machines and after much persuasion he convinces this exhibitor that he is not up-to-date and must get a machine of latest improvements if he expects to compete with his neighbor. Now, after the exhibitor has been convinced by the exchange man that he must have a new machine and decided on a particular make, in nine cases out of ten he will write to the manufacturer to see if he can make a better deal direct, and, even if the price is the same, the purchaser will most likely order from the manufacturer. The manufacturer will allow a cash discount to the exhibitor equal to the commission allowed the exchange. Only the other week a case was brought to our notice where the manufacturer allowed even a larger discount to the exhibitor than to the exchange and made the sale, although the business had been created at the solicitation of the exchange.

Now this is not fair, neither is it conducive to the business interests of the manufacturer, as the sentiment expressed by this exchange man was that hereafter he would not try to sell any new machines for that manufacturer, but would advise exhibitors to have their old machines repaired, as he would be sure of the repair money, while he was not sure of the commission on a sale. This is not the sentiment of one alone, but of many, therefore we say that if the middleman is to be tolerated at all his business interests should be respected.

Respecting the Probabilities.

Whenever a basis of fact is taken for a moving picture story, care, we suggest, should be exercised either by the author or the producer so as not to outrage the probabilities. In the forthcoming Essanay masterpiece (we are quoting an extra official description given to the story of "The Adventurer," to be released on January the 15th) the story, we are told, is founded on a real incident, and the real incent takes place in a compartment in an English railroad carriage running between London and Epsom Downs.

As far as we can gather, the incident is supposed to take place at race time. A woman charges a man with assault; the man, however, clears himself. The story is highly improbable if the incident is supposed to have taken place at the time referred to. Hundreds of thousands of people travel over this thirteen or fourteen miles of railroad between London and the Epsom racertack. It is the last place on the earth where "an English confidence woman" would try to intimidate a man with charge of assault; in other words, it is highly improbable, or, we might put it, it is straining probability too much.

Then, we come to the statement that the story is in part a true incident, a chapter in the "life of General X. of the English Tenth Hussars." Here again the author of the Essanay story is mixing things up. On a train between London and Woking, over thirty years ago, Colonel V. Baker was said to have made advances towards a girl who resented them. Anyhow she brought a charge against the Colonel in the police court, and although nothing was proved against the officer, yet public opinion took the view that he had not disproved the charge. So he had to resign the colonelcy of the Tenth Hussars, and went to Egypt, where he served with distinction in the Egyptian army. He did not go to Russia or Plevna. He did not return to England, society did not welcome him back again; and the woman did not confess to having blackmailed him. These are the facts. We are of the opinion that the choice of the theme for the moving picture is out of place. Still, it may work out well on the screen, and we should not have referred to this matter, except that we happened to be very familiar with the Epsom Downs and the Colonel Baker history and therefore we were curious to see how the incidents had been treated by an American film producer.

ANOTHER LITERARY WORK FILMED.

"Pardners," by Rex Beach.

"Pardners," Rex Beach's extraordinary story of life and scenes in the Alaskan gold fields, is the subject scheduled by the Edison Manufacturing Company for release on January 4. The news that America's most successful young novelist had identified himself with the Edison interests and was arranging his famous story for film production was received by exhibitors and exchanges generally with a considerable interest. The announcement of this release has been eagerly awaited for some time. The Edison Company promises that the picture will be a splendid reproduction of Mr. Beach's extraordinary story and that his literary style is vividly portrayed by their stock company.

ELBERT HUBBARD ON THE MOVING PICTURES.

The Oracle Declares Himself a Moving Picture Fiend.

[From the New York American.]

Are we down-hearted? No-o-o-o!!

One reason, Terese, why I am able to roll off the tasks, and keep my skypiece working in double shifts is because I am a moving picture fiend.

I do not drink and I do not smoke, but I spend ten cents on a moving picture show whenever I have the chance. Sometimes I spend a dollar and take nine kids with me.

Between the nicotine and the nickelodeon I prefer the latter.

The moving picture show cheers, but does not inebriate.

It lubricates the wheels of existence, rests, refreshes, stirs the imagination, brings into play a new set of convolutions and costs a dime.

It never gives you that dark brown taste the day after, nor a headache and that tired feeling; nor does it make for a hike to the booby hutch.

For nervous prostration or nervous prosperity try the moving pictures.

I go to see the moving pictures so as to keep from having nervous prostration.

If you go to the races you'll probably bet—and, anyway, you'll get excited. If you go to the theater you will have to dress for it, perhaps have a carriage and a little feed afterward. And you'll get tired out.

But the moving pictures is Jeffersonian simplicity and practical democracy. You slide in and out, and the whole thing is free from frills, fads and fussiness. You always get your money's worth, and there is no haunting regrets as to your having made a fool of yourself by spending a whole evening on a bum play and knocking a five-dollar bill all to flinders.

Another things about moving pictures is that the invention is one of the great educational factors of the time. It is one of the things that is helping to make this old world over into a better and happier place.

Up to less than a hundred years ago civilization was provincial. Only a few people could travel, see and know. The many were submerged in ignorance and superstition The sailors who went round the world were nature fakers. The stories they told us would make your hair curl.

Now we are getting acquainted with the world. Quick transportation, the mails, the daily American, the telegraph, the telephone, the talking machines and moving pictures are bringing the world to our doors.

I once knew a dear old lady who had a way of saying when you told her anything, "I want to know—I want to know!"

I used to laugh at this, but now I sympathize with the sentiment. "I want to know—I want to know!"

In Missouri the folks ask for visual demonstration. This to me is also beautiful. Show me! I want to know!!

The moving picture satisfies our desire to know, because it shows us. The extent of knowledge which it distributes as to the ways, customs and habits of the people of the world is great, and far-reaching for good.

I am a writer of books. In these books I describe what I have seen, and the things I imagine, and I state some of the things which seem to me to be true. Just to the degree that I express truth and make men think do I benefit them.

No criticism can be brought against moving pictures which cannot be brought against books with equal truth. There are good books, there are bad books and there are bum books written by punk parties with literary eczema, which are neither good nor bad.

It is exactly so with moving pictures.

These pictures tell a story, playing the thing out while you sit and look on.

Good people only want to see the truthful and the worthy.

SHAKESPEARE ON THE SCREEN.

The Vitagraph Company Stages "A Midsummer Night's Dream."

It is not so very long since the playing of a Shakespearean play on the ordinary stage was attended by considerable financial risk. A well-known theatrical manager on the other side of the Atlantic once publicly stated that in his opinion "Shakespeare spelt ruin." What he meant was this: That the public interest in the works of the bard of all time was so small that no matter how elaborately those plays were mounted, no matter how well they were acted, the public would not support them in sufficient numbers to make the ventures remunerative.

The man we are quoting was the late F. B. Chatterton, a name that will no doubt be familiar to many readers of THE MOVING PICTURE WORLD. Chatterton, however, lived to see Shakespeare presented on the stage by such men as Irving, Mansfield, Tree, Lewis Waller and others who made money out of the plays. This proves that the public has a real interest in the plays of Shakespeare—an interest, we mean, sufficiently great to draw them to a theater when a Shakespearean play is properly put on. Shakespeare, in short, is a dramatist as well as a poet, whose works are to be seen on the stage as well as conned in the study or in the class room.

And Shakespeare is a dramatist for the moving picture screen as well as for the ordinary stage. We have long waited for the opportunity of seeing the bard of all time included amongst the band of authors who write for the moving picture stage. We wondered in our own mind who amongst the American film makers would be the first to strike into the rich preserve of material which Shakespeare offers the producer. We congratulate the Vitagraph Company on being prompt to gratify this secret aspiration of ours.

From the purely personal point of view there are many Shakespearean plays that we would like to see on the moving picture screen; in fact we would like to see them all on the moving picture screen because we have seen them on the ordinary stage—many of them in operatic as well as dramatic form. And we go the length of saying that there is not one of them in our opinion which is not adaptable to moving picture purposes.

It was therefore with special interest that we braved the Arctic weather of Christmas night for the purpose of seeing the Vitagraph "A Midsummer Night's Dream" in a New York moving picture theater. The play was

very largely associated in our minds with the exquisite music written to it by the late Sir Arthur Sullivan, music which is heard in the concert hall to-day, although the play itself is very rarely produced. Of course, the personal equation must enter very largely into the interpretation of the Shakespearean text. Then again, in such a play as "A Midsummer Night's Dream," the producer is called upon to exercise great skill and judgment so as to compress the scenes into a continuous and intelligible story which does not destroy the narrative—which makes that narrative clear, even to a moving picture audience, which can hardly be supposed to be following the piece on the screen with the text of the play in its hands. Out of this somewhat trying ordeal the Vitagraph people came with great success. They told the story in a word as Shakespeare told it—clearly and intelligibly. None of the salient points of this delightful fairy comedy were missed.

Something of the atmosphere of the play as we saw it acted on the regular stage some years ago was imparted to this beautiful film, a marvel of decorative richness, with well drilled crowds of actors and actresses, a veritable Christmas fairy story and unquestionably a real Vitagraph triumph. The changes marking the appearance and disappearance of the fairies or immortals were managed with singular skill. Indeed, the fairy part of the story was everything that was graceful and charming. Real true comedy marked the acting of Bottom the Weaver and his associates in arranging the play to be performed on the marriage of the Duke. And then again, when Bottom was changed into an ass and Titania the Queen of the fairies was made to fall in love with him, we seemed to be looking upon the scene from the very play itself as we remembered it when seen on the ordinary stage. The acting seemed to be so naturally, dryly humorous.

The court scenes of this magnificent film were superb, but what pleased us as much as anything were the open air scenes, where the mortals and immortals were going through some charming passages of the delightful comedy.

We should like to hear the opinions of qualified Shakespeareologists on this picture. There are many in this country who make the work of the bard their special study. For ourselves, speaking generally, the picture is full of poetical beauty. The Vitagraph actors and actresses have risen to the occasion. The photography of the subject, too, is so good that we seemed to feel that this end of the matters showed a marked advance—a picture having a rich deposit free from mechanical and chemical defects. We look forward to other Shakespearean products from the Vitagraph Company and altogether to our mind the "Midsummer Night's Dream" stands out as the Christmas success of the moving picture stage of the last days of 1909. Bravo, Vitagraph Company!

EDISON COMPANY ENTHUSIASTIC OVER ITS WATERPROOFED FILM.

Exchanges Subscribe to its Superior Quality.

A considerable share of the many complimentary things that are being said these days of the vast improvement in the photographic quality of their films the Edison Company attributes to the waterproofing process to which they are subjected. The company claims that the film is more transparent (and the results seem to substantiate their contention), due to the fact that because of the waterproofed coating both sides of the film are smooth and shiny, and more light consequently is allowed to penetrate the film. This would seem to be a mark of superiority over the ordinary film, the emulsion side of which is dull. There are several other particulars in which the waterproofed film claims superiority, and that makes for a steadier and clearer projection. The very fact that the film can be cleaned at will from any foreign matters that may congregate in any superficial scratches on the surface, thus elminating the possibility of "rain storms" in the projection, is a most potent argument in favor of the treated film. And it should be borne in mind that any scratches occurring on its surface are superficial, the coating offering complete protection to the gelatine or emulsion. It is claimed that the film passes more smoothly through the projecting machine, that there is no sticking at the film gate, and that the loop is steadier; all of which conduces to an improvement in the pictures. The Edison Company feels gratified at the success that has attended their adoption of the waterproofing process. When the first releases of waterproofed film left the factory the company requested its exchanges, in a circular letter, to give these films treatment (soap and water baths) at frequent intervals and to keep the factory advised of their condition from time to time. The reports that have been received up to date are most favorable, and the many claims made for the new process seem not to have been exaggerated in the slightest particular. It is conceded in every instance that not only is the transparency better than in the ordinary film, but the water-proofed films give greater satisfaction in respect to durability and age. In support of the latter attributes the company quotes a letter from the Film and Supply Company, Ltd., of New Orleans, La., under date of December 10, 1909, as follows:

"We have just inspected your film subject entitled 'The Lie' to-day and it is with great pleasure that we inform you that the condition of it is remarkable, not the least sign of wear or tear on it whatever. This film has been in constant use ever since its release date, October 26. We wish to congratulate you on the important strides you are making in this connection."

This letter, the company states, is but a sample of many that have reached them complimentary to the new process, which is in line with the Edison Company's policy of improvement.

A 1910 ATTRACTION OF EXCEPTIONAL MERIT.

With the opening of the new year appears the announcement of an original, novel attraction that has just been introduced to the moving picture trade in the form of "Novelty Puzzlettes." This new feature has been very carefully studied by the originators for fully twelve months, and before placing the same on the market it was thoroughly tested out and put into practical demonstration. The results obtained were so highly successful that it is an absolute certainty that "Novelty Puzzlettes" will become a necessary part of the moving picture show. These puzzlettes are manufactured in weekly series of new subjects; each series or set consists of ten slides and represents important places of the world, famous people or other topical subjects which the public in general is acquainted with. The puzzles are cleverly designed by experienced newspaper artists, but each and every one is strictly original and has never been used before. Furthermore, each puzzle has a meaning, and while simple enough in construction it nevertheless requires a little thought to solve the correct answer. A new series will be released each week, and as each set is intended for a week's use there will be no necessity of exhibitors repeating. An exhibitor who was taken into the confidence of the originators, and who made one of the tests, reports that the following arrangement showed excellent results at his house and increased his attendance 50 per cent: "As each set of 'Novelty Puzzlettes' consists of ten slides, six of which are puzzle pictures, it is advisable to show one different puzzle each day, that is, No. 1 Monday, No. 2 Tuesday and so on through the week. The last day, or Saturday, all six may be reviewed and the same day answers for all six puzzlettes will be received in a closed envelope." The answer slide is delivered in a sealed package and this is not shown until after the contest. Where prizes are awarded the interest is great and the attendance is bound to exceed the highest mark. Not only are "Novelty Puzzlettes" entertaining and amusing, but they are also interesting and instructive both to the young and old, and moving picture patrons will appreciate them. "Novelty Puzzlettes" can be rented from your exchange at a very nominal price, or can be purchased outright from the makers. Further particulars and full information can be secured from the sole manufacturers, The Novelty Slide Company, 221 East Fifty-third street, New York City.

The Peerless Motion Picture Company, 1012 Baltimore avenue, Kansas City, Mo., has joined the National Independent Moving Picture Alliance.

I very much dislike becoming personal in journalistic affairs or deliberately placing myself open to attack for being unduly zealous, but in this instance I must ask the indulgence of the friends who read my little column. While writing this I have before me a moving picture publication. Upon first reading, I thought it was awful nice of the editor to wish his readers "the wide world o'er fraternal greetings," etc. I, of course, detected the egotism in the quoted part of the article, but even then I felt inclined to overlook it. We all know this man. We all know that before he left dear old England and graced this land with the imprint of his precious feet and the radiancy of his brilliant mind nobody knew anything about the moving picture business. We all know the man who claims he has put the business on a paying basis through his sound advice. So, therefore, when his greeting spread his circulation "the wide world o'er" I was inclined to let him get away with it and use it as a relish with his Christmas turkey and plum pudding. But! I couldn't tranquilly pass over the last paragraph of his review of the year. The editor headed the article "A Retrospect," implying that it was a resume of happenings in the moving picture field for the year about to close. Reading showed it was not, but simply a reminder of what his paper had attempted to do, or claimed to have done. Egotism is pardonable at times and I was willing to overlook it in this case until ignorance took control of the pen. I have, many times, during the past twelve months performed the painful duty of pointing out the mistakes —many of them grave ones—of the editor in question. He is a good fellow in his way, but what bulls he does make at times! Let us take up the closing paragraph of the "Retrospect" to which I take exception. To do this a quotation must be made. Here it is: "In November the News did a little towards helping to elect Judge Gaynor as the Mayor of New York City and exhibitors throughout Greater New York are looking forward with a great deal of interest to the period when he assumes the reins of office." To my mind such a sentiment is the acme of bad judgment, if not worse. It is little short of a direct insult to Judge Gaynor. The most charitable view of the matter is that the editor in question became so engulfed in self-importance that he lost control of himself.

* * *

It may be information to the party under indictment that no paper, nor any particular class of men, elected Judge Gaynor. In this particular case our readers will pardon us if we temporarily delve into politics in order to sweep aside a mistaken conclusion regarding the position of the moving picture people in regard to the newly elected Mayor. Judge Gaynor was the only man on his ticket elected. The Fusionists swept all aside but him. Now, did the egotistical editor I have referred to do this? Did he do it with the aid of the many people in Greater New York interested in the moving picture business? Not by a jugful. The fact of the matter is that before any moving picture paper espoused the cause of Judge Gaynor the exhibitors and film exchange men had sanctioned his candidacy and were working for his election. It cannot be disputed that they did excellent work for him and were most highly gratified when his election was announced, but they were neither inspired nor encouraged to a material extent by any publication devoted to the moving picture interests. The papers in question practically and simply reflected the prevailing sentiment. If any credit is due in the line claimed by our worthy friend, we beg that he concede some to the humble Moving Picture World. This claim can be substantiated by the October numbers of that publication. The editor under criticism says: "In November the News did a little towards helping to elect Judge Gaynor." As the election took place on the second day of November, the News confessedly did very little in the direction for which credit is claimed.

* * *

Such blunders, committed in a spirit that overreaches itself for self-praise, do a great deal of harm. I believe I truthfully reflect the sentiments of the moving picture exchange people and exhibitors when I say that their experience in December, 1908, convinced them that Judge Gaynor was a fair-minded, fearless man and they wished to demonstrate their appreciation of these qualities as applied to their interests when they were most sorely tried. I also believe that all these people will endorse my sentiments when I say that they are not looking forward to his inauguration "with a great deal of interest." Their gratification is already acquired. They are content to let future events develop naturally and are not seeking anything that should arouse any undue interest. They are willing to conduct their business in accordance with the municipal regulations and are confident that while they do this their rights will not be abridged if Judge Gaynor remains the same kind of man while Mayor as he was when he held the honorable position on the bench.

* * *

The holidays have hit the exhibitors hard, especially those located in the storm centers, but it is only the newcomers in the field that are complaining. All others know that the Christmas holiday season is a poor one for all lines of amusements other than church entertainments. The second week of January should show a decided improvement if a few blizzards are not dumped upon us. For the consolation of some people who are passing through their first Christmas season as moving picture exhibitors, I refer to the high-class vaudeville houses. See the increased number of acts they offer to try and draw the people during the festive season. Go a step further and see how many legitimate road shows retire a week or two before Christmas and how many good seats may be secured almost at any time on short notice during the holidays. I am confident that during such seasons as the present a census would show the receipts of the picture houses proportionately far in excess of the others.

* * *

The Governor of Iowa has put the ban on moving picture reproductions of fights. He says they are the same as the fights themselves, and are therefore illegal. I do not wish to get on bad terms with the Governor of Iowa, but I cannot refrain from questioning his decision. He says the laws of the State prohibit such fights as Johnson and Ketchell indulged in, and exhibitions of moving pictures of such events are equally illegal. If this Governor's position should be sustained by the other States of the Union the moving pictures would soon go upon the shelf as a lost art. What would become of the story pictures? Something happens in all of them that reflects a violation of law. True, the transgressions are principally fictional, but how can the line be drawn? Take, for instance, the old-timer, "The Great Train Robbery," which was posed in New Jersey. Would the Governor of Iowa bar this picture because train robberies are illegal in Iowa? The theory advanced is a very elastic one, so much that even Biblical stories could be shut out. If the Governor of Iowa rendered the decision which is credited to him, I am inclined to think that his digestive organs need serious attention.

* * *

This is the time of year when the most ridiculous rumors get afloat as to the future of the moving picture business, more especially that branch of it connected with the Motion Picture Patents Company. It is in the early part of February that the program for the year is laid out by that company, and as the time approaches the tongues of the wiseaeres wag vigorously. During the past ten days I have been advised by evidently well-meaning friends to be on the alert and get on the ground floor, for "something is going to happen." One of the rumors is to the effect that after January 1 one-third of the New York City film exchanges will be in the Independent ranks. I believe there are nine exchanges. It does not require much time to make the circuit. I have been over it since the rumor got afloat and, unless I am being deceived, the rumor is a hoax. When I reported this to one of my informants, he said: "Well, you are slow, to be sure. Why, if there is nothing in it, how is it that exchange men from the West and the Eastern States have been in secret session in New York during the past week, and I know some of these men are dying to open licensed exchanges in New York?" I soon settled this argument. The old Film Service Association is still in existence, as a social organization. The time for the annual meeting is drawing near. At the last session, which was held in Atlantic City, N. J., it was practically decided to hold the next one at Palm Beach, Fla. The matter was left in the hands of the executive committee, however, and its members met in New York during the past week. It was decided that New York be the next place of meeting. Palm Beach may be a warm place, but keep your eye on the Great White Way.

OBSERVATIONS BY WIDE-AWAKE EXHIBITORS.

The Editors Invite Contributions for this page from Exhibitors who can Express an Idea that will be Beneficial to the Business.

MORE REFINED AUDIENCES DEMAND A STRICTER CENSORSHIP.

Maybe through your valuable paper you could help change existing conditions. The Motion Picture Patents Company work in conjunction with the Censor Board and the Censor Board wrote the educators of this town asking for reports as to what kind of pictures were being shown. Now we are getting Biograph's "Mountaineer's Honor," "In Little Italy," and Lubin's "Romance of a Rocky Coast." One of the educators happened to drop in and see "The Mountaineer's Honor." A picture that will shock any sensitive or nervous person. Result: educator does not approve of moving pictures for young people. A father of some boys who were good for three times a week happened to see the picture, and has forbidden his children to go to moving pictures. Now, why did the Motion Picture Patents Company endorse the Censor Board and now turn out such pictures after the educated and refined classes are commencing to be good patrons of pictures? Such pictures as "The Lie" turned out by Edison, full of sensation and action, have created nothing but favorable comment. Cowboy scenes and Wild West pictures, with a few Indians and pioneers being shot down, have not lost patronage because of the change, action and scenery; the shooting is humorous instead of revolting, on account of the acting being so bad. But when a talented company of actors like the Biograph produce tragedies and murders you see a distinct shock go through the audience and the percentage is small that like such a picture. It seems to please the foreign and morbid element, and they are loud in praise, but the silent audience are the real critics and are greatly in the majority as patrons. It seems to me that he film manufacturers ought to cater to the majority and let outsiders cater to the lower element, or the minority. If one reads the public right, the loudest clamor comes from the minority and maybe the manufacturer is catering to clamor. I think very few successful exhibitors are clamoring for murders and shocking tragedies, as patronage has increased since such pictures have reduced in number. W. C.

THE COST OF VAUDEVILLE.

The question of vaudeville in the electric theater will not down. It is to-day in a most acute stage and continues to baffle the exhibitor's mind and to deplete the exhibitor's pocket. There are ills and woes aplenty for the exhibitors and some of them are incurable. The vaudeville nuisance, however, though, to be sure, a very serious affliction, is our able and it is the purpose of these lines, based on personal experience and observation, to point out the symptoms and suggest remedies for the disease.

The money paid within the last two years by exhibitors to so-called vaudeville artists runs into hundreds of thousands of dollars. It may safely be claimed that out of this vast amount of money—vast in proportion to the business done—less than 10 per cent. represents a profit to the exhibitor; 90 per cent. came into the pockets of the "artists" and their aiders and abettors, the "vaudeville agencies," directly out of the profits of the exhibitors. As a profit destroyer the vaudeville evil has few equals and positively no superior. In the greatest number of cases the exhibitor, who runs vaudeville, pays out whatever he takes in at the box office to the vaudevillians, being nothing more or less than a convenient channel through which the nickels and the dimes are conveyed to the "artist" and his agent. This may be glorious, it may be charitable, it may be philanthropic, but it is not profitable. As one exhibitor has put it to the writer, "There's no nourishment in it." The percentage of electric theaters able to give their patrons good or at least tolerable vaudeville is so small as to be negligible. Only where an excellent location combines with a large seating capacity is there any possibility of running good pictures and satisfactory vaudeville at a cost of five or even ten cents. The fact that the five-cent houses on Market street, in Philadelphia, have discontinued this vaudeville and that the "combination" houses have raised the price of admission to ten cents is practical proof of the correctness of my assertion.

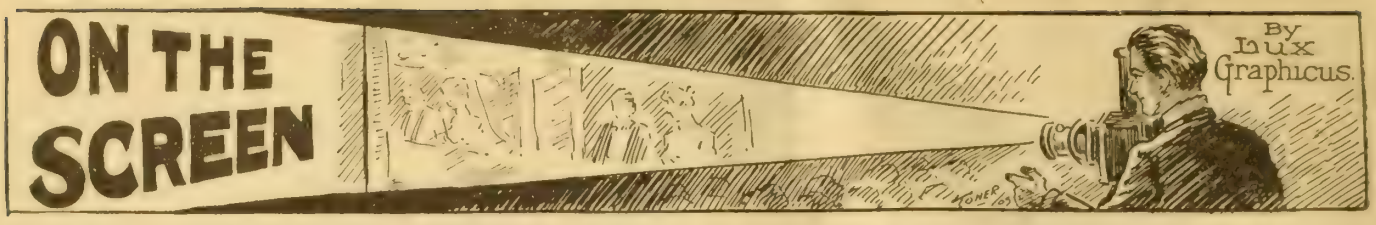
If the exhibitors will pause to consider the origin of this kind of vaudeville, the means and methods by which it is kept alive, its utter failure to maintain even a fair degree of quality and the inherent causes of this failure, they will be better able to resist with unswerving firmness all offers from vaudeville agents and their "artists."

When the vaudeville craze struck the electric theaters the supply of good or passable vaudeville was utterly insufficient to meet the demand. Some shrewd vaudeville agents then eking out a very scant livelihood, supplying but a few good clients, perceived in this growing demand for cheap vaudeville a golden opportunity and they set to work to supply this demand in most unscrupulous fashion. Whether such vaudeville would damage and eventually ruin the exhibitor made no difference to them. They proposed to make hay while the sun shone. In an incredibly short time these agencies increased in number and activity and soon deluged the exhibitor with offers of "refined" and "high-class" and "unique" and "popular" vaudeville. The exhibitors were tempted and many fell and to-day they are suffering from the evil, which, without their support, never had attained its present proportions. Severe as is the strain on the exhibitors in large cities, it is a good deal worse in the country districts. I have known exhibitors in small towns, from 5,000 to 20,000 inhabitants, to pay $50 to $75 a week to "artists" who would not be tolerated in legitimate vaudeville at any price. What I have seen and heard in this line surpasses belief and I hesitate to commit it to paper. I recall the case of a man doing a "character sketch" in some of the mining towns in Eastern Pennsylvania and getting $35 a week for it. He could neither sing nor dance, but he came on the stage, gave a disgusting imitation of a drunken man, fell several times on the floor, tried to sing "My Wife Has Gone to the Country," and made his exit. I saw a fat boy of eleven and his sister of fifteen "sing" a duet in costume, neither of them had any musical training nor any voice, and as to their acting, I have seen children playing in the street act very much better. The exhibitor paid to these people, for three days, $35 and their board. I endured another "male" act, on the whole the most stupid act I ever saw. I was puzzled to know what the man called his act or what he himself thought it was. At the risk of hurting his professional pride, I asked him at the end of his act what he had been doing. He replied: "Oh, just a silly kid act." For this he extracted $30 in good money from the exhibitor. He had been getting $10 per week in a very subordinate capacity with a burlesque, or as he called it a "burlecue" show, when a vaudeville agent captured him for the moving picture field. I must add to this crop of anthropoid or scarcely human vaudeville, the baby nuisance. The agencies are ever on the lookout for babies, mostly girls from four to fourteen years old. If these babies are half-way presentable and look fairly decent in a costume it matters little whether they can sing or dance or act. They are put on "circuits" and reap as high as $50 a week. Of course it would be unreasonable to blame the babies, but the law of the land, everywhere jealous of the rights of the young and incompetent, ought to get after their stout mammas and the unscrupulous vaudeville agent. We will next have babies acting from the cradle.

The people, even in the smaller towns and remoter regions, are disgusted with this sort of vaudeville. A decent and tolerable act is too rare to affect the average, which is either low, vulgar or stupid. It rests entirely with the exhibitors to abate this nuisance. I know of many who have learned their lesson and who have barred "vaudeville" with a crowbar. The evil, however, is far from being extinct. If these lines will help to infuse a little moral courage into the exhibitor and make him come to the rescue of his own pocketbook, their object has been fully gained. If one exhibitor does away with this anthropoid sort of entertainment he may rest assured that the competitor will follow suit, generally much sooner than one would expect.

ECLAIR FILMS.

The well-known productions of this Paris concern, which have hitherto been handled in this country by various concerns, will in future be issued from their own branch office in this city. This is the first of the European manufacturers to adopt this course after the recent investigating visit of their representatives, and we wish all due success to the Messrs. Eclair for their enterprise and commend them on the sensible solution of the difficulties of dealing through agents. We understand that other European manufacturers will follow suit.



Mr. Melies has earned my respect. I was one of those who, for old sake's sake, was glad to welcome his re-entry into the moving picture field. As I said on this page a few weeks ago, I made the acquaintance of Melies work in London some ten years since, and being somewhat of a sentimentalist, as well as a respecter of established institutions, it pleased me to see the name of Melies amongst the lists of American film makers.

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But I was never amongst those who, as soon as his pictures were shown on the screen in New York City, handed them out indiscriminate praise. On the contrary, I saw the promise of better things to come. I saw productions rather below the level of the Independent quality in respect of photographic technique. I saw stories and acting by no means so complete and finished as the public to-day are demanding. In other words, the Melies pictures, though having the renown of an old name, were not up to association standard.

* * *

Melies has been prompt to recognize that the photographic qualities of his work were not so good as they ought to be, and he has made public announcement of the fact. He is "putting his house in order" and making such preparations as will enable him to turn out high-class pictures—high-class, that is to say, from the point of view of technical photography. Therefore, writing for myself, Melies has my intense respect, because of his frank recognition of inferiority of quality, and his determination to raise that quality to the requisite standard—a standard set by his fellow associated manufacturers, who, at the present time, are turning out extremely beautiful photographs.

* * *

It will probably only be a matter of weeks, or it may be two or three months, before Mr. Melies is producing photographs to his satisfaction and the satisfaction of his public. Meanwhile, I would like to say that the example he has set is an excellent one. I would commend it to the notice of many people on the Independent side of things who are trying to make photographs. You cannot for the life of you persuade them to do so. These people seem unable or unwilling to take the judgment of either experts or the general public. They do not know, they will not allow, in their blindness, that anybody else knows. They are invincibly stupid.

* * *

These are the very people, dear brethren in the Lord, who jeer at anybody who like himself goes to the trouble of pointing out the main essentials to success in the making of moving pictures. Those essentials were included in a series of articles in this publication last year called "The Modern Way in Moving Picture Making"—a series of articles which has been extensively reproduced, both with and without acknowledgment, in other publications; the first series of the kind ever written and published, whatever their merits or defects may be.

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Yet the severest critics of those articles are to be found amongst those who are setting up as authorities on the practical making of moving pictures and who have not yet demonstrated their ability to turn out a passable print. Such "critics" as Strechymans and his kidney can be ignored. These people are mere space-fillers—mere penny-a-liners who handle the moving picture simply from the point of view of the cub reporter. Their ignorance is excusable, for they are not concerned, and never have been concerned, with either the practical or the scientific end of things.

* * *

No such excuse attaches to a number of people who have broken into the moving picture making game this last year, and who are wasting their money, because they are too proud to learn from those who make it their business to teach the fundamentals of moving picture making. I shall never forget one of these gentlemen who was the first to deride my writings on the subject. He got into serious difficuitles at the lens end of matters and yet he was glad to come to me and secretly ask me to explain just precisely what the function of a lens was in the taking of a moving picture. Yet another man I know who has distributed thousands and thousands of circulars eulogising his own ability as a maker of moving pictures, is indebted to me personally for all of the data and direct personal instruction in the making of the pictures he is advertising. Yet this man, if you please, recently turned round on me and said I knew nothing of his business.

* * *

Most interesting of all, however, is the gentleman who called upon me personally, and having, something like Hector Jedediah the other day, inflicted himself upon me for a number of hours, was glad at the end of it all to accept my counsel, and I hope has profited by it. If I had as many dollars as people I have taught to make good photographs, I should be buying some of the land whereon to erect that Fifth avenue mansion I mean to have one of these days.

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The moral of this week's "sermon on the screen" is especially addressed to the Independent manufacturers of moving picture films. Let them frankly profit by the excellent example set by Melies, who comes right out and says "my pictures not being good enough for the public, I am going to stop sending them out until I have got up to the requisite standard of quality." This little moral is applicable to the fourteeen or fifteen Independent manufacturers of moving picture films, not one of whom yet can fairly be said to have reached the Biograph standard of quality; simply because, as I know from actual observation, they are not going about the work in the Biograph way, that is, by the scientific way. I beg pardon of Hector Jedediah and people of his kidney for talking science, or, in other words, for talking exact knowledge. They cannot be expected to understand what this means, for, in their work as mere space-fillers, exactitude of knowledge is not called for. They are not even required to know the difference between a negative and a positive. The moving picture film is just to them a mere integer in the amusement game, just as is a Walter De Freece, an Eva Tanguay, or any other excellent person who supplies the theatrical paper with the opportunity of making copy. So that, Hector Jedediah, in his abyssmal ignorance, is, after all, to be excused, if not pitied.

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It stands to the credit of The Moving Picture World that it was the first publication in this country to call attention to the fact that the production of a sucessful moving picture film can only be accomplished by the application of scientific principles: or, in other words, exact knowledge. It is not a question of rule of thumb or trial and error; the picture must be made according to certain fixed definite formulæ; that is to say, after the play or whatever it is has been put on the stage and the crank of the moving picture camera is turned for the taking of the photographs, it is only the application of rigid scientific methods which will produce a good negative and positive. If Hector Jedediah and his ink-slinging associates will grasp this fundamental fact and turn to The Moving Picture World for the year 1909 and read what I have written on the subject, there is hope that they may yet learn something about the theory and practice of moving picture making.

DEERFIELD, MASS., IN MOVING PICTURE FILM.

Edison Company to Picture Colonial Massacres.

Through the efforts of Herbert F. Streeter, manager of the Bijou Theater, of Greenfield, Mass., the two great tragedies of Deerfield—the attack on the town by the French and Indians, in 1703, and the massacre at Bloody Brook, in 1675—will be portrayed in moving pictures some time this year. Manager Streeter has for some time been in correspondence with the Edison Company and has secured the concern's promise to send a representative there within a week or two to secure the necessary material. The matter has also engaged the attention and interest of George Sheldon, the historian of the town, who has promised to collaborate in the work in every way possible. The scenes will be staged at the company's studio in New York, but all out-door views will be given natural settings to correspond as nearly as possible to those of the original events. The burning of the town, which occurred in the Winter, will probably be in pictures within a few weeks in order to take advantage of the snow. The Bloody Brook massacre, which occurred in Summer, must await the Spring foliage.

Special Meeting of N. I. M. P. A.

SECRETARY'S REPORT.

The executive committee of the National Independent Moving Picture Alliance held a meeting at the Imperial Hotel, New York City, December 21, 1909. The action of the committee at its previous meeting was unanimously approved. The charter of incorporation under the laws of the State of Illinois was accepted, and the adoption of all by-laws and regulations in taking over the National Independent Moving Picture Alliance. The manufacturers' projecting machines were dropped from the membership of the Alliance. It was decided at this meeting that all delinquent exchange members, manufacturers and importers who were members, who have not paid up their dues in the Alliance before December 31, will be dropped from membership. It was also decided at this meeting that the Independent manufacturers be notified to attend the adjourned meeting at the Imperial Hotel, on December 21, and that the executive committee and the Independent manufacturers take some action in regard to the output of the Independent manufacturers. After some discussion, it was fully decided by the Independent manufacturers who are members of the Alliance and the executive committee, that on and after January 1, 1910, all rules and regulations governing manufacturing, importing and exchange members of the Alliance would be strictly lived up to. The resignation of the secretary was tendered at this joint meeting and, after some discussion, it was finally decided that the resignation of the secretary could not be received at this meeting, as there was much work to be done to perfect the organization. Finally the resignation of the secretary was withdrawn. It was decided at this meeting that a uniform selling price should be made for film. This price was set at eleven cents per foot ,less 10 per cent. dscount; on condition, however, that the purchaser return an old reel of film to the manufacturer from whom he purchased the new. It was also agreed at this meeting that no film should be sold at a lower price, until the subject was at least thirty days old. The following release days were allotted to the various manufacturers and importers:

Monday—"Imp," 1 reel; International Projecting and Producing Company, 4 reels.

Tuesday—Powers, 1 reel; Bison, 1 reel.

Wednesday—Columbia, 1 reel; New York Motion Picture Company, 1 reel; Ambrosio, 1 reel; Actophone Company, 1 reel.

Thursday—Centaur, 1 reel; Exclusive, 1 reel of American product; Great Northern, 1 reel.

Friday—Bison, 1 reel; Pantograph, 1 reel.

Saturday—Great Northern, 1 reel; Phoenix, 1 reel.

Sunday—New York Motion Picture Company, 1 reel; Itala, 1 reel.

It is with pleasure that I report that the Alliance is in a prosperous condition, and that members, both manufacturers and exchanges, are living up to the spirit of the by-laws and constitution.

WM. H. SWANSON, Secretary.

ELABORATE NEW MOVING PICTURE THEATER IN THE SOUTH.

The Princess Amusement Company, of Louisville, Ky., composed of the following: Irvin Simon, president and manager, Louisville, Ky.; O. T. Crawford, vice-president, St. Louis, Mo.; W. A. Kinney, secretary and treasurer, Louisville, Ky., now owning and controlling the Casino Theater, Princess Theater, Dreamland Theater, Columbia Theater, all in Louisville, as well as a circuit of houses in that territory, have just closed a deal with the Whallen Bros., of Louisville, whereby they are to build the finest moving picture theater in the South, same to cost $35,000, seating 700, and to be built of concrete and steel, with upholstered chairs, etc.; front to be of marble and glass, concrete floor, and, in fact, to be complete in every detail. Mr. Simon, the president and manager, is the pioneer picture show exhibitor in the South, having opened the first picture show south of Chicago six years ago, and the progress of this line of business can best be shown by anyone that remembers the first one opened by him visiting the Casino (now running); he would be thoroughly convinced that this branch of the amusement business is only in its infancy, and has come to stay. At any rate, the members of the Princess Amusement Company certainly have confidence in the moving picture show, as they have just signed a ten-year lease for the new house now being built.

THE "IMPS" HAVE A JOLLIFICATION.

At the invitation of T. D. Cochrane, the general manager of the Independent Moving Pictures Company, manufacturers of the "Imp" films, the employees of that concern met at the Cafe Boulevard on Christmas Eve and spent a jolly time together. L. J. Rubinstein, who had been elected toastmaster, sprung a genuine surprise on Mr. Cochrane by presenting him with a handsome silver-handled umbrella as a token of the appreciation of his subordinates. Mr. Cochrane feelingly replied and spoke on the necessity of the spirit of good-fellowship existing among all the members of any company if that company was to be successful, and he believed in having the employees consider him as a "pal" instead of the august, austere manager. "Bill" Ranous told some of his reminiscences of moving picture making. "Silent" Harry Solter told in his peculiar way how glad he was to be there, and "Doc" Willard also waxed eloquent under the influence of the wine and cigars. The health of their absent host, Carl Laemmle, was toasted in a spirit that showed the good feeling among the members of the "Imp" company extended even above the general manager.

MR. T. D. COCHRANE

With the mention of this little love feast it is opportune to drag into the limelight a little more the man who is responsible for the phenomenal strides made by this new manufacturing company. T. D. Cochrane entered the moving picture business a few months ago with no previous knowledge of the business. A newspaper and commercial training, a level head and untiring energy, fitted him for the organization of a film producing company. Within a short time he marshalled his company and procured temporary quarters, where in the intervals of overseeing the production of several films a week, he designed the layout of a complete studio and plant in a large building in the upper West Side of New York City. This plant is now almost completed and will be in full swing in another week. There is not, to our knowledge, in the whole history of film making a similar case where a company has been organized and made such great strides in such a short space of time. The good team work of every employee was no small help toward success, but if the autobiography of the "Imp" is ever written by another besides Cochrane himself, and credit is given to whom credit is due, we will learn something more of the man whose hard work, long hours, and indomitable energy is very largely responsible for the present position of the Independent Moving Pictures Company.

"In a Hempen Bag" (Biograph).—An interesting picture of a barely averted tragedy. A baby is exchanged for a cat in a bag and a deaf gardener, believing he has the cat, starts for the river where puss was to be drowned. The complications result in some lively acting before the film ends. To add to the nerve-racking effects of the picture, two boys with rifles want a shot at the baby. All these exciting features add to the interest with which the picture is viewed and a sigh of relief rises from the audience when the frenzied mother rushes up and seizes the baby.

"The Test" (Biograph).—Another interesting episode in the Wright family. Harry writes Bessie that he looks at her picture constantly, but she knows better, because he left it at home. But fortunately for him he discovers his loss and sends for one his mother has, and so works out his salvation satisfactorily. The subject is handled very humorously and develops much fun as it runs. It is, perhaps, one of the most amusing pictures the Biograph people have yet offered.

"Romance of the Rocky Coast" (Lubin).—A strongly dramatic film, representing a young woman married to a man twice her age. The husband commits a murder, of which the young wife knows, but she keeps silent until a former sweetheart is accused of the crime. After a fierce struggle between duty and love, every fluctuation of which is graphically depicted in her countenance, love conquers and she tells the truth. The dramatic features of this picture are strong, and the company develops them in a way which graphically interprets the thought of the author. The photographic and pictorial qualities of the film are both of high quality.

"The Indian" (Selig).—A strongly dramatic picture, breathing the rugged, semi-savage spirit of the plains, the Indians and the cowboys. There is a fight with Indians, resulting in several deaths, protection by a friendly Indian, and toward the last a battle on horseback with bowie knives, between the friendly Indian and a rough, unreasonable cowboy. The white man falls dead, and the Indian dies soon afterward. The strength of the picture lies in its dramatic situations and its graphic representation of the wild, unrestrained life of the open plains. Like others of Selig's Western dramas, it is lifelike, and suggestive in its general effects. Photographically the picture is clear and the acting is convincing.

"To Save Her Soul" (Biograph).—A picture which might easily be made a sermon without much change. It purports to give the experience of a beautiful girl in the country who is offered an attractive opportunity by a noted vaudeville manager. Her lover, the curate, follows her after learning of her success and arrives in time to find her at a banquet tendered by some young swells in her honor. The dramatic scene when he draws his revolver to shoot her to save her soul is startling in its vividness and causes a chill to strike one. But it likewise arouses her from her false dreams and they are next seen kneeling at the little altar of the church back home. This is a picture of the possibilities of the fast life of a city which may, or may not be always true. Sometimes the allusions to it are overdrawn, though perhaps that is no fault, since it might often be the means of preventing some moths from being attracted by the flame. The dramatic qualities of this film will depend upon the point of view of the one who sees it. If one believes the story, or believes that it represents real possibilities, then it will appeal with a strong dramatic impression; but if one does not believe those stories, then it will not appeal. But at least it will always be interesting and the situations will attract by the power with which they are developed. The acting and photography are both up to the Biograph standard, indicating that the play has had careful attention in its preparation.

"A Bad Bargain" (Pathe).—A farce which will raise a hearty laugh in all audiences. The difficulties of the individual who drives a bad bargain will appeal with irresistible force to everyone who sees the complications. The picture is characterized as a scream, but perhaps that is extravagant praise. It is funny and will keep the audience in good humor throughout. No manager could reasonably ask more.

"Marvelous Garlands" (Pathe).—One of those magic pictures from the Pathe studio which make such marvelous and beautiful changes, one thing dissolving into another with such a degree of smoothness that one cannot see where the changes begin and end. The work on a film of this character must be of great precision and the coloring must be done with consummate care. It is one of the triumphs of motion picture art to be able to accomplish such beautiful things. These magic pictures are always attractive and are watched with a greater interest perhaps than almost any other variety of pictures which can be shown. Such pictures are none too plentiful and the addition of another successful one to the list should be hailed with pleasure by lovers of motion pictures.

"The New Chief" (Lubin).—A comedy which represents the boys fixing up to show the chief what wonderful things they do in the institution of which complaint has been made. A tramp is mistaken for the new chief and gets all the attention intended for the chief. The chief is mistaken for a tramp and gets what was intended for that unfortunate individual. The combinations are funny and bring about sufficient complicated situations to keep the audience laughing most of the time. It has the Lubin quality for fun, which is, in some respects, the best of them all.

"The Persistent Poet" (Lubin).—Here is a picture which represents a poet so persistent with his productions that he is taken by the police for his determination to read his poems. But even then he does not cease. On the contrary, he continues and when the film closes he is shown still insisting that the people near hear his poems.

"Buried Alive" (Selig).—A mining picture supposed to represent that section of the country in the forties. There is an attempt to steal gold, fake love making on the part of a wily miner who wants to secure possession of the rich claim of one miner who has a pretty daughter, a Chinaman who is variously abused, but turns up at the right time and holds a miscreant at bay with an axe until help arrives, an explosion which throws down huge piles of rock, closing the mouth of a mine and entombing the miners inside, their rescue and various other characteristic scenes which help to make the story interesting. The picture is very exciting and holds the audience from beginning to end. It is remarkable because it permits a Chinaman to play a decent role. The picture is worked out with careful attention to details and the photographic quality is quite satisfactory.

"The Cardboard Baby" (Kalem).—A modern fairy story that will please the little people, and is the first in the series of releases which are to be provided especially for the children. Perhaps some little folks will get a valuable lesson from Elsie's experience, but probably the fairy story will interest them most, and the company that worked out this story deserves congratulations. The conception of vivifying a cardboard baby is odd enough to attract attention, and the suprising adventures serve to keep up the interest throughout the film. The company has advanced in its photography, too, a feature which deserves the heartiest commendation. A lively picture like this is certain to attract much favorable attention and a long and successful run is predicted for this release.

"The Birth of Jesus" (Pathe).—A beautifully colored picture, following closely the story as given in the Bible. It is unnecessary to go over the story in detail. Everybody knows it. And at this season when the thoughts of everyone are directed toward the story, and what it means, it is all the more useless to repeat it. Perhaps it might be said that the patron of motion pictures who has missed this has missed an extraordinarily attractive film. The picture itself is good. That is certain at the beginning, but what it represents and the impressions it creates serve to make it appear better. It brings vividly before one the great central thought upon which the Christian religion, the most vital moral and ethical force in human history, is founded. Perhaps these impressions influence those who see the picture more than the picture itself, but even if they do they at least assist in creating a wondrously attractive and satisfying illusion, thereby adding to the effect of the film upon the audience. Perhaps technically the picture is no better than very many other Pathe releases; it would, indeed, be difficult to improve upon some of them, but the character of the story and what it means to each individual is so subtly impressed upon one's consciousness that the film itself seems to be better than some which have gone before, partaking of the character of the narrative in developing this impression. This picture would be very valuable in Sunday school work, and those institutions could use it very effectively in connection with the new year's lessons.

"Agriculture in Hungary" (Pathe).—One of this firm's attractive industrial releases, breathing the very spirit of rural life. The magnificent stretches of wheat, the peasants at work, the operation of threshing and all features which go to make country life picturesque and practical are clearly represented. While the film is entertaining it is also edu-

cational and will give a good idea of the appearance of the agricultural districts of Hungary.

"The Christian Martyrs" (Selig).—A strongly dramatic picture dealing with events in Roman times, when it was almost a death warrant to be known as a Christian. The story is based upon the love of a noble Roman citizen for a Christian slave girl, and the jealousy of a Roman woman, an empress, who has the girl given to the lions. All this is worked out in accordance with the best information obtainable of the times and what occurred while they were in progress. The realistic scenery in the arena and the horror of what it means are rather trying, though if one can divorce one's self from the impression that it is real it can be looked upon merely as a picture, and as such is marvelous. The fidelity with which it has been worked out and that indefinable something which cannot be described, but can be felt, is sufficient to cause one to stop and think what it might have meant to be a Christian in those days. As a Christmas picture this has merit because it graphically represents the contrast after the passage of 2,000 years.

"The Good Doctor" (Pathe).—A pretty love story, which introduces the novelty of a lover actually chased up a chimney by the flames and smoke from the fireplace. Aside from this the film carried nothing especially new, and scarcely needs extended description or criticism. It may be said, however, that technically the picture is well worth while and the work is done with careful attention to working out the details.

"The Happy Widower" (Pathe).—A bit of comedy which represents an unfortunate widower haunted by a ghost of his former wife, who pitches him headlong to the ground whenever he undertakes to make love to another woman. He finds that he must obey his first wife's will and renounce all claim to her fortune, otherwise he will not be permitted by her ghost to marry again.

"The Greek Slave's Passion" (Gaumont).—A story of slavery and the love of a female slave for her master and owner, which is finally discovered and reciprocated. The suggestiveness of the picture is the most prominent feature, causing one to imagine a great many things which perhaps had no place in the original conception of the film. The technical work is highly satisfactory, and some of the scenes are attractive. The picture is a bit novel and perhaps for that reason deserves more than ordinary commendation. It is recommended to the lovers of motion pictures who want to see something a bit out of the ordinary.

"The Heart of a Cowboy" (Essanay).—A dashing cowboy story with all the spirit the Essanay people put into a play developed and brought into effective play. The knave wins the girl, but she discovers the man's character in time to save the man who has made a noble sacrifice for her sake from lynching, and the two thieves get what they deserve. There is much of the true Western snap and go in this film, which is worked out with attention to details which makes it seem realistic in some scenes. The photography is clear, with good tone quality, and the scenery is picturesque and apparently as accurate as it could well be made.

"Blissville, the Beautiful" (Lubin).—An experience with the enthusiastic agent of a suburban property, which, while it may be exaggerated, will appeal to a good many persons who have been duped as close to the real thing. The little comedy is laughable, and the escape of the young couple on a handcar, leaving the voluble agent still talking, is a lively ending for an amusing and somewhat sarcastic picture.

"In Little Italy" (Biograph).—A good study, illustrating the tenacity of purpose which is such an important component of average Sicilian character. There is plenty of stiletto work, some shooting and a dogged persistence in trailing which would do credit to a Sherlock Holmes. The story is a simple one of love and jealousy, with the peculiar characteristics of the people represented carefully worked out. As one watches the pictures, noting the work of the separate actors, it seems like one of the most consistent films the Biograph Company has ever put out. Costuming and surroundings are faithfully reproduced, with details introduced which add materially to its attractiveness. It is an example of making a somewhat repulsive subject interesting, and, as such, reflects credit on the producers; but judging from the comments we have heard, the subject itself and the graphic portrayal is a bit too repellant for select audiences. In most Biograph pictures there is a good moral or an episode of real life that is made interesting and instructive, but we cannot see any reason for portraying such sentiments as are expressed "In Little Italy."

"A Clever Sleuth" (Gaumont).—A comedy in which a species of travesty upon so-called sleuthing is enacted. When the police fail to locate a thief the detective accomplishes it through discovering a cigar butt of very rank smell. The picture possesses no particular feature, but is not unpleasant and will amuse an audience without arousing any remarkable degree of interest.

"Hush Money" (Gaumont).—A story of how an ingenious thief succeeded in securing sums of money from unsuspecting people. Fortunately he is detected and hurried away to prison. The first part of the picture might have the effect of inciting some weakminded person to undertake the same thing; but the last part is sufficiently emphatic in showing what happens to all such individuals.

"The Power of the Press" (Vitagraph).—A splendid picture from the Vitagraph studio representing how a clever newspaper man succeeded in breaking up a corrupt political gang, won the love of the ringleader's daughter, who saved him from lynching, and ending happily in a reunion which demonstrates the oft-repeated fact that true love doesn't have an especially smooth pathway. The film is well staged and reproduced, and the actors perform their various parts with success. Several of the scenes are particularly good, and show touches of art that can only come by long study and practice of the art of picture making. When incidents of daily life can be thus cleverly and profitably portrayed it shows that there is an inexhaustible supply of subjects for the adept producer.

"Tobacco Mania" (Edison).—While this film is received with laughter, one may well wonder whether it is advisable to picture a mania of any kind. Insanity, no matter what its cause or its source, is scarcely a proper subject for a motion picture, particularly if the film is a comedy. And the tobacco tremens here represented is a species of insanity; and while dramatically no fault can be found and technically the film is up to the required standard, some doubt exists respecting the advisability of presenting such a subject.

"The Fallen Idol" (Edison).—Even matinee idols are human, and the comedy in this one consists in the disillusionment of the girl who had worshipped him at a distance, but found to her sorrow when employed in his home that he was anything but what he appeared to be. As a clever bit of acting, and as a suggestion of a good method of curing matinee idolators this film is a success, while the comedy is sufficiently emphatic to obscure in some degree the rebuke it really administers.

"The Cap of Fortune" (Edison).—A pretty fairy story, representing a man's reward for assisting an old woman who proved to be a fairy in disguise, and who presented him a magic cap that would always keep money in his pocket. He loses it, which affords opportunity for some clever work, and finally it is returned by the children. It is a pretty film, sufficiently interesting to hold atention, yet possessing no features of greatness.

"The Outcast's Christmas" (Great Northern).—A film suitable for the season, representing the touch of kindness at the hands of a little child for a poor, wandering outcast. Dramatically strong and powerfully suggestive, this film, pathetic in its appeal to humanity, deserves a wide circulation. While it is peculiarly adapted for the Christmas season, its lesson would prove equally effective at any season, and it surely must do much good wherever it is shown.

"The Deceiver" (Centaur Film Company).—A picture of Western life, comprising gamblers and other types, lovemaking, marriage, a jealous deceiver who succeeds in causing trouble between husband and wife, but whose designs are frustrated, and a reconciliation is brought about by a little girl, who looks as though she might have dropped from the skies especially for the purpose. While the film is full of action and is strong in its main features, the child wins the sympathy of the audience and as she kneels after bringing her father and mother together the scene actually brought tears to the eyes of many. The photography could be improved in places, but the excellence of the acting in a degree compensates for whatever loss may exist in this direction.

"Contest for a Handkerchief" (Pathe).—A bit of comedy which illustrates the importance of the possession of a pocket handkerchief at critical junctures. It is said in the old rhyme that a horse shoe nail once caused the loss of a kingdom. In this picture the absence of a pocket handkerchief as a lover was on the point of sneezing caused the loss of what was of more importance to him than a kingdom, even, a girl. The mixups are funny and the absurdity of the situations causes a great deal of amusement.

"The Love Token" (Pathe).—While a love story is always interesting, particularly where a poor lover is persecuted by a wealthy one, this picture will attract more by its picturesque scenery and its clear photography than by the story it tells. The picture was all made in the open air,

and is a marvel of photography, showing clearly the possibilities of the motion picture camera when handled by an expert.

"From the Fighting Top of a Battleship in Action" (Urban).—This picture will make the audience take notice. While, of course, it is classed under the head of scenic, still it has much dramatic attractiveness. It affords a good representation of what can be seen when one is elevated above the contest in a battleship action, and graphically illustrates the appearance of a battle of that type. The photography is wonderfully good when the conditions under which the negatives were made are clearly understood. Any audience will get many thrills while watching this picture.

"The Winning Punch," an "Imp" film, departs from the usual thing, in that it contains a double climax. There is the happy termination of a little love episode and there is a real enough boxing match between two prize-fighters. The "Imp" stock company furnished the clever actors in the story part and two professional pugilists were engaged for the heavy work. A college chap, who is the champion of his college with the gloves, is in love with a girl who is also the victim of the attentions of a French count who is after her money. The girl's father likes the college chap, but thinks he is good-for-nothing, and tells him that if he can prove that he can earn $1,000 inside a week he will be accepted as a son-in-law. The opportunity presents itself when the manager of a fighting bout gets a message that one of the principals cannot appear, and the college fellow takes his place and wins the $1,000 and the girl. As a subject it is well handled; the fighting is fast and furious, and everything appears real except a painted scene which unfortunately detracts from the effect of an otherwise meritorious picture.

SELIG ACTIVITIES.

Harry Gordon, for many years the head of the firm of Gordon & Bennett, producers of "The Holy City," "Royal Slane" and various other productions, succeeds Thomas Quill as special press representative and advertising agent for the Selig Polyscope Company, Inc., with offices at 45-49 Randolph street, Chicago.

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The following well-known producers are under contract with the Selig Polyscope Company, in Chicago: Francis Boggs, Otis Turner, Lorin J. Howard, Frank Beal, and Frank Baum, the "Wizard of Oz" man, together with the original M. B. Curtis in special films of all Mr. Curtis' plays, including "Samuel of Posen."

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Tom Nash, one of the chiefs of staff of the Selig Polyscope Company, made a hurried trip to Los Angeles last week. There are rumors that his gun was loaded for big game—well, Tom has that reputation and we can expect some announcements upon his return.

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Wm. N. Selig, having returned from Europe much enthused over the popularity of the Selig films in the continental cities, has only been spurred on to even greater ambitions and will soon announce some picture subjects that will revolutionize the film industry of this country.

EDISON MANUFACTURING COMPANY NOTES.

The Edison Manufacturing Company recently dispatched a camera operator upon a trip to Jamaica, Hayti and through the greater part of South America, which will take several months. It is expected that he will bring back some film of exceeding interest, showing the various cities and towns, the inhabitants, the peculiarities and modes of living, different tropical fruits and vegetables, the principal industries and scenes of historical and geographical interest. In taking pictures of different lands, this country has so far been somewhat backward, but the announced plans of the Edison Company may be taken to indicate that they intend from now on to make this a part of their regular operation. The Edison Company is displaying commendable foresight in planning along these lines, as unquestionably the scope of motion pictures in the future will comprehend the educational field more so than it has in the past. Some of the negatives are due to arrive in the near future, and it is expected that they will be of very unusual excellence, the tropical countries offering such exceptional and abundant opportunities to the skillful photographer. Due notice will be given by the company as soon as they are in a position to make a definite announcement as to release dates of any of these subjects.

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The Edison Manufacturing Company is beginning to receive flattering comments on the improvement in the photographic quality of their films of late, not only from professional critics, exchanges and exhibitors, but from the public generally. One of their recent releases that came in for much favorable criticism was "The Keeper of the Light," released December 3. This film was pronounced generally to be one of the best examples of splendid photographic clarity that has been placed on the market in many weeks. A Chicago exhibitor, George J. Gilmore, who pays a higher price for service than any exhibitor in that city, with one exception, said of this film: "'The Keeper of the Light,' an Edison release of December 3, is in matter of subject, photography, steadiness of the picture, accurate perforation and general qualities, by far the best picture of its kind I have ever seen. Its realism is such as to command the admiration of the most exacting audience."

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Edison Company Photographs Actual Bear Hunt for Their Films.

The expense to which moving picture men will go in order to obtain new subjects for their films is shown by the release which the Edison Company announces for January 11. The film portrays an actual bear hunt which took place on the Big Muddy, about twenty miles from Marble, Col., in the Rocky Mountains. The idea of photographing the bear hunt originated with Frank Dickens, the famous mountain scout and pathfinder, who is a Coloradoan and who believes in advertising his State. Thinking that a moving picture of a bear hunt in the mountains of that region would bring that particular section of Colorado into prominence, he got into communication with the Edison people, who eagerly grasped the opportunity, although at first of the opinion that it would be difficult to get such a photograph. In the picture that was secured there is not the slightest departure from absolutely natural conditions, nor is there any attempted acting. An actual bear hunt is reproduced just as it occurred from beginning to end. The start of the hunting party is shown, and its journey through the indescribably beautiful scenery of Colorado, through gorges and over mountains, penetrating forests and following mountain trails where safety lies only in the surefooted horses; and all this in the very heart of the Rockies, with the snowcapped peaks showing in the distance. The conditions under which this picture was taken were perfect from a photographic standpoint, and the beauties of the scenery, as well as every detail of the hunt, are shown so vividly as to leave naught to be desired. The operation was laborious, expensive and not without danger, but the Edison Company feels well repaid in having secured a picture so full of interest and absolutely novel.

VITAGRAPH NOTES.

The date for the third reel in the "Life of Moses" series has now been fixed for January 25, the two closing reels to follow in February, so that all five will be in the hands of the exchanges before Lent. The Vitagraph Company is expecting great results from this series, as there are numerous ways in which it can be used by exhibitors to their advantage, especially during Lent. In large houses the entire five reels may be run in one day, preferably Sundays, or they can be run on successive days, one each day. By advertising the series it is thought that largely increased business can be attracted to the houses so employing them. It has been also suggested that the series will be found available for exhibition in churches.

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During the present month of January the program of releases by the Vitagraph Company shows the largest number of big feature subjects ever issued by this company in the same period of time. It is one of the indications of the constant progress being made by this enterprising company.

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The Vitagraph Company is now issuing its own lithograph posters, and as they are of special designs, differing in appearance from the posters of other firms, they will undoubtedly be welcomed by exhibitors.

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"The Twelfth Night," the magnificent Shakespearean film announced for January 25, will not be issued until some time in February, the date being advanced to make room for the third reel of Moses.

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Vitagraph employees are looking forward with lively anticipation to the dinner, dance and entertainment which the company tenders them Saturday night, January 8.

* * *

Every Vitagraph employee received a fat turkey for Christmas, and a group photograph was taken showing the event.

Special Lectures on Notable Films.

LA GRANDE BRETECHE.

Pathe Film of Art. Released December 12th.

W. STEPHEN BUSH.

After darkening the house this brief and general explanation of the film may be offered with advantage:

La Grande Breteche is the name of a castle in the beautiful and historic French province, Vendome, and made famous by the celebrated French story-teller, Honore de Balzac. It is now nothing but a mass of ruins and weeds, but at the time in which the story is laid, it was noted for its wonderful flowers and gardens, a fact, which in the running of the film, will be observed by you with pleasure.

As soon as this preamble is finished and the moment the title is flashed on the screen, the following lecture may be found useful:

Scene I.—The first picture takes us back to the time of the great Napoleon. In the war which he had waged against Spain among the many captives was a noble prisoner, Count Ferredia. An adjutant from Napoleon's military staff has come to the Vendome and is now calling at the office of the sub-prefect, announcing the coming of the Spanish Count. The latter, a perfect type of the young Spanish grandee, enters and the adjutant hands the order concerning the prisoner of war to the assistant in charge of the office. (Order appears on the screen.) The assistant reads the order which commands him to exact his parole from the Spaniard and obeys by asking the latter for it. Slowly, proudly the parole is given, the prisoner is politely dismissed and leaves, while the adjutant continues his report to the assistant sub-prefect.

Scene II.—A scene in front of the splendid gardens of the Grand Breteche, where the people gather evenings to play and promenade. The Spanish Count is in the throng, and presently observes with unfeigned admiration a strikingly handsome woman promenading with her maid. She is the wife of the sub-prefect, accompanied by her maid. She has lost the fragrant white rose she carried and gallantly the Count picks the precious flower from the ground and with a graceful bow hands it to the wife, who regarding the prisoner with ill-concealed favor, bids him with her eyes rather than her words to keep the flower. The adjutant and the assistant pass at this moment and meet the sub-prefect himself, Count Merrett, the husband of the handsome woman. All this has been quickly observed by Ferredia, who asks the assistant for an introduction and is thereupon introduced both to the prefect and his wife.

Scene III.—In the gardens of La Grand Breteche the Spanish prisoner and Countess Merret are sowing the dragon seed of sin at many a secret meeting, guarded by the faithful Rosalie. It was well to have her on the watch, for she has time to give the lovers warning, the Spaniard disappears with the maid through a rare path in the shrubbery, not a moment too soon, for it is evident that beneath the husband's formal politeness there lurks suspicion. He finds it strange to see the wife in the gathering darkness busy with needlework and when she, still hoping for another glimpse of her lover, hesitates to come in, he forces her with scant ceremony to come with him.

Scene IV.—Two masons from the village have been ordered to do some work about the castle and have come for further instructions as to where to begin. (Short pause.) Count de Merrett, more suspicious than ever of his wife's fidelity, now seeks to test it. He pretends to go away on a journey and the Countess falls unsuspectingly into the trap. When the clumsy, stupid masons have at last been gotten rid of, the wife sends her maid with a message to Count Ferredia asking him to come to Grande Breteche at once. (Message appears on the screen.)

Scene V.—The message has been delivered, the maid signals to Ferredia hiding in the bushes and at the very same moment appears in a different part well able to watch all the Count Merrett. The latter observes with bitter rage how the Spaniard is admitted into the house, cautiously walks over the lawn observed only by the clownish masons, who little realize what tragic part they will soon be called upon to play.

Scene VI.—The maid brings the happy lover into her mistress' room, he fervently kisses her hand, but is uneasy at the presence of the maid, who, however, is presently dismissed from the room. Their cup of happiness seems full, she, gently restraining his ardor, takes his mantle and hat and hides it in the closet next to her room and then returns to her lover. He sees a small crucifix on her bosom and she, to show him her love, takes it from her neck and gives it to him. He in turn bethinks himself of an ancient crucifix of silver and ebony and offers it to her, but in the impatience of his affection lays it on the table to devote himself to his new found love.

Scene VII.—Faithful Rosalie is guarding her mistress' door, an evil office and an useless one as the event will show.

Scene VIII.—The lovers have drunk their fill of the cup of sweet venom, the lover draws the trembling hands of his mistress from her glowing face, turns the key and still lingers.

Scene IX.—Rosalie still on guard is found and pushed aside by the enraged husband, now sure of his prey and trembling in his eargerness for revenge. (Short pause.)

Scene X.—The knocking at the door strikes terror into the guilty lovers—they start and tremble and in their confusion they retain enough presence of mind to hide the Count Ferredia in the closet

Scene XI.—A moment later the furious husband bursts into the room. No one there but the wife. He turns here and there, the wife is pale but self-possessed, he starts for the closet, she bars the way, the husabnd is in doubt as to his next step, when his eyes fall upon the crucifix on the table. "Who is in the closet?" he cries. "Speak." "No one." "No one? Then swear to it now on this crucifix." "I swear." Scarcely have the words dropped from the woman's faltering lips, when the husband summons the maid and orders her to bring the masons into the room at once. "I will show you," he says to the wife, "how much I trust in your words." The masons come and are ordered by the Count to wall up the closet and do it at once and in his presence.

Scene XII.—The ill-starred prisoner is in an agony of suspense—he only can fear and suspect, when the blows from the masons' tools rouse his worst fears. Are they digging his grave in which he must die?

Scene XIII.—Still the husband watches the work with feverish attention, the maid announces a visitor. He keeps his eyes on the work—at last he rises. Hope for one brief moment flames up in the Countess' breast—"Here, take this, money, gold, jewels and more later, break a pane in the door. Be quick about it. Quick." One of the masons does as he is bidden and the Count peers out, the terror of death in his eyes—the sub-prefect returns, summons the masons back to their work.

Scene XIV.—And now the dim light of the closet has turned to darkness and in this darkness of death the prisoner gropes about, every moment making it clearer to him that he is to die within the narrow walls.

Scene XV.—The work of the masons is complete, they have gone. Never for a moment does the remorseless husband change his cold, formal politeness and bows to go.

Scene XVI.—Scarcely has he gone, when the wife seizes a pick to free the lover.

Scene XVII.—But the husband suspected this. He runs back, seizes the wife, crying out: "Madam is ill, she must to bed and it is my duty as her husband to stay right here with her." Suiting the action to the word he has his slippers and his house cloak brought into the room and makes himself ready for a long stay. She rises on her couch, begging the husband to believe her and go and he tells her he believes her and that's why he stays.

Scene XVIII.—Count Ferredia realizes that his end has come and dies with a last look at the fatal crucifix.

Scene XIX.—The doctor, called to attend the wife, after a brief examination, pronounces her speedy dissolution very probable and, after a word of sympathy to the husband, leaves.

Scene XX.—In her dying moments, quite forgetful of the presence of the stern husband, with the precious token before her eyes, the wretched wife strives and struggles with a last effort to rise and, gathering all her feeble strength together, seeks with faltering steps the wall of death and gently, with the last remnant of her life, strikes the cross of silver and ebony against the cruel stones—a glance at the husband, still unbending, and she falls over—dead.

Scene XXI.—And separated from her but by an inch or more of stone lies stark in death the partner of her guilt.

THE BIRTH OF JESUS.

Released by Pathe Freres December 24th.

Scene I.

When in the fulness of time God had decreed to redeem mankind, He chose as the instrument of salvation a spotless Virgin, Mary, dwelling in the little village of Nazareth in Galilee. There at eventide Mary returns from the fountain, where she has drawn water, and seeking the seclusion of her chamber, she bends her knees in prayer to the Lord, when presently there appears unto her a messenger from the throne of the Almighty and addresses her in these words of sweet and tender promise: "Hail thou that art highly favored. the Lord is with thee, blessed art thou among women, thou shalt conceive and bear a child, which shall be called Jesus. He shall be a King in Israel and of His Kingdom there shall be no end." The archangel having delivered his message, Mary arose and exclaimed: "Behold the handmaid of the Lord, be it done unto me according to Thy word."

Scene II.

Bethlehem! A name of magic sound. The city is thronged with people and soldiers, for a decree has fone forth from Rome, then the mistress of the civilized world, that all the people of Palestine shall be counted and taxed. Mary and Joseph belonging to the tribe of David, have left their home in Nazareth and after passing through Galilee and Samaria at last arrive in the city of their royal ancestor David. The journey has been long and hard and as Mary feels that her hour is drawing nigh, Joseph looks about for a shelter in the night. He applies to one of the inns, but alas, every inn in Bethlehem is crowded to overflowing and they are turned away, when in their distress a little child comes to their rescue and directs them to a stable, now forever famous, just beyond the walls of Bethlehem.

Scene III.

Hallowed and gracious were the days that heralded the coming of our Lord. Signs and wonders were seen in many parts of the world and in the eastern sky, near Bethelehem, shone forth a wonderful star. (Here interrupt the lecture and render a suitable song, such as "While Shepherds Watched Their Flocks by Night," until the title for

Scene IV

appears on the screen, when you resume the lecture as follows:)

Close in the wake of the shepherds, now on their way to the stable, likewise following the star, came the magi, wise men from the East. They, too, in their far distant lands have seen this great, strange star, telling them of the birth of a new King of Israel. They are now on their way toward Jerusalem to ask Herod and his scribes and priests, where, according to ancient prophecy, the new King of Israel was most likely to be born. And they bear in their train many precious gifts to lay at the feet of the new king—gold, frankincense and myrrh.

Scene V.

Every door in Bethlehem being barred against them, Joseph and Mary at last find refuge in this most humble of all abodes, and here, in poverty, in a manger, even on a bundle of straw, there is born into the world the new King of Israel, Jesus Christ. (Sing here one verse from the hymn, "Come All Ye Faithful" and then resume lecture as follows:) And as you see the golden glitter of the star shine again above the crib, so likewise does the star shine again unto the wise men from the East. They have been to Jerusalem and there they have learnt from Herod and his priests and scribes that the new King of Israel was most likely to be born in Bethlehem in Judaea, as foretold by the Prophet Micah. And the star has again appeared before them and they are now on their way to the stable. (Here end the lecture and bring the picture to a close with one or two more verses, sung or played, from the hymn, "Come All Ye Faithful.")

THE WEEK'S RELEASES OF LICENSED FILM.

Monday, January 3.

BIOGRAPH—The Rocky Road (Dramatic).
LUBIN—Their Chaperoned Honeymoon (Comedy).
SELIG—The Smuggler's Game (Dramatic).
PATHE—The Marriage of the Cook (Comedy).
PATHE—A Victim of Circumstances (Dramatic).

Tuesday, January 4.

EDISON—Pardners (Dramatic).
GAUMONT—The Wreck at Sea (Dramatic).
GAUMONT—The Avenging Dentist (Comedy).
VITAGRAPH—The Life of Moses (Biblical).

Wednesday, January 5.

URBAN—Tragedy at the Mill (Dramatic).
URBAN—Shanghai of To-day (Scenic).
ESSANAY—The Adventuress (Dramatic).
ESSANAY—How Hubby Made Good (Comedy).
PATHE—The King's Command (Comedy).
PATHE—The Overzealous Domestic (Farce).

Thursday, January 6.

BIOGRAPH—The Dancing Girl of Butte (Dramatic).
LUBIN—The Tattooed Arm (Dramatic).
SELIG—The Highlander's Defiance (Dramatic).
SELIG—Alderman Krautz's Picnic (Comedy).

Friday, January 7.

EDISON—The Engineer's Romance (Dramatic).
EDISON—Ashes (Sentimental).
KALEM—The Deacon's Daughter (Dramatic).
PATHE—Modern Highwayman (Dramatic).
PATHE—An English Boxing Bout (Sports).

Saturday, January 8.

ESSANAY—His Only Child (Dramatic).
GAUMONT—On the Bank of the River (Dramatic).
GAUMONT—A Seat in the Balcony (Comedy).
PATHE—The Last Look (Dramatic).
PATHE—His Opponent's Card (Comedy).
VITAGRAPH—Richelieu, or the Conspiracy (Dramatic).

THE POWERS COMPANY.

A trade paper headed a misleading paragraph last week with the words, "Has Powers Got Enough?" Evidently the writer did not know the genial "Pat" Powers, or else he wilfully tried to convey a damaging impression of the company of which "Pat" is the head. The paragraph says that P. A. Powers has "got his fill of the manufacturing business and gone home to Buffalo." It is true that Mr. Powers went to Buffalo, where he has other interests that occasionally require his attention, but so far from him being "tired" of the manufacturing business, he says that he is only commencing. Extensive alterations and improvements are being made in the Powers Company factory at Wakefield, and this week a contract was let to Mr. Willard, of the Cooper Hewitt Company, for an equipment of Cooper Hewitt lights that will run into thousands of dollars. The bustle and activity and new blood around the Powers place indicate anything but a tired feeling.

THE "IMP" FILMS.

The Laemmle Company Establishes a Record.

"The best picture we have ever had," said Mr. Rosenquest, of the Fourteenth Street Theater, when we inquired of him as to the reception of the December 27 release of the Independent Moving Pictures Company of America, otherwise the "Imp." This is called "The Awakening of Bess," and so popular was it amongst the Independent theaters that within a few hours of its release we were unable to see a copy of it in New York City. So that, without warning, we sought the opinion of Mr. Rosenquest, who was good enough to tell us, though he was full of business and his house was crowded in the afternoon. He gave us this opinion voluntarily and we pass it on to our readers with regard to the Laemmle picture.

We have all along taken a very great interest in the progress of the "Imp" pictures, because the Independent Moving Pictures Company of America, of which Carl Laemmle is president, have to our mind established a record. Though only working for a few months, they have got down to the production of the moving picture in its best technical aspects. They are making good photographs, which many of their Independent competitors are not. Hence, in this respect they earn the approbation of The Moving Picture World, which always puts in the forefront of its criticisms the photographic qualities of the pictures. It is really wonderful to reflect that a year ago there was no such company as the "Imp" in existence, and that now the company is a strong factor in the American moving picture field.

THE EDISON COMPANY WILL RELEASE "IN THE NICK OF TIME," A THRILLING MELODRAMA, ON JANUARY 18.

On January 18 the Edison Company will release a novel and thrilling melodrama, entitled "In the Nick of Time," in the production of which they were ably assisted by Company "K," 22d Regiment, Corps of Engineers, N. G. S. N. Y. The story of the film deals with the defalcation of a bank cashier, and the action includes a run on the bank, an exciting auto ride, the blowing up of a bridge with dynamite, the building of a pontoon bridge by the engineering corps, over which structure an auto dashes to safety and the relief of the banks, a cross-road fight between the occupants of the auto and the guilty cashier, with the inevitable happy ending of all melodramas. For dash and go and genuine dramatic situations, this picture is bound to appeal to all lovers of romance and spirited action. There is not a moment in the film when the action lags, and the introduction of a martial atmosphere makes the film more interesting. The novelty of witnessing the erection of a pontoon bridge will appeal to any audience and will insure great popularity for this film. The Edison Company feels greatly indebted to the 22d Regiment, Company "K," Engineer Corps for their able assistance in carrying out the plot and workings of this melodrama.

THE LUX FILMS.

This week the celebrated Lux films, which have long had the greatest success in Europe, take their place amongst regular American releases. This fact in itself is of sufficient importance to deserve particular mention in our pages. For the Lux film is the second brand of European films to find its way on this market in the hands of its own agency. We pointed out in the Moving Picture World weeks ago that such a development of the business was likely to take place and we have information that the example set by the Lux people is likely to be followed in other directions.

Meanwhile we think that the productions of this house should be accorded a welcome to this market on two grounds: the first of them purely commercial—because intertrade and intercommerce are recognized factors in the business of the world, and secondly on the grounds of quality. There is no occasion to doubt that Lux films, writing generally, are of a high order of merit both dramatically and photographically. The American public has always shown a wide appreciation of the best products of the old world, as a glance around the industries of the country will show. American products, as we know, are popular in the outer markets of the world and purely on reciprocative terms those who give should also be prepared to receive. This is the truest state of mind for your modern man of business to be guided by.

The Lux films show the French school of moving picture making in those aspects which are popular more or less with moving picture audiences in this country. They are dramatic, as is only to be expected when the work of the French producer is concerned; equally so they touch a high level of excellence indeed in respect of their photographic qualities. Their general success will of course depend upon the suitability of each individual subject for American audiences—a test, of course, by which all imported subjects stand or fall. Last week we had the pleasure of examining two pictures which are down for early release, and if these are to be accepted as fair samples of the kind of pictures which the Lux people are to release, then these subjects are tolerably sure to make a strong bid for success on their merits. One of them is entitled "How the Dog Saved the Flag," and it shows an episode in French history of last century in which a wonderfully trained dog becomes the savior of the flag in time of warfare. The cleverness of this animal, who is virtually the hero of the piece, is sufficient to stamp this particular film with the mark of success. We have observed over and over again that "doggy" subjects are always popular with an audience. Yet another subject was called "The Rivals." This is of an entirely fanciful, not to say fantastic, nature. It shows how a man gets rid of the hump on his back by the aid of the fairies and so wins the embraces of a charming girl. The setting of this picture is decidedly beautiful. The story is clear, the acting good, and the photography of a very

high class. The impression made on our minds by these films is this: that Lux films on their merits have a strong chance of succeeding with American audiences. It is the determination of Mr. R. Prieur, the American agent, to release as far as possible suitable comedy subjects. In this respect Lux films, we think, will be acceptable to the American moving picture public.

EYE TROUBLES FROM MOVING PICTURES.

[From The Optician.]

The illusion produced by the cinematograph is explained by the persistence of luminous impressions on the retina. The duration of the impression varies according to the intensity of illumination, the frequency of interruption, and various other conditions. Its average value is 2-45 second. In order that the moving scene shall be reproduced in a life-like manner before our eyes, the pictures must move before the lens and follow each other at intervals a little smaller than 2-45 second, so that one impression still remains when its successor arrives, and thus the pictures blend together.

This series of rapid and brief excitations produces, in time, a certain fatigue of the eyes and more or less persistant ocular troubles. A French physician, Dr. Ginestous, has studied these troubles, and given the name of cinematophthalmia to affections of this character. These troubles are, fortunately, not very serious. Dr. Ginestous describes several forms. The first form is essentially temporary, and consists chiefly in lachrymation and photophobia, which compels the patient to close his eyes. The trouble begins with the passage of the first picture across the screen. In most cases the closure of the eyes for a few seconds is all that is required. The spectator appears to accustom himself, and adapt his retina to the new task which is imposed upon it.

In a second and more lasting form of the malady this retinal adaptation is impossible. As soon as the eyes are reopened, the symptoms reappear. Some watering of the eyes and slight redness of the conjunctiva persist after leaving the hall, but in most cases the symptoms rapidly disappear. In a third and still more prolonged type, a true conjunctivitis persists for two, three or four days. It is usually accompanied with redness, burning and itching, lachrymation and photophobia, but without agglutination of the eyelids. Finally, in rare cases, there are troubles of accommodation, accompanied by headache and great difficulty in reading, writing and seeing near objects.

Ophthalmias of this sort are not usually alarming, and the most obstinate cases yield to very mild treatment. The best remedies are rest and eye-washes containing cocain and adrenalin. The principal causes of the difficulty must be sought in the operation of the cinematograph.

Defects in sharpness of the pictures or in focussing the projecting apparatus make the seeing of moving pictures difficult and painful. The negatives should be as sharp as possible, for the corresponding positives are magnified to nearly a hundred thousand times their area, and the defects of sharpness are magnified in the same proportion.

Charpentier has proved that the persistence of impressions on the retina depends upon the size of the retinal image, and that the persistence is less for near than for distant objects. Consequently, in a moving picture hall, the seats nearest the screen are not the best.

Fatigue is caused by luminous impressions, which are too strong or too weak. According to Charpentier's researches, the persistence of luminous impressions diminishes as the illumination increases and conversely. This law is confirmed by the phenomena of moving pictures. Bright and strongly illuminated images are more fatiguing than others, and most fatiguing of all is the abrupt transition from black to white or from dark to bright.

In order to prolong the spectacle, some operators move their films with the minimum speed physiologically necessary to produce the persistence of the retinal images. Hence the eye is compelled to make an effort to retain and superpose the successive pictures, and this effort necessarily causes retinal fatigue. The wearing of blue glasses has been recommended in order to reduce these inconveniences.

MOVING PICTURES TAKEN IN AEROPLANE.

Moving pictures were taken in an aeroplane near Paris last week. Latham, the well-known-aviator, made a seven-minute flight, carrying a cinematograph and an operator, who worked the camera throughout the trip, which was made at the height of eighty feet. The lens was pointed earthward. The operator noticed no vibration and says the pictures will be as good as any.

Make This Your New Year's Resolution

"GET A

Hallberg"

Automatic Electric Economizer for electric installation, and save two-thirds on your current bill and besides improve your light about 100 per cent. on the sheet.

You have undoubtedly noticed that the "HALLBERG" Economizer which was the first reliable current saver on the market, was advertised over two years ago, and I at that time made the same claims which I am now making, and that the price of the "HALLBERG" Economizer has been the same during the past year.

Do you know what this means? I will tell you—It means that quality has been considered first, and that I have not reduced the material put into the Economizer since it was first made—In other words, it is today just as heavy and good as it ever was, and notwithstanding the fact that my competitors are selling **would-be current savers** at all the way from one-third to one-half less than **I have to get for the "HALLBERG"**, I am putting in more of my Economizers than all of the rest put together.

There are reasons! ! ! This letter is one—

Archbald, Pa., Oct. 21, 1909

Mr. J. H. Hallberg,

Dear Sir:-

Since installing the "HALLBERG" Automatic Electric Economizer, the illuminatlon is 100 per cent. brighter on the screen. Last evening an exhibitor from an neighboring town visited our theatre, and almost his first question was "where do you get all the light?" He is using an **economy coil of another make, but confessed that we are getting far better results with your machine.**

I regard the purchase of your Economizer as the very best investment we have made, as our patrons continually comment upon the brightness of our pictures compared with those shown in other places.

Yours very truly.

LYRIC AMUSEMENT CO.

Richard F. Foote, Manager

Let me have your order now—I make an allowance in trade for your old rheostat on current saver.

My stock of moving picture machines and supplies is complete.

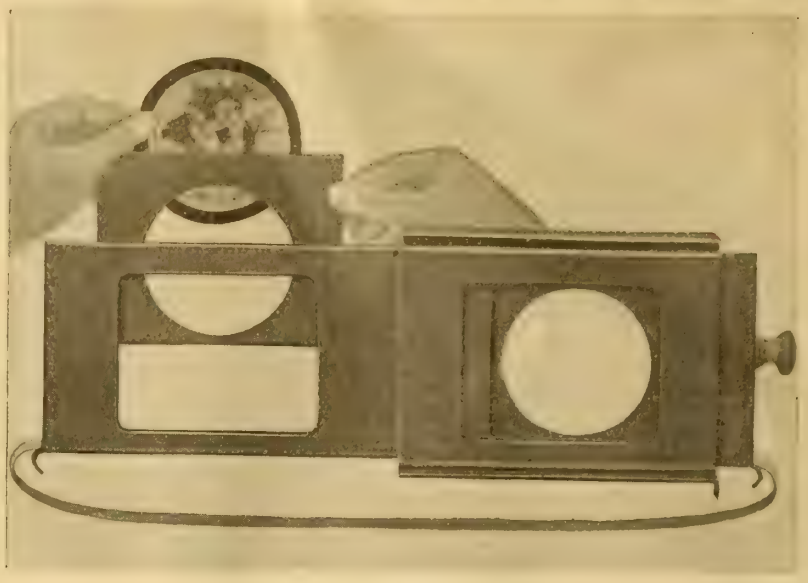
Write for Free Booklet 14-W.

J. H. HALLBERG, 28 Greenwich Ave., N. Y.

PUZZLE PICTURE SLIDES

FOR

Moving Picture Exhibitors



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The Puzzle Picture Slides are handsomely colored, and your patrons can solve the puzzles in the same way as if they were handling a newspaper and turning it around.

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Are a real novelty. Your audience will like them. Children will talk about them. They will bring you business because like moving pictures they interest as well as amuse.

Two sets of new slides issued each week. Six Puzzle Picture Slides and one Announcement Slide in each set. Price $5.00 per set of seven slides. Price of Roto Combination Carrier $1.00.

Write for circular giving full description

ANNOUNCEMENT SLIDES

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National Slide Company

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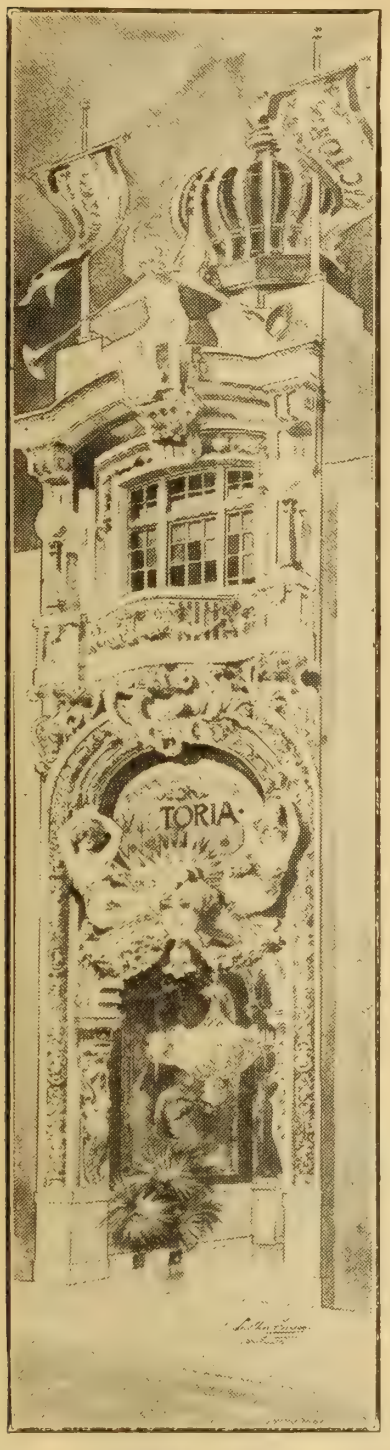
PUZZLE PICTURE SLIDE

Among the Exhibitors.



PEARCE & SCHECK'S VICTORIA THEATER, BALTIMORE, MD.

From an artistic standpoint the Victoria Theater is one of the handsomest theaters in the country. There are two floors—main floor and balcony—filled with comfortable chairs and eight beautifully decorated boxes. It is of unusually solid construction and elaborately adorned both inside and out. On the top of the building sits an enormous plaster figure that easily attracts the glance of the passerby. The auditorium and stage are fitted up with many modern conveniences. The decorations of both exterior and interior are handsome, the scheme being terra-cotta and dark green. Much additional beauty is procured by the lavish use of hundreds of electric lights. The house was designed by A. Lowther Forrest, architect. It is very commodious, having a seating capacity of 1,500, and is equipped with an unusually large stage. Mass & Co. were the builders and Henry L. Arntz was the decorator.

Jackson, Tenn.—The Elite Theater here has closed on account of being remodeled.

Buffalo, N. Y.—D. E. Meyers will erect a moving picture theater at 1209 Jefferson street.

Columbus, Ohio.—A new moving picture theater is being erected at 444 South Deeke street by I. Yanko, L. Barbanell and Benjamin Cohn. It will cost about $10,000.

Cassopolis, Ind.—The Osborne Building is being converted into a moving picture theater for Bert Ayres.

Porthmouth, N. H.—The Orpheum Theater, 37 Market street, has again opened its doors and is under new management. The Orpheum was formerly known as the Premier.

Philadelphia, Pa.—A new moving picture theater is being erected at Frankford avenue and Ontario street, which will cost $18,000.

Worcester, Mass.—The Pastime Theater has been sold to Edward Massie by Max Grat.

Norwich, Conn.—A new moving picture theater is being built here.

Manchester, N. H.—A new picture palace has been erected here and will be under the proprietorship of M. Gallagher.

Jersey City, N. J.—The Parmly Memorial Baptist Church, in Grove street, is being converted into a moving picture and vaudeville theater.

Scranton, Pa.—Joseph Stein will erect a new picture theater in the McCarty Building, on Chestnut street.

Morristown, N. J.—The Bijou Moving Picture Theater has been purchased by H. A. & G. E. Babbitt.

Manchester, N. H.—A new moving picture theater is being erected by Roy W. Joselyn.

Hartford, Conn.—Stevens & Jackson, proprietors of the Imperial Theater, have engaged Frank Wheeler to manage it.

Spring Valley, N. Y.—A new moving picture theater has opened in the Comsky Building, corner of Lafayette and Orange streets.

Springfield, Mass.—James J. Mackay and John Summer have bought the moving picture theater that has recently been erected on Elm street, opposite Bartlett street.

Philadelphia, Pa.—Arrangements have been filed for the erection of a new moving picture theater on the north side of East Geramntown avenue for the Leigh Palace Amusement Company.

Newark, N. J.—F. F. Proctor has filed plans for the erection of a new moving picture and vaudeville theater, at 114-116 Market street, which will be one of the finest here. The seating capacity will be about 2,000.

Coatsville, Pa.—George W. Bennatham hns purchased the Dreamland Moving Picture Theater, at Third avenue and Main street, from J. W. Dettra.

St. Paul, Minn.—Jack J. Flynn has been granted a license to run a moving picture show, at 447 Wabash street.

Stafford Springs, Conn.—John Sena has opened a new moving picture theater here.

Fort Wayne, Ind.—The Star Theater is the latest moving picture house opened here.

Centralia, Ill.—The Gem, formerly known as the Casino Theater, on South Locust street, has opened here.

Birmingham, Ala.—A new moving picture theater, The Amuse U, has opened here and it is stated that it is one of the prettiest of picture theaters in this town. It is located at 209 North Nineteenth street

Waukesha, Wis.—The New Olympic Theater is a new picture house, which has been opened on Clinton street.

Asbury Park, N. J.—Joseph Vet is planning for the erection of a new moving picture house, to be erected at Mattison avenue.

Thompson, Conn.—A new moving picture theater is being erected in the St. Jean Hall and will be managed by William L. Brown.

Wilkes-Barre, Pa.—The Dreamland Moving Picture Theater has changed managers and proprietors. William Le Roy will be the future manager.

Fitchburg, Mass.—W. C. Blythe has leased the Taunton Opera House and will run first-class moving pictures and vaudeville.

Baltimore, Md.—Herman S. Hacker will erect a new moving picture theater, at 1202 Patterson avenue. The seating capacity is 265.

Jamaica, N. Y.—Another moving picture theater is being erected here and will be under the management of Henry W. S. Bangert and Frank X. Bangert. The theater is located at 312 Fulton street.

New York City.—The Reformed German Evangelical Church, located at 141 East Houston street, is being converted into a moving picture theater for the New Houston Street Amusement Company and will cost about $25,000.

Pittsburg, Pa.—A new moving picture theater is being erected at 6212 Franktown avenue for L. Leiberman, which, when finished, will cost $2,500.

Roanoke, Va.—Mr. Ebert is the new manager for the Elite Theater.

Cincinnati, Ohio.—Popp Brothers have been granted a license to erect a moving picture theater, between Mellndy and Liberty, which will cost $3,000 when finished.

Buffalo, N. Y.—D. E. Meyers will build a new moving picture theater at 1200 Jefferson avenue, north of Hampton street.

West Somerville, Mass.—The Day Street Congregational Church has been converted into a moving picture theater.

Newark, N. J.—A new moving picture theater is being erected in the Old Machinery Hall, in Washington street, which will cost $30,000.

Putman, Conn.—A new picture house has been erected in the Labby Building, corner of Pomfret and Canal streets. It will be called the New Park.

New York City.—Penny arcade, on Fourteenth street, to be opened as M. P. theater; amount invested, $55,000.

New York City.—Academy of Music, on Fourteenth street, to be opened, in two or three weeks, as M. P. theater under direction of the Shuberts, renting for $125,000 per annum.

Bushnell, Ill.—The Bushnell Amusement Company is preparing to open a new moving picture theater here.

Cincinnati, Ohio.—Walter Brown is having plans prepared for the erection of a new moving picture theater at 2621 Vince street.

Washington, Ill.—M. Silvermaster is preparing to establish a new moving picture show here.

Portland, Ore.—The Victor Vaudeville Circuit has been incorporated with a capital stock of $5,000. The incorporators are: A. L. Sutton, Geo. W. Ring and M. F. Lorenz.

Kansas City, Mo.—C. H. Carter has purchased the Peerless Moving Picture Theater, at 1224 Grand avenue.

Tower City, Pa.—Solomon Schoffstall and B. J. Yoder are preparing to open a new moving picture theater in Reinerton.

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Pottstown, Pa.—The Pastime Theater Company is making arrangements to open a new moving picture theater here.

Murphysboro, Ill.—The Arc Moving picture Theater, here, was comple ely destroyed by fire.

Cincinnati, Ohio.—Eugene Sweeney is planning to erect a moving picture theater in Hyde Park.

Stillwater, Minn.—Wesley Archer has opened the Gem Moving Picture Theater here.

Trenton, Mo.—Will F. Newlan has purchased the Gem Moving Picture Theater here.

Cincinnati, Ohio.—Fred Schottmiller will erect a new moving picture theater at 2406 Vince street.

New Castle, Wyo.—Gross & Ostrom, of Deadwood, have opened a new moving picture show here.

Philadelphia, Pa.—The Bijou Dream Moving Picture Theater, at 1205 Market street, was destroyed by fire.

Chicago, Ill.—The Republic Theater Company has secured a permit for the erection of a new theater at 3918 Lincoln avenue.

St. Louis, Mo.—George Kiefer has purchased a lot, on Towe Grove avenue, as a site for a new moving picture theater.

Mansfield, Ohio.—Fred Lewis is making arrangements to start a new moving picture show here.

Alton, Ill.—Jack Herman has purchased the Nina Moving Picture Theater on West Third street.

Alliance, Neb.—R. R. Ruggles, of Ravenna, is making arrangements to start a moving picture show here.

Glen Cove, N. Y.—A new moving picture theater is being erected here, at the Central Hall. This picture house will be an up-to-date theater and will run all the latest films that the Empire Film Company, of New York, can produce.

Houma, La.—The Bijou Theater, a moving picture and vaudeville resort, has been purchased by Henry Breaux.

Stroudsburg, Pa.—Bert B. Palmer has purchased the Nickelette Theater, from O. F. Kock, and will conduct it as a first-class moving picture theater.

Baltimore, Md.—A new moving picture theater is being erected at the northeast corner of Light and German streets. The persons holding an interest in this theater are A. A. Brager and Robert H. Baum.

New Orleans, La.—H. White is having a new moving picture theater erected here which he will manage.

Niles, Ohio.—Manager Stafford, of the Niles Theater, announces that he will run all of Pathe Freres and Biograph films.

Cincinnati, Ohio.—The Church property, 1929 Elm street, south of Findlay street, is to be turned into a first-class moving picture theater. F. L. Emmert will be the manager and states that it will cost about $5,000 for remodeling and fixing.

Haverhill, Mass.—A new moving picture theater will be erected in Mechanics' Hall under the management of Orlando Sargent.

Canaan, N. H.—The building near the Lebanon depot has been purchased for a moving picture theater.

Laconia, N. H.—Charles H. Bean opened his new moving picture theater, The Pastime, in Hill Block, with the greatest success, and it has been fitted up with the latest opera chairs and is well provided with exits in case of fire. Joe Collins, of Boston, is the song slide singer.

Somerville, Mass.—The West Somerville Congregational Church, on Day street, has been sold and will be used as a moving picture theater.

New York City.—A new moving picture theater has been erected on the west side of Third avenue, north of 174th street, and will be under the management of L. Guttag.

Boston, Mass.—Three moving picture theaters here were closed by the Mayor.

Hartford, Conn.—The Casino, a new moving picture theater, will open in the Stone Block, near the corner of Chestnut street, this week.

Cambridge, Mass.—The Old Union Hall, on Temple street, is being converted into a moving picture and vaudeville theater.

Honesdale, Pa.—Mrs. Ida Hittinger has purchased from Joseph Graziano the moving picture theater, known as the Dreamland, on Main street.

Cincinnati, Ohio.—Fred Schottmiller is erecting a moving picture theater, which will have a seating capacity of 250, at 2406 Vine street.

Cincinnati, Ohio.—A new moving picture theater is being erected for the Popp Brothers on the west side of Main street, between Melindy and Liberty streets. The estimated cost of the structure is $3,000.

Norwich, Conn.—The Academy of Music has been leased to Butler & De Lany, who will operate it as a moving picture theater, and it will be hereafter known as the Happy Hour Theater.

Annapolis, Md.—Cooper & Hunter have opened a new moving picture theater, called the Magnet, on Main street, near Conduit. It has a seating capacity of 300.

Spencer, Mass.—The Park Theater is now being used as a moving picture theater.

New York City.—A new moving picture theater is being erected for P. Benfighi, at 689 Amsterdam avenue.

Baltimore, Md.—Arrangements have been filed for the erection of a new moving picture theater, at 1202 Patterson avenue, by H. Haskerman.

Skowhegan, Me.—The Empire Motion Picture Theater has been sold to Charles F. Ward and Walter Hight.

Paris, Tex.—John Sniverly will open a new moving picture theater in the Clement Building, on South Main street.

Trenton, Mo.—The Gem Theater is under the new management of William F. Newlan.

Paterson, N. J.—A new moving picture theater will be erected, at 293 Main street, by Max Gould and William H. Metz, which will cost $55,000 when the construction is finished.

Long Beach, Cal.—The Amusement Company has erected a moving picture theater at 135 East First street.

New York City.—Charles Knichrihm has leased the property at 864 Langwood avenue for a moving picture theater.

Mahalla, N. C.—A new moving picture show will be opened in the Darby storeroom by George L. Wilson.

Cincinnati, Ohio.—Col. W. S. Butterfield has leased the Jeffries Theater here and will run only first-class moving picture films.

Attleboro, Mass.—P. H. Toby has filed plans for the erection of a new moving picture theater on Richards avenue.

Phoenixville, Pa.—The Phoenixville Theater, on South Main street has changed hands. The Gem Amusement Company will be the proprietors and it will be under the management of J. B. Sturgis.

St. Louis, Mo.—The northeast corner of Vandeventer and Mahtt avenues has been sold, where there will be an erection of a moving picture theater, which will cost the proprietor the sum of $30,000.

Mauch Chunk, Pa.—The Orpheum Moving Picture Theater was closed by the Deputy State Inspector on account of not complying with the laws.

Bay Shore, N. Y.—Max Mittenleiter and M. Tennenberg have leased the Casino Theater, which they will convert into a first-class moving picture opera house.

Manchester, N. H.—The Clemeont Theater, one of the latest of moving picture theaters to open here, was compelled by the Mayor to enlarge their Broadway entrance.

West New Brighton, N. Y.—The New Cosmopolitan Hall, formerly the Union Opera House, has at last opened its doors to the public. Christian Troebner is the present manager.

Los Angeles, Cal.—Work has finished on the Children's Moving Picture Theater, which will be conducted by the Long Beach Parent-Teachers' Federation, on East Fifth street.

Brooklyn, N. Y.—A new moving picture theater is being built at 125 Summer avenue. Frederick Weiss is the proprietor.

Lewiston, Me.—A license to run an amusement house at the Empire Theater, petitioned for by Julius Cahn, was granted by the city authorities.

Winchendon, Mass.—Manager W. A. Wesley, of the Garden Theater, opened his moving picture theater in the National Hall. The hall has been remodeled and an asbestos booth put in to comply with the law.

Wilkes-Barre, Pa.—The Unique Theater, on Public square, has met with a robbery. Mr. Egelston states that a part of the machine and a large amount of film was stolen.

Lawrence, Mass.—A new moving picture theater has been erected in the new Truell Building, on Essex street, and will be under the management of Samuel Kopelman.

Duluth, Minn.—F. W. Hillier will open a new moving picture theater here.

Blissfield, Mich.—Mr. Edwards is planning to open a new moving picture theater here.

Philadelphia, Pa.—J. Dunlap has secured a permit for the erection of a moving picture theater here, at 2730 Federal street.

Camden, Ark.—S. W. Wilhoit has disposed of his moving picture theater here to Shorty Lewine.

Youngstown, Ohio.—Mr. Welsh is preparing to open a new moving picture theater in the Kroeck's Hall.

Meriden, Conn.—The Crystal Theater, on Colony street, has changed hands. It has been sold by E. J. Herlan, who has successfully conducted it since last Spring, to Pindar & Rudolph.

Lancaster, Wis.—The Grand Moving Picture Theater opened again and is now under the management of Mrs. W. N. Tiffany.

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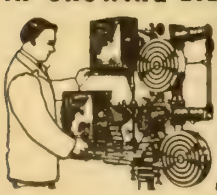

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STORIES OF THE FILMS

BIOGAPH COMPANY.

THE ROCKY ROAD.—The truth of the expression, "It is a long lane that has no turning," has often been verified, but in this instance the road terminates in a cloud, the darkness of which is impenetrable. The story shows the relentlessness of justice and the cryptic prepollence of Providence. Coincident as the episodes may appear, they are evolved with a convincing consistency rarely found in dramatic stories of this type, making it, on the whole, one of the most heart-stirring and thrilling productions ever made by the Biograph. Ben Cook had been a man of intelligent energy, but meeting with reverses, went the way of so many others, that is, became addicted to drink. Falling lower and lower, we first see him a drunken loafer. In return for his wife's tearful entreaties he gives abuse, and finally desertion; leaving his native town for parts unknown. Landing in a strange village, he seeks and obtains employment in a sawmill, where he resolves to brace up. Meanwhile, his poor wife, learning from her husband's companions of his flight, becomes unbalanced in mind, and taking up her little three-year-old child, starts out in search of him. On she wanders, cold and hungry, meeting a kind-hearted Italian on the way, who compassionately gives her an old shawl to wrap about the child. Further on she falls exhausted beside a haystack. Here the hallucination of hearing her husband's voice calling seizes her and she leaves the child to go in answer to the imagined call. The child is found later by an old farmer, who adopts it. The poor woman staggers on until she falls helpless in the road. She is found by a benevolent couple who take her in and care for her, she performing light housework in return for their kindness. Years later Cook, through his close application to work, has become manager of the mill, and is enjoying the best of fortune. A search for his deserted wife has proved fruitless, hence he assumed her dead. One day while out in his auto, it becomes temporarily disabled, and he rests up at a farm-house, where they are celebrating their daughter's eighteenth birthday. The meeting with the daughter incurs mutual love at first sight. Later they are betrothed and the wedding day set. It is now the day of the wedding and Cook is speeding to the house to meet the wedding party when his machine passes the place where his wife has lived all these years. She recognizes him and dashes after him, but, of course, is far distanced. Continuing, she comes to the house shortly after the party, of which she knows nothing, has left. She asks for a drink, and while waiting sees her husband's picture in a frame on the table. To her queries the maid tells her in detail about the little foundling, the adoption, the birthday party, and now of the wedding, which may at this moment be taking place. It is for her the awakening. She realizes the horror of the situation, and asking the direction to the church dashes madly out, hailing a passing wagon, begs the man to drive in haste to it. The ceremony has just begun when she rushes in. Oh God! What a terrible revelation. She has just strength enough to make the truth clear when she falls into her husband's arms dead. Thus, in a flash he is made to feel the weight of the hand of Divine Justice in the horror and mortification of the situation.

THE DANCING GIRL OF BUTTE.—Some of the most important triumphs in the world's history were attained through an accident, and very often the whole course of one's future is induced by a slight mishap. Such, indeed, was the experience of the hero and heroine of this Biograph subject. Bella is a dancer in a music hall at Butte. She is pretty, light-hearted, and yet possessed of a refined nature that commands a respect not looked for in such surroundings. Strolling through the city park one morning, she steps on an uneven spot in the path and turns her ankle. Her cry of pain brings to her aid Howard Raymond, who assists her to her home. Bella's demure manner and pretty face appeal to Howard, and he realizes it is a case of love at first sight. Bella, herself, is deeply impressed with the young man the accident has caused her to meet. However, she realizes her position and dissipates all serious thoughts on the matter. Howard, who is a newspaper artist and an enthusiast in all respects, tells his fellow artists of his love for the unknown girl. They, being used to his impetuousness, simply smile. On this occasion he is in earnest, and hastening back to the girl's house, he surprises her in her dance hall attire. This she explains by making him believe that she is a member of a traveling dramatic company. Well, it is the old story. The accident was simply a trick of Cupid to bring two hearts together, and they are betrothed. They exchange photographs, and when he shows her picture to his friends they recognize in it the dancing girl. So they go to the girl and ask her to give him up. This she is loath to do, admitting that while she has danced at the hall, the work was detestable. Finding her unwilling to repulse his suit, they tell Howard of her calling, which he does not believe, and knocks one of them down for what he regards an insult. The girl, however, in honesty enters and admit the truth, taking the artist to the place where she works. What a blow to the poor fellow, and he turns from her with a crushed heart. Cut to the quick by his repulsion, she tells him that although she has been forced to earn a living in this fasion, she is through with it all, and while her soul is pure she will leave it. The sincerity of her tone softens the young man, and turning, he takes her in his arms. His friends smile derisively and leave the hall. Two years later the artist's two friends are sitting in the park, when a young couple pass pushing a perambulator containing a baby. One of them exclaims: "Look! Raymond and the dancing girl. Well, I'll be blowed!"

EDISON MFG. CO.

PARDNERS.—It is almost unnecessary to give any description of this film, as it follows closely the widely read story as written by Mr. Beach. For those who are unfamiliar with the narrative it might be well to say that the picture deals with the fidelity and loyalty of Bill Joyce, a rough, rugged character in the mining camps of Alaska, who had formed a partnership with a young tenderfoot of the East, Justus Morrow.

Through the machinations of a magazine writer and photographer, R. Alonzo Struthers, who has misrepresented Morrow's actions in the North, a breach is caused between him and his beautiful wife, Olive Troop Morrow, an actress in the States. Struthers has been entrusted by Morrow with letters to his wife, which Struthers deliberately fails to deliver and, instead, shows a forged photograph to Mrs. Morrow, which is so compromising to her husband that she institutes divorce proceedings. Morrow is heartbroken when, after receiving no mail for a whole year, he finally receives a summons in the divorce suit. The thought of separation from the woman he loves and from his baby boy crushes the heart of the man, who has been sustained throughout his long, weary struggles in the gold-fields by the thought that the wealth for which he was striving would insure his little family a happy future. From this time forward his rugged "pardner" devotes his energies to righting Morrow's wrongs. How he succeeds is unfolded by the picture.

THE ENGINEER'S ROMANCE.—Jim Black, a handsome young locomotive engineer, is in love with Mary Stevens, the pretty telegraph operator at Clay Junction. Mary's father is the section foreman at that point. One morning after her father has left on the handcar with his men to repair some track at a distance, Mary, with her two little sisters, is left in charge of the station. Some rough characters, seeing her isolated position and suspecting that there is money in the safe, determine to rob the place. One of them enters the station and engages Mary in conversation. She mistrusts him because of his suspicious movements and locks the safe. While he is in the station the train dispatcher informs Mary that Jim Black will be at Clay Junction in a few minutes and to order him to proceed immediately to Rockland Siding, ten miles away, for special service. The stranger leaves the station.

When Jim arrives at Clay Junction Mary tells him of her fears. He tries to allay them—looks about for strange men—they have gone. After kissing his sweetheart Jim jumps on the engine and starts for Rockland Siding. The ruffians, seeing that the coast is clear, try the door of the station and find it bolted on the inside, but this does not deter them. They attack the door with a crowbar, the resistance offered serving only to excite their fury. Mary sends a desperate call for help to Rockland Siding, where Jim has just arrived and is about to start out with the passenger train. After sending the message she flees to the upper apartments of the building with the children, bolting each door behind her to impede the progress of the robbers, who, after gaining admittance to the station, are unable to open the safe without the combination. Jim, his fireman and conductor are conversing with the agent at Rockland Siding, when he (the agent) hears the ticker inside the station giving an emergency call. He darts into the office, receives Mary's message, and calls Jim and the conductor into the room. The question is, what is to be done? Jim is in an agony of suspense, when the thought flashes into his mind, "Give me the right of way to Clay Junction." The agent wires desperately to the train dispatcher. The answer comes, giving Engineer Black the right of way.

The rest of the picture shows, alternately, the thrilling adventures of Mary and the children as she tries to baffle the ruffians, and the equally thrilling progress of Jim Black's engine as it bears him and his companions to the rescue.

ASHES.—A millde-aged bachelor in his apartment, or den, lights his pipe and, after looking fondly at a photograph on the mantel, sits smoking in his arm-chair near the open fireplace. As the logs smoulder his fancy wanders to the one love story of his life. The face of his first and last sweetheart looks out of the rising smoke, and the scene dissolves into the incidents of the love story which pass before his mind. As the simple, pretty and pathetic story is unfolded and finally dissolves into the bachelor's den again, the fire dies out and the lonely bachelor stands looking into the ashes, which typify his life's story.

ESSANAY FILM MFG. CO.

THE ADVENTURESS.—The story is founded on a real episode, a chapter from the life of a great English army officer. The scene of the story is in a compartment of an English railway train.

The English railway carriage is differently constructed than the more capacious American car. The car is divided into several compartments, the exits through doors on the side, while the conductor or guard collects the tickets from the outside. Travel on English railways is perhaps not so comfortable as on the more elaborate American trains, but the distances are not so long.

The afternoon train, leaving the Great Northern depot in London for Epsom Downs, a famous English race track, is about ready to leave. A fashionably dressed woman, followed by a boy carrying her handbag, enters a compartment in one of the carriages. She makes herself comfortable and begins cutting the leaves of a periodical. A moment later, a gentleman, tall and portly, enters and seats himself in a corner near the door. The guard collects the tickets. The gentleman, who is smoking a cigar, turns to the lady and politely asks her if the cigar smoke is offensive. "Not at all," she answers and enveavors to continue the conversation by asking him to please open the ventilator. He does so, bows and returns to his paper.

The woman, after some difficulty, starts a conversation. He is on his way to Epsom Downs to attend the afternoon's races. He brings out his purse and shows her his racing ticket, at the same time exposing a pretentious roll of banknotes.

The woman sees the money and immediately lays plans to separate him from it. He is dumbfounded when she unceremoniously demands him to hand over the money. "If you don't," she says, "I will call the guard and make it appear that you have attempted to assault me." He laughs indifferently and enraged by his supreme self-confidence, pulls down her hair, tears her waist and running to the door, screams and pounds on it furiously. The gentleamn remains immovable.

The guard enters and finds the woman crouching on the floor, an accusing finger pointed at the gentleman. The guard whistles and a detective enters. The gentleman is questioned. He stoutly denies having touched the woman. The detective points out the woman's torn tresses and generally disheveled appearance. The gentleman, who through the scene, had remained in quiet obliviousness behind his paper and his cigar, takes the weed from his mouth and holds it up for their inspection. The ashes of the half burned cigar have not been disturbed, convincing proof that he could not have left his seat.

The detective nods his satisfaction and turns to the woman. He scrutinizes her face carefully, then draws a photograph from his pocket. "Kate Morrison!" he exclaims, comparing the face with the photograph, "London's most famous confidence woman. Come, the police want you, milady!"

A moment later the woamn is dragged from the compartment and our friend of the cigar flips off the ashes and diffidently returns to his paper.

HOW HUBBY MADE GOOD.—Isn't it provoking when one settles down in one's comfortable arm chair and house slippers, with the evening paper and a good after dinner cigar, to be suddenly called to the office by some belated "country customer"? It is usually a most pressing appointment and wifey is led to believe that millions are involved in the deal.

In this instance the "Boys" at the club call up our friend, Bailey, and tell him his presence is needed to fill a vacant chair at draw-poker. Bailey turns from the 'phone, mutters something about "big deal," "country customer," etc., and hurries out of the house before wifey can register an opinion.

An hour later the 'phone rings and a gentleman's voice inquires if Mr. Bailey is at home. Mrs. Bailey informs the gentleman that her husband is at his office. "But," says the gentleman, "I have just left the office. There is no one there but the janitor."

Mrs. Bailey, bubbling over with indignation, calls the club. The conversation between her and her spouse is a heated one, containing the old time-worn phrases: "wretch, scoundrel," "but, my dear," "back to mother, divorce," etc.

Bailey returns to the boys and tells them that inasmuch as they got him into the trouble they've got to get him out of it. One suggests that two of them disguise as burglars, enter the Bailey house, frighten Mrs. Bailey and let Bailey do the hero stunt, thus winning Mrs. Bailey's admiration. No sooner said than done.

But, in the meantime, a real, legitimate, "second-story man" is on the job. Mrs. Bailey hears him and telephones the police. The burglar hears the 'phone ring, surmises he has been heard and beats a hurried retreat. The police arrive just as the deputation from the club are entering the

Our hero comes on the scene and after a desperate struggle, captures the two thieves just as the police enter. There is no other way out of it but to turn the thieves over to the bluecoats. The clubmen appeal to Bailey, but he is obdurate and they are taken struggling away.

Bailey takes his trembling wife in his arms and she praises him for his bravery.

HIS ONLY CHILD.—Phillip Strong a millionaire railroad magnate, is so thoroughly enwrapped in

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RELEASED JANUARY 3, 1910

The Rocky Road

A Story of Fate's Capriciousness

This Biograph subject probably tells the most powerful story ever depicted in motion pictures. The husband through association becomes addicted to drink, deserts his wife and child and goes to a distant village. The wife learns of his departure from his former companion, and her mind becoming unbalanced, takes up her child to follow.

The husband secures a position in a sawmill and determines to brace up. All trace of his wife and little child is lost to him. Meanwhile, the mother and child become separated and the child is adopted by a prosperous farmer, while the mother receives succor in another section. Some years after the man meets his daughter, and being unknown to him, they are betrothed. The wedding is just about to take place when the mother appears and prevents it.

Length, 990 Feet

RELEASED JANUARY 6, 1910

The Dancing Girl of Butte

Romance of a Western Dance Hall

The Biograph here presents a story of real life, showing how a mere accident may change the course of a life. The girl is forced to earn a living by dancing in a Western hall, and while strolling through the park turns her ankle. Her misfortune brings to her aid aid a young newspaper artist. It is love at first sight. He knows nothing of her occupation, and when his friends reveal to him her calling he is inclined to repulse her. This she takes with resignation, but she makes it clear that while she was forced to do this work, it was repugnant and expresses a determination to leave it all while her soul was pure. So sincere do her words sound that the young man relents and takes her to his heart. Later we find them strolling through the same park the happy parents of a young and hopeful.

Length, 984 Feet

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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his business that he has little time for his motherless little son, who, consequently develops bad traits, is wilfull and disobedient. Prompted by an abnormal curiosity, and pampered by his father, the youngster causes no end of trouble to the servants.

One evening Strong receives a telegram from the board of directors of the railroad of which he is president that a special meeting will be held in Milwaukee the next morning and that his presence is required. Strong is in his study packing his grip when his son comes into the room to bid him good-bye. Unaware that his son is in the room, Strong removes a revolver from his grip and places it in a lower drawer of a cabinet. The boy has made mental note of the hiding place and when his father bids him an affectionate good-bye he runs for the drawer and is about to remove the revolver when his nurse runs into the room and takes him off to bed.

The next day the youngster slips into the library and procures the weapon. It is accidentally discharged and the little fellow is severely wounded. The excited maid and frantic butler call the doctor and a telegram is immediately dispatched to the father.

Strong is at the directors' meeting when the message arrives. Immediately he orders a special train made ready, and after a record breaking trip he arrives in Chicago, where an automobile whisks him quickly across the city to his home.

The doctor is working over the little one when Strong comes into the room. The boy has passed the critical period and is now peacefully sleeping. The doctor, however, makes it plain that great care will have to be taken to avoid a relapse and says he has arranged for a trained nurse to attend him.

Strong, now assured the boy will recover, returns to his work, oblivious to everything except that which pertains to the great business over which he presides.

Miss Norton, the nurse, is a very pretty little woman with an affectionate disposition and soon wins the love of her charge. Indeed, so attached do they become to each other that when the time draws near for her to leave, she dreads the parting. Strong has been too busy to notice the change that has come over his son, the boy has never expressed a desire to see him, until one day the crisis comes. The boy repulses his father, who has endeavored to take him in his arms, and runs to his nurse. Incensed in his belief that the nurse has estranged his son from him, Strong calls Miss Norton into his study, writes her a check for services rendered and peremptorily discharges her.

When the nurse returns to say good-bye to the little boy he cries bitterly and denounces his father for taking his dear nurse away from him. After a moment the father comes on the scene and the boy pleads with him to let Miss Norton stay. Strong is finally won over.

"I must confess," he says, apologetically, "I have been foolish. I have worked hard, but I have worked for the boy, not for myself. Since his mother died, I—it's been nothing but steel rails and market quotations. The boy needs a mother—I beg your pardon, Miss Norton, I mean—won't you stay with us—make your abode with us? We really need you?"

After a moment she snatches the little fellow to her heart and answers: "Yes."

GAUMONT.
(George Kleine.)

THE WRECK AT SEA.—Mary, the beautiful daughter of an old fisherman, is secretly in love with a poor young sailor. Arthur, a rich farmer's son and heir, sees her and, falling in love with her, asks her father for Mary's hand in marriage.

The old man is attracted by Arthur's riches and gives his consent.

The poor girl goes to break the bad news to her lover, who decides to go to sea and endeavor to forget her. Directly Mary is married to the rich farmer's son, though needless to say it is not a love match as far as she is concerned. Soon after, there is a storm and a shipwreck on the coast.

Among the corpses of the dead brought ashore is that of Mary's poor sailor.

Mary is among those present and recognizes the features at once and is quite overcome with grief. This distresses her young husband so much that he loses his reason.

THE AVENGING DENTIST.—A pair of burglars enter the home of a dentist by way of the parlor window. There they lay their plans. One enters the adjoining room, which is the dentist's office, and engages that gentleman in conversation regarding the condition of his teeth. While this is going on, his confederate proceeds to gather together the valuable portable bric-a-brac in the parlor.

Unfortunately for the arrangements of the two burglars, the dentist's servant discovers their presence and becomes familiar with the whole scheme, without their being aware of it. He quietly informs his master.

The dentist, having secured one of the burglars in his operating chair, proceeds to pull out his teeth. After this, he and his servant capture the other burglar and make him disgorge his ill-gotten plunder.

The pair of thieves are then forced to rearrange the valuables just as they were originally. As soon as they have done this they are allowed to depart, which they do in a most shamefaced manner.

ON THE BANK OF THE RIVER.—Helen and Mynette are two ill-matched sisters who keep house together.

While Mynette industriously cooks, washes and sweeps, Helen lolls in a comfortable chair and twangs a guitar.

This leads to a quarrel, resulting in Helen being turned out of doors to shift for herself. Mynette has no pity for her when she returns to the house after experiencing rude rebuffs and getting very little money for her musical efforts.

Poor Helen faces the cold world once more, but this time she meets Mr. Ellsworth, a wealthy artist, who takes it upon himself to introduce her into society as a musical genius.

Success is now her portion. In the meantime, things have gone badly with Mynette, who, failing to pay her rent, is threatened with eviction by her heartless landlord. Just as the auctioneer arrives to sell her furniture to satisfy her creditors, the now prosperous Miss Helen steps in, pays the landlord and rejoices the heart of Mynette by restoring her home and property to her.

A SEAT IN THE BALCONY.—Percy is a smart young man who, strange to say, has never seen a play.

He hangs around the lobby of a big theater, where a very successful show is being enacted and manages to get hold of a return check from a gentleman, who, having seen the first act, is unexpectedly called away on business. Percy seats himself with much satisfaction in the second row of the balcony in the excellent seat to which his check has entitled him. Now the fun commences. The opening scene of the second act being very comical, Percy rolls in his chair, roaring with laughter and in his exuberance slaps the bald head of an old gentleman in front of him.

Then as the plot thickens and the scenes depicted become melancholic, sentimental Percy weeps and howls, shedding tears of sorrow on the unfortunate bald head in front.

As the story continues, Percy is more and more wrought up and makes things uncomfortable for those below and around him. The "gods" in the gallery join in the general excitement and pelt Percy and his neighbors with peanut shells, paper bags and general refuse. Finally the ushers evict the cause of the uproar and Percy learns a lesson in proper behavior when in a theater.

KALEM MFG. CO.

THE DEACON'S DAUGHTER.—Scene I.—The Minister's Dissatisfied Child Meets Morton, the Stranger. The opening picture shows us the broad side verandah of the parsonage. The old minister has seted himself out in the yard where he can bask in the warmth of the sun. Down at his feet is Ruth, his youngest daughter, a slight, gentle slip of a girl of sixteen. The old minister is helping her with her rhetoric lesson, stopping every moment or two to stroke her head. Along the path from the gate comes Estelle, the minister's elder daughter, a dashing, handsome girl, and with her the curate attached to the parish. The curate is very much in love with Estelle and they are accepted sweethearts, although Estelle is merely attracted by the young curate's handsome face. Now she is annoyed by something and the curate is trying to pacify her. His attention attracted by Estelle's angry voice, the old minister rises as they approach. He inquires what the trouble is. Estelle tells him nothing. With a sigh the curate enters the house. The minister remonstrates with Estelle for her show of temper and as his wife calls him, he leaves the two daughters together. Now Estelle pours out to Ruth her dissatisfaction with the quiet, peaceful life of the parsonage and tells how she longs to go out into the world and become a dancer. Seizing the horrified Ruth by the waist she whirls her around in a mad dance. At this moment there appears coming up the path a tall, gentlemanly man, evidently a stranger to the town. Ruth flees to inform her father. The stranger compliments Estelle upon her dance and is telling her she should be on the stage, when the old minister descends the steps. Morton, the stranger, displays the card of the man he is seeking. The old minister informs him he is going in the wrong direction. At this Estelle volunteers to show the stranger the house. The old minister assents. As they start down the path together the curate comes from the house. The minister tells him of the stranger and exhibits the card. As he goes up the steps Estelle returns from the gate. At sight of the curate her chin goes up in the air and she crosses to the empty bench. The curate stands with a resigned look on his face.

Scene II.—The Villain Winning His Way. The course of the curate's love has not been running smoothly lately. Seated out in the garden he is endeavoring to prepare his sermon. But his mind constantly wanders to Estelle and the stranger. Across the lawn comes Ruth. She seats herself on the hassock near the curate. Gentle little Ruth loves the young curate, although he has never suspected it. She is ever near him ready to do him any little service in her power, now replacing his papers when he brushes them from the table, now giving him a glass of water. Down the path from the house comes Estelle. The curate's eyes light up and he leaps to his feet. She tells him she is going for a walk. And may he accompany her? No, she prefers to go alone. Down towards the gate she goes. The curate looks after her, then returns to his seat. With his chin in his hand he watches her depart, while back of him stands Ruth, her eyes filled with comprehending pity. At their starting place down the lane, Morton is waiting impatiently for Estelle. Ah, here she is. He greets her eagerly and pours compliments into her ear. He attempts to kiss her. Estelle prevents the caress. But she is not adverse to taking the walk with him that he is begging for, so off they stroll together. For an hour they wander through the pine trees. Across their path is the trunk of a young pine the wind has hurled down. Morton invites Estelle to sit. From his pocket he draws a handsome necklace and holds it towards her. At first, instinctively true to the teachings of her father, she refuses it, but Morton insists and clasps it aroung her neck. As he pours protestations into her ear Estelle believes him and gives him the kiss he is pleading for. Now Morton's infatuation for her leaps all bounds. In impassioned words he tells her of his love, begs her to come with him to the city. Clasping her in his arms he crushes her to him. But his vehemence frightens Estelle. Wrenching herself free she flees from him. He stands for a moment, calling her back, then hurries after her.

Scene III.—Estelle Determines to Marry Morton. Back to the parsonage come Morton and Estelle. Morton has been forgiven for his impetuosity, although Estelle refuses to go with him to the city. As he is bidding her good-bye he holds her hand, then tenderly kisses it. This is seen by the curate who is approaching. Upon Morton's departure he remonstrates with Estelle. She answers angrily. He appeals to her in behalf of their engagement. Estelle, now thoroughly enraged, draws the engagement ring from her finger and holds it towards him. The curate gently refuses to take it. But Estelle throws it to the ground. At this moment the old minister comes slowly across the lawn. He greets Estelle fondly and calls her to a seat on the arm of his chair. Happening to glance up, he notices the necklace she is wearing. He asks where she got it. She refuses to tell. The old minister sternly demands an answer to his question. Estelle finally falters Morton's name. At this the old man's face hardens with stern anger. He holds out his hand for the necklace. Estelle, now thoroughly aroused, storms in anger, but finally gives it to her father. He orders her to go to the house. But Estelle, sobbing passionately, throws herself in a chair. The old minister crosses to the curate, who has been a silent, suffering witness to the scene, and begs him to come to the house. As they move away the curate turns in silent love to Estelle, but the old minister leads him on. After they have gone Estelle lifts her head. She is still violently angry. Across her face comes a look of determination. Drawing paper and pen to her she writes to Morton, telling him she will go with him out into the world and become a great dancer. To-night at twelve he must come for her.

Scene IV.—The Elopement. That night at twelve Morton comes cautiously up to the front gate of the parsonage. Glancing about he whistles cautiously. Down the walk comes Estelle carrying her satchel. Morton greets her fondly. Estelle glances back longingly towards the silent house, but Marton picks up her grip and they move silently away. The next morning the old minister is out in the garden before breakfast walking up and down slowly thinking of the scene he had with Estelle, his favorite daughter, the day before, when Ruth comes rushing excitedly from the house. She holds out to her father a note telling him she found it pinned to the pillow in Estelle's room. It is Estelle's farewell note to her father. The old man, with a moan of anguish, sinks into a chair. At this moment the curate comes up and inquires what the trouble is. Ruth hands him the note. He reads it and stands stunned and grief-stricken. As Ruth is consoling her father the wife arrives. To her question of inquiry the old minister points to the note with trembling finger and brokenly bids her read it.

Scene V.—One Year Later—Estelle the Queen of the Midnight Revellers. It is midnight just one years after that night Estelle stole away from the silent, peaceful parsonage. What a contrast is presented. In a suburban cafe where the fastest set amongst the Bohemians of the great city are accustomed to meet for their late revels a champagne party is in progress. Scattered about are numerous overturned and empty bottles. At one of the tables an artist, who genius, before dissipation dragged it down, gave promise of great things is drinking with one of the city's celebrated demi-mondes. Two other habitues of the cafe arrive. Now across the gardenl come Morton and Estelle. Gowned in a long clinging frock Estelle offers a striking picture, but already the story of the life she is leading is beginning to be told in the lines of her face. Boisterous greetings mark their arrival and her health is drunk as the queen of the party. A dance is proposed and to the passionate strains of a wild Hungarian waltz the party whirl about in a delirium of drunken hilarity.

Scene VI.—The Curate Finds His Soul Mate. Back at the parsonage the life of the family has fallen into still more quiet and peaceful routine under the saddening influence of the absence of the

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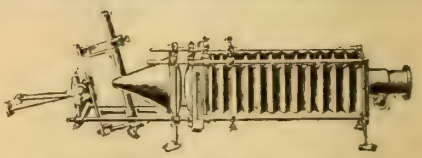

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elder daughter. In the garden Ruth is swinging idly backward and forward humming a little ditty. Up behind her the young curate steals and sends her swinging up into the branches of the tree. Laughing at her cry of fright, he stops the swing and releases her. As they start forward he invites her to take a seat on the empty bench. In the year that has passed the curate has learned to know his own heart and he realizes it was not to the dashing Estelle the deepest feelings of his heart were given, but in gentle Ruth he has found his true soul mate. In a few simple fervent words he tells Ruth of his love. Ruth glances up shyly into his face, her eyes shining with devoted love, then she turns to him and is folded in his arms.

Scene VII.—Two Years Later—The Young Wife Deserted. Two years have passed. Out on the porch Estelle and Morton are having noon breakfast. Even Estelle's splendid heritage of health, given her by her healthy, wholesome girlhood in the parsonage, was unable to stand the strain of dissipation. She is now an invalid. The maid enters with a letter for Morton. Estelle sees the address is written in a woman's handwriting. Snatching it from his hand she demands the name of the sender. Laughing tauntingly, he tells her to read it, and goes into the house for his coat and hat. Estelle opens it and reads of Morton's plan to leave her for another woman. She reels at the shock. At this moment Morton returns ready for his trip. Coolly disregarding her passionate appeals he throws a roll of bills in her lap. She orders him from her sight. He goes laughingly, sneering. Estelle, left alone realizes how desolate is her plight. Sick and alone with no one near her that cares whether she lives or dies. Across her brain, satiated with the dissipations of city life, comes the thought of the quiet, peaceful parsonage. It seems like Heaven to her. She will go back. Back to the patient, loving ones she left so eagerly three years before.

Scene VIII.—Estelle's Home Coming. Out in his garden the old minister is reading. Except for a more pathetic stoop to his shoulders the three years have passed lightly over his head. As he looks up he sees Ruth being slowly led down the path by her husband. This is the first time the young mother has left the house. The minister helps her to a chair. His wife follows with the baby. The old man stoops beside the sleeping baby, then after a word of congratulation to the proud young father, returns to the house with his wife. Ruth begs for a drink of water and the curate goes for it. Left alone she closes her eyes, a happy smile on her face. From the arbor beyond comes Estelle. She has come home. But the sight of Ruth's happy sleeping face is too much for her to bear and she starts to go. At this moment Ruth awakes, sees her and calls her. The curate, as he is returning with the water, sees Estelle. Dropping the glass he rushes towards her, calling excitedly to the old minister and his wife that Estelle has returned. The mother folds her lost daughter to her arms, but the old father's face darkens with anger, He cannot forgive Estelle for having disgraced him. Estelle drops to his feet and kisses his hand. At the well-remembered touch of the fingers of his best loved daughter the old man's face relaxes slightly. The struggle is a bitter one, but finally he turns and holds out his arms in forgiveness. Estelle rushes into them while the remaining members of the now reunited family with happy tears filling their eyes, look on in thankful silence.

PATHE FRERES.

A BAD BARGAIN.—Mr. Moore, who is very much in need of money, puts an "ad" in the paper offering his house for sale and giving ill health as his reason for disposing of the property. The truth of the matter is that Mr. Moore was never better physically in his life, but financially his condition is desperate. A Mr. Hand finally makes a bargain with Moore for the property and the latter agrees to let him have it for $6,000 a year during his (Moore's) lifetime, payable every three months. When the papers are signed and Hand leaves, Moore kicks his heels together for joy. Poor Hand, however, by the time the first payment is due, regrets very much taking the place and decides that his only hope of being relieved of the responsibility is to kill off Moore. When the latter comes for his rent, therefore, Hand invites him into a cafe hoping that he will drink himself to death. But the wine fails to take effect on Moore, although he has consumed a goodly portion of it, but Hand becomes hopelessly intoxicated and while he is in this condition his wife who has been looking for him happens in and gives him a good drubbing with her umbrella. Seeing that his plan has failed, Hand thinks of another; perhaps if he gets Moore interested in gambling the excitement might kill him. Again, however, Hand is the victim, as Moore wins every cent of his money and leaves the place as cool as a cucumber. At last desperate, Hand draws a rope across the street, hoping to trip Moore and thus get rid of him. But not so. Moore sees the rope and jumps lightly over it and when Hand sneaks around to see what has happened to friend Moore he himself gets mixed up in the rope and goes sprawling on the ground. He gives his head such a bump that it brings on an attack of fever and during his ravings he meets Moore in a cafe and disguising himself as a waiter puts poison in his enemy's glass. When it takes effect he cuts off Moore's legs and arms, but to his horror the latter quietly join themselves to the trunk again and there stands his landlord before him asking for his rent. The last part of his nightmare is cold reality, however, and Hand pleads with Moore, asking him to let him off and take the property back. Moore finally consents when Hand promises to let him marry his daughter.

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OH, YOU DOGGIE.—Tom is a mischievous little fellow. There is not the slightest doubt about that. But he is such a cute little doggie and plays such awfully clever tricks that one could not have the heart to give him the punishment he richly deserves. In the first scene he is sitting in his mistress' room comfortably fixed on a steamer chair, wrapped up in a blanket and even has a cute little night cap on his wooly head. His mistress is in great distress because she imagines her pet is not quite as well as he might be. Leaving him for a moment the sly little pup jumps up, throws off the blanket and goes trotting down the road. He meets two men carrying a big framed picture between them. And what should Tom do but jump right through it and is off before the men can give him a thrashing. Seeing a billposter perched on a ladder posting some bills, Tom runs up the ladder on to the man's shoulder, making him drop his paste, and then skips down the other side of the wall and falls right in the middle of an improvised table where some friends are enjoying a picnic. On he goes until he sees a laundry boy's tricycle and basket standing outside a door. He lifts the lid of the basket with his nose and jumps in. The boy, unconscious of the fact, takes Mr. Tom for a nice long ride; arriving at the next customer's, the boy stops and goes in and Mr. Tom jumps out and flies along looking for more sport. Some children playing ball in the road are much amused when Tom dahhes up and, hitting the ball with his nose while it's in the air, sends it flying. He next rushes at an old woman sit-

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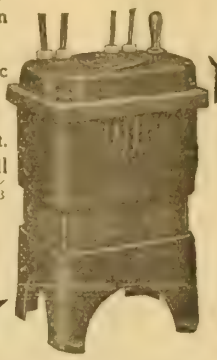

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ting among the grass and flowers in a big field and pushes off her hat, which also takes her wig along, and leaves her with her mouth wide open with horror. Tired now of skylarking, he returns to his home and we get a good view of him sitting on the same steamer chair with his little red tongue hanging out and puffing like a steam engine.

A WELL EARNED MEDAL.—This is a sweet, pretty picture of simple country life in Brittany. The only son of a picturesque old couple has just become engaged to the love of his boyhood and the families and friends of the happy young pair are celebrating the occasion with a dinner. In the midst of their gaiety news comes that the brave young fellow must leave at once for Tonquin, China, and we see him starting out 24 hours later to join in the fight against the Chinese pirates and smugglers. His dear old parents and his heartbroken sweetheart wait patiently for news from their boy. A letter finally comes, hopeful and affectionate, bearing the glad news that the campaign will be of short duration and he will soon be able to join his dear ones once more. Way off in China however, the French troops are firing their last cartridges, but John, who is doing sentinel duty, has been attacked by the enemy and falls with a treacherous spear in his back. As he lies dying in the hospital there come to him visions of his home and the loved ones that he is never to see again. A few hours before he passes away he is presented with a medal for his bravery. One of his comrades who has been ordered to convey the sad tidings of the brave boy's death to the little home in Brittany, takes with him also the medal, bought so dearly. The grief of the old couple and the young girl whom the dead man loved is more than touching. The shock proved too much for the old father, however, who drops dead soon after he hears the news, clasping tightly in his hand the medal his boy won on the field of honor.

CORSICAN HOSPITALITY.—No verbal description can ever picture a scene as can pictures themselves and so, too, customs and manners can be shown better than told. This film presents a vivid picture of the hot, revengeful nature of the Corsican and how, in spite of this, they never violate the laws of hospitality.

A LIVE CORPSE.—Poor Billie has been celebrating and when he comes home falls into a swoon from which it is impossible to arouse him; his physician therefore finally pronounces him dead. After spending some hours in weeping beside the dead body of her husband, Genevieve finally pulls herself together and sends a note to an old admirer of hers informing him of her husband's death and telling him she would like to see him. The latter soon arrives and the widow and her visitor go into another room to have a heart-to-heart talk. In the meantime Billie comes to and finds the letter his wife wrote to her friend Jack telling him that she is free. Deciding to give the couple, who apparently are so glad to get rid of him, a good fright, he arises from his bed and approaching the two who are now making love to one another, he captures them in a funeral wreat hand, with the butler's aid, after beating them both with the floral tributes, throws them out of the house.

TRIALS OF A SCHOOLMASTER.—A country school with its bright faced little pupils and patient, anxious-looking master. From a twinkle in the black eyes of the two scholars sitting together in the front desk one knows that these two are not quite as sedate and demure as they would have one think. And so it is. As the teacher goes to the blackboard to demonstrate some lesson, these two rascals send a volley of spit balls at his head. At first he does not suspect them, but on the third volley he turns and grabs the taller of the two who has justly won for himself the title of the bully of the little school. Next on seeing the teacher about to regain his seat, the bully places his best and only top hat on the chair, which is smashed of course as soon as the teacher unsuspectingly sits down. One can see that the spoiling of his hat has a terrible effect on the poverty stricken teacher who, to add to his troubles, has also had his only coat badly torn by the unruly boys. He presents a pathetic figure indeed as he sits in the empty schoolroom after the boys have gone home trying, with awkward fingers, to mend the only coat he has to his back. He brushes the tears from his eyes as he counts his money and finds his store so low. In the next scene the school is out for a walk in a beautiful part of the country, through which winds a picturesque river. The teacher tells the boys to have all the fun they want, but not to go too near the water. He then proceeds to read his paper, but the bully seeing a good chance for playing a brand new trick on the long suffering man, steals up quietly, and striking a match, lights the newspaper he holds in his hands. As the flames and smoke burst into his face the teacher leaps into the air and throws the burning paper from him. He then grabs the bully who, in trying to free himself from the teacher's grasp, tumbles headlong into the river. Without a moment's hesitation the brave man pulls off his coat and swims after the terrified boy. He succeeds in bearing him up until help arrives and when the two are brought on shore it is seen that the teacher is in a bad way indeed; while the little urchin is none the worse for his ducking. A view is given of the humble little room of the professor, where he lies helpless on his bed and whispers to the doctor that he can die in peace now as long as the boy is saved. He recovers, however, and the last scene shows the Mayor of the town presenting him with a medal for his bravery. And kneeling down beside him his old enemy, the bully, begs his forgiveness and presents him with a beautiful new broadcloth coat.

SELIG POLYSCOPE CO.

ALDERMAN KRAUTZ'S PICNIC.—Alderman Krautz was a philanthropist as well as a cafe owner; he loved children and, as he had none of his own, he fathered all the kids in his ward at every opportunity. Once a year he gave them a picnic. The great day arrives, the alderman is the busy man. Two big four-horse converted express wagons filled with howling youngsters, all waving the star spangled banner, munching ginger snaps and keeping a longing eye on the big baskets that are the especial care of the alderman and his wife. At the picnic grounds and the fun starts. A game of I-Spy is in progress, the alderman is it. He catches a pretty miss of sixteen and his wife catches him. He escapes. The kids banter him for a swing. The swing is a thriller, that is, the grove owners have so arranged it that at the highest point the occupant is poised for a second over a convenient lagoon. Little Patsy Crogan ties a string to the swing board and the alderman takes an involuntary bath. "After dinner" the alderman has had time to dry his wardrobe and the kids, led by Crogan, inveigle him into another game, "London Bridge Is Falling Down"—it does, and the alderman is buried under a shower of kids. But he is game, and "Blindman's Buff" comes next. Crogan discovers a hornets' nest, "and the alderman finds it, too" (with Crogan's assistance) and the busy insects put the picnic out of business.

"Home again," the alderman is swathed in bandages and the family doctor advises, among other things, absolute rest and no more picnics for another year at least. The alderman falls asleep and has a happy vision of Crogan and the kids. "Stung." It's a busy comedy, told in the Selig way, a joy bringer sure, new, novel and pleasing. Just clean, pure fun every foot of the way.

THE SMUGGLER'S GAME.—Tom Lawton is married to a trusting and devoted woman, who in her implicit faith is ignorant of the fact that her husband is at the head of a gigantic organization in the unlawful traffic of opium, with quarters in the notorious joss house of King Yen Lo, of 'Frisco. Lawton engages as his house servants Chinese, in order that he may carry on his work with a surer degree of safety.

One day as he was walking through a public park he chances upon Margarie Ward, to whom he previously made overtures, and who, not being aware that he is married, is cordial in her treatment and falls an easy victim to his pretended admiration.

John Mason, a suitor for Margarie's hand, meets them on one of the lawns and plainly shows his keen disappointment that a man known to him as was Lawton and his reputation should force, as the thistle and the thorn, its way into undefiled innocence, and he vows to place Lawton in his proper light. Accordingly he calls on Lawton the following day. Desperate that he may be exposed, Lawton attempts to put Mason out of the way. The wife comes upon the scene and plainly shows her first waning faith in her husband, but is cowered before his threats. The servants hurriedly notify the thugs in the joss house and preparation is made to remove and confine Mason in the smugglers' den on Ponca Island, in the 'Frisco Bay. An old sea captain is summoned and soon a bargain is struck, whereby within a few moments he has the tug Arrow under steam and the trip across the bay has begun. The wife, through threats, is compelled to be a party on the boat. She overhears a conversation between the captain and her husband, in which they said Mason would easily be lost sight of at the bottom of the bay. In an unguarded moment she hastily unties Mason that he may defend himself, but he is unable to rally from the stupor.

Discovering the attitude of his wife, Lawton again threatens her. The scene quickly changes to the arrival at Ponca Island, the home of the smugglers, where escape seems a forlorn hope. The ringing of the warning bell is a signal for consternation; however, the new arrivals prove to be only the Orientals with a new shipment of opium.

The time for payment and division of spoils is at hand, attended with the usual dissatisfaction and argument. The sea captain and Lawton become involved in an altercation and part company. For revenge Mason is, with much difficulty, rescued by the sea captain and taken aboard the Arrow and returned to Margarie, she being convinced of the true character of Lawton. As soon as Mason is sufficiently revived, he, together with Margarie and his rescuer, return to the smugglers' den with officers, that they may rescue the wife, who is a prisoner in the den, and place Lawton within the pale of the law. The capture is effected, Margarie and Mason are reunited and the broken-hearted wife is taken back to her little home, where sunshine and flowers will hide the cloud under which she was an unconscious victim.

THE HIGHLANDERS' DEFIANCE.—This story deals with the lives of two Scotch lads, Hector MacDonald and Laren MacDougal. The call for volunteers for the Boer War had reached their out-of-the-way home in Scotland and they determined to answer the call.

In the first scene we see the Scotch lads breaking the news of their determination to their sweethearts. Two weeks later they bid good-bye to their fair lassies aboard the warship that is to bear them on their long journey to South Africa. It is then that the colonel of the regiment in which they have enlisted grants MacDonald and MacDougal a great favor, little thinking how soon and under what strange circumstances the lads will repay him for his kindness.

Six Months Later.—We find the colonel and his staff inspecting the enemy's earthworks through their field glasses. They are accompanied by troopers among whom are our friends, MacDougal and MacDonald. As the colonel stands apart with glasses raised, there comes the ominous "spit" of a Mauser bullet and the colonel's arm drops useless to his side. With a yell, a company of Boers rise from ambush and dash onward toward the helpless man, intending to make him prisoner. With full realization of the situation, the two Scottish lads, full of enthusiasm, spring to their commander's aid and immediately open fire on the Boers and then, with the rapidity born of intense excitement, they carry the colonel over the brow of the hill, beyond the view of and much to the surprise of the advancing enemy. And that surprise is accelerated by the sudden and unexpected appearance of a half regiment of English cavalry, who drive them from the field.

In recognition of the heroic efforts of our two Highlanders, their colonel requests and is granted a commission for them both, in token of appreciation of the work they have done in braving the enemy's fire.

Our scene changes. We are on the mountain known as "Spion Kop." Three companies of Gordon Highlanders have been left to hold the side of Steep Hill, while the artillery is planting batteries above their heads. Cronje has outwitted the English commanders and made a flank movement and our little band of Highlanders find themselves isolated, retreat cut off and under heavy fire. Cronje, seeing their helpless position, sends a messenger to the officer in command demanding surrender. Hector MacDonald, though only a lieutenant, finds that he and MacDougal are the only officers left alive. He reads the demand to the Gordon troopers, and to a man they express the wish to die rather than suffer disgrace. Surely help will come. Then Hector writes the Highlanders' defiance:

"To h—l with you, the Gordons never surrender."

The Boers open fire again, and the last hero of that little band sells his life for the flag he loves. Without patriotism, manhood lies dormant. Even Cronje is touched by such bravery, and he himself sends forward to Lord Roberts the last written words of the brave Scotch lads who preferred death rather than bring disgrace on their famous regiment.

Our scene shifts to the cottage home in Scotland where we first met the lads. Their sweethearts' mother returns from the postoffice and the girls eagerly asks: "Mother, any news?" She sadly shakes her head. The youngest girl, with that hope that springs eternal in the human breast, places a light in the window, and so our story ends with this little group of fond hearts waiting for the loved ones who will never return.

URBAN-ECLIPSE.

(George Kleine.)

TRAGEDY AT THE MILL.—The scene of the story is laid in France at the time of the wars of the First Empire. A detachment of Hussars is quartered at a mill. The commander loses no time in falling in love with the miller's daughter. As the love affair develops, a peasant, who is also in love with the girl, attacks the officer when off his guard and wounds him seriously.

The crime is discovered and the Hussars pursue the murderer, who escapes into the woods. Upon reaching the banks of the river, the fugutive endeaves to cross it, but his strength fails him, the current carries him away and his body is mangled in the mill-wheel.

SHANGHAI OF TO-DAY.—Progress in Western civilization has advanced with marvelous rapidity in China since the Russo-Japanese war and the film here presented gives a perfect idea of existing conditions in Shanghai to-day. The picture shows a modern Chinese soldier in a "Joss" house—First we see the European quarter—Traffic of all sorts; jinrickshas, automobiles, cabs and street cars—A mixture of East and West—The Bund or river front—The Chinese town—Picturesque pagodas—Youngsters at play—Streets of the native quarter with their traffic—Long strings of jinrickshas awaiting passengers—Chinese industries—An itinerant restaurant—Serving refreshments—Cooking and eating food.

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LUBIN FILMS

RELEASED MONDAY, JANUARY 3, 1910.

"With Aunt Emaline Along"

Jack Shafer gets married and his Aunt Emaline decides that Jack is entirely too young to go roaming about the country on an unchaperoned honeymoon, and, anyway, Aunt Emaline likes to travel. She wires the new Mrs. Jack that her nephew insists that she travel with them and like a dutiful little wife the latter assents. It is just as easy to tell Jack that his wife wants a companion and it is not until they have started on their wedding journey that they discover the imposition. Then they try to run away, but Aunt Emaline is on the alert and she bests every move until they lock her in her hotel room and head for home. But even then they have time only to lock the door until Aunt Emaline is pounding for admittance and not until they pour a couple of buckets of water upon her from an upper window does Aunt Emaline realize that she is not welcome. It is a screaming farce, played with the spirit and dash that have made the Lubin comedies in world-wide demand.

LENGTH, ABOUT 816 FEET.

RELEASED THURSDAY, JANUARY 6, 1910.

"The Tattooed Arm"

A dramatic story tersely told, that holds the attention from the opening scene until the happy ending. Two kiddies are out to spend a whole half dollar. The boy decides to have his initials tattooed on his arm and ends by having those of his little playmate beneath them. He pursuades her to submit to the ordeal as well. With childish solemnity they accept this as their pledge of love. On the way home a discharged workman abducts his employer's son in revenge, and when the police hunt becomes too active he ships Jack as cabin boy on a schooner in the Australian trade. The ship is wrecked and Jack is captured by a savage African tribe. It is fifteen years before he effects his escape and is able to work his way back home as a common sailor. Meanwhile the girl, grown to womanhood, has become a trained nurse. Jack is assaulted and robbed by thugs and is carried to the hospital for treatment. There he is recognized by the tattoo marks and the pledge of childhood is renewed. Capital acting, novel settings and a story that grips combine to make this an unusual subject.

LENGTH, 876 FEET.

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VITAGRAPH COMPANY.

CALL BOY'S VENGEANCE.—At the entrance to a theater, around which a mob is gathering, is the following hand-bill:

To-Night—The Idol of Europe!
Prof. Wiener Schnitzel!
First Time in America!
Hear His Famous Rendition of
"Die Wacht Am Rhein."

A theater program boy, with time heavy on his hands, is next seen trying the various band instruments. Prof. Schnitzel hears him, and, running out of the wings, gives the lad a thorough trouncing. Feeling his sore places, he looks for vengeance. He gets a lot of chalk and a bucket of water and a pot of paint and various other things, and empties them into the wind instruments. He also re-arranges the music. The audience files in, the music starts, or is about to start, when trouble begins, and continues fast and furious until Herr Schnitzel is driven from the theater by the angry crowd, and only the boy, like Casabianca on the burning deck, is left waving a baton and directing an imaginary band.

THE OLD MAID'S VALENTINE.—Miss Simpkins, a lady of uncertain age and a pronounced cast of features, which has kept admirers away, supports herself by dressmaking. An expressman leaves her a large bundle and a note which says:

My Dear Miss Simpkins: I am sending you this Valentine and trust same will please you, the dear old girl that you are.

Very truly yours,
GUESSWHO.

Much elated, she opens the bundle to find the life-size stuffed dummy of a man. Angered, she throws it to the floor, but its form appeals to her, and she picks it up and places it at one side of her tea-table, where she fondles and caresses it while she sips her tea. She goes out shopping and Spike Hennessy, a bold, bad burglar, crawls in through the window, but starts back when he sees a man sitting at the table. Spike discovers it is a dummy, and better dressed than he, so he hastily changes clothes and is about to rob the house, when he hears footsteps. He takes the dummy's place at the table.

Miss Simpkins enters, and in caressing the supposed dummy discovers her mistake. She seizes a revolver, and, holding Spike at bay, calls up a policeman, also a minister. She tells Spike that he must marry her or go with the policeman. Spike throws up his hands in despair and falls into the arms of—the policeman. The minister, seeing he is not needed, starts to go, but Miss Simpkins makes advances and the minister leaps through the window.

A SISTER'S SACRIFICE.—Helen Lowell and Ruth, her younger sister, live alone in a handsome New England cottage. Helen is the principal of a girl's seminary, and the supporter of the small household, while Ruth is but a pupil. The love and confidence between the two sisters is shown in their evening talks by the firelight. At one of these Ruth jumps up and tells Helen that she is in love with a handsome man, but will not tell his name. The elder sister scents trouble.

Professor Rutter, a teacher of languages at the seminary, makes frequent calls at Helen's home to discuss business, and begins to love the fair principal; while she begins to realize that these meetings are equally pleasing to her. Helen begins to realize that she is in love. But it is this same professor, who, unknowingly, has stolen the affections of Ruth and she, when she finds the professor favors her sister, goes to bed and cries herself to sleep over his photograph, which he has presented to Helen.

After dismissing Professor Rutter, Helen tip-toes to her sister's bedroom, and, in smoothing the pillows, finds the tear-stained photograph. Suddenly it dawns upon her that this is the man her sister loves, and her emotions are perplexing. She goes out into the night to decide what shall be her course. Sisterly affection overpowers her selfish love, and she decides to make way for Ruth. Thereafter she contrives to absent herself and let Ruth entertain the professor, and her impetuous wooing soon wins the affections of Professor Rutter. When Ruth and the professor tell Helen that they are engaged she hides her feelings, but gives way to sorrow when alone.

Independent Films.

NEW YORK MOTION PICTURE CO.

RED GIRL'S ROMANCE.—The scenes of this Bison film treat of the wild and woolly West—that speaks for itself, interest from start to finale. Marna is seen dancing with Petro when they are unceremoniously separated by Jacques, who suffers for his discourtesy by a blow from Petro, who leaves the dance hall. Jacques, after reviving, goes after him, accompanied by Marna. When Petro comes along a rough path, Jacques fires from behind a shelter and wounds Petro. Jacques joins Marna and they jointly exult over his victory. An Indian girl comes to Petro's aid and leads him to a lake where she tends to his wound and gives him drink. She then rides off and comes to a Western inn, where Jacques and Marna are, who recognize Petro's horse and go in the direction the red girl came. They lie in waiting and when they see the girl riding carefully over the rocks, they follow after her. She reaches Petro and succeeds in reviving him, when Jacques comes upon the red girl and carries her off. After binding her and leaving her suspended from a tree, over a sheet of water, he returns to abuse Petro. The red girl struggles until she frees herself and cautiously returns to the spot where she was taken from, gets a revolver belonging to Jacques, and with Petro's assistance they bind Jacques and Marna, putting them on either side of a tree. The red girl and Petro leave the unhappy pair and go to a more beautiful spot where they plight their troth. We leave Jacques and Marna provoked with each other and all else.

INDEPENDENT M. P. CO.

THE WINNING PUNCH.—It's pretty hard for an American girl to make up her mind to marry a daintily rigged French count under ordinary circumstances, especially when she's a good scout herself and in love with a college youth, a typical "rah-rah" boy, who even holds a medal for two years' boxing championship at the college. Then, to think that father actually objects to him, preferring the count.

She has long ago made up her mind what to do, however, and so persistently does she snub the count, that finally father says she can have her college boy lover if he shows himself able enough to earn—well, about $1,000 a week. Innocently, not knowing what that amount means, she tells her sweetheart of it, and so confident is she that it is a real "cinch" for him, that she almost makes him believe he can do it.

Together with a pal of his, we see him bemoaning his ill luck, when they come to an athletic club, where a big boxing bout is scheduled for a purse of $1,000. And as they stand looking at the big announcement, the manager is seen to throw his cigar and hat down to the ground in disgust as he reads a telegram. They soon learn that one of the principals in the main bout cannot show up. It takes only a minute for the athletic lover to convince the manager that he can put up a good fight, and the deal is on. He lets the girl know about it quickly, and she comes to the club. The manager bores a hole in the wall between the dressing room and the ring and she just glues her eyes to it.

The fight is on! Round after round goes the battle, the girl behind the wall seeing her lover now being beaten, now the aggressor. Every blow he receives strikes her heart, too, and at every rally she becomes hysterical with joy. Twice he is beaten to the ground, only to arise and sail into a furious sally. Suddenly he gathers his energies for a last attempt. And just when it seems that the strain is too much for his sweetheart he lands one terrific uppercut, and victory is his—so is the thousand dollars, earned just as stipulated by father.

Of course he wins the girl. But does it not add joy when the pair learn that both father and the count each had a little bet on the winner?

GREAT NORTHERN.

A REFRESHING BATH.—The sun is burning, the air is as hot as in a baker's oven and it is no wonder that Mr. Brown, when taking a walk and suddenly finding himself at the bank of a brook, feels an irresistible inclination of diving in the cooling waves. Rapidly he takes a look round in the neighborhood, and not seeing a single soul, he starts undressing, but, "by Jove," as he has come as far as the underwear, he hears the sound of steps coming up in his direction. Quickly he steps behind a small shrub, and here he is a most unwilling witness to an intimate rendezvous, which he against his own good will abbreviates by a rather inconvenient sneeze.

This sneeze is the introduction to a row of adversities to which Mr. Brown is the subject, and the result is self-explanatory: From this day he swears to confine his bathing to a tub only.

VENGEANCE, OR THE FORESTER'S SACRIFICE.—Evans, a forester, is seated one evening in his comfortable home, as his young employer, Count Roberts, who owns the estate of which the forest is a part, rushes in, explaining that he had just been assaulted by a poacher, known as Black Jim. The forester has to leave immediately in search of the man, and as soon as he has left, his wife and Count Roberts embrace and kiss one another. They do not notice the forester watching them, and when he comes in again, he appears as if nothing had happened, although his heart is nearly broken with grief and anger. He goes out once more in search of the poacher, and finding him, he gives way to his anger, and proposes that he shoot Roberts. Black Jim, who also bears the gentleman a grudge, agrees to do this, and the forester agrees to take Count Roberts to a certain place in the forest on the following day. The forester now tells Count Roberts that he did not find the poacher, and they decide to go out and look for him. Count Roberts' mother and young wife try to persuade him not to go, but he has now made up his mind to hunt up the man, and he will not listen to their entreaties. After the two men have left for the forest, the Countess runs after them, and once more tries to persuade her husband to give up the pursuit, but he will not listen, and at last, he angrily tells his wife to go home. This is too much for the forester, he repents of his evil scheme, and the Count, who does not understand his actions, is made to change clothes with him. He was just in time, for a moment later, a bullet goes through the forester's brain and he falls to the ground dead. He is carried home, and his death effects what his life could not do, showing his wife that he was all the world to her, although carried away by the glamor of his employer's admiration. Count Roberts follows his wife home, and the forester's wife throws herself heart-broken on the bosom of her husband, whom she had formerly slighted, but now misses deeply and earnestly.

PHOENIX FILM CO.

CONVICTED BY HIS OWN CHILD.—A small skirmishing party is seen engaged with the enemy. A nobleman endeavoring to pass the lines is mortally wounded and is seen to fall on the field. A ghoul of the battlefield stoops over the prostrate man and is about to rob him, when a soldier comes to the fallen man's aid and drives the robber away. The dying man entrusts the soldier with jewels and family papers to deliver to his prescribed father and at the same time gives the soldier a large purse of gold for himself. The soldier swears to carry out the dying man's wishes and taking a parting shot at the enemy, leaves the wounded nobleman, who falls back apparently dead. The robber returns and finding that there are no valuables on the dead man, follows the soldier, evidently with the intent of securing the jewels and papers in his possession.

The soldier stealthily visits his home, which is in the vicinity, and leaves the jewels and papers with his wife, telling her that in the event of his falling in the expected battle of the morrow, that she should see that they were delivered as he directed. His little child is present and kisses her father good-night. The soldier leaves, taking an affectionate farewell of his wife, and with a few words of admonition, hurriedly leaves to rejoin his regiment. As the wife steps outside to say a few extra parting words to her husband, the robber who has followed the soldier, enters the room through a window and tries to secure the valuables, which the wife had placed in a drawer and locked. The wife returns and is confronted by the robber, who demands the key. She refuses and a struggle takes place between them. The child who has been asleep in an adjoining room cries aloud for her mother. The robber forces the mother to tell the child she is with her father. The child, reassured, is seen to return to her little bed. In the struggle that again takes place, the mother is wounded to the death, and the robber escapes with the box containing the money, paper and jewels. He has also taken with him a very valuable necklace belonging to the wife. This necklace has a locket attached to it. The locket opens with a secret spring and discloses the name of herself and child. The mother opens the door of the child's room and tells her to run and bring help. When the neighbors enter they find the wife upon the floor dying. She tries to tell them who has committed the deed, etc., but dies without doing so. The neighbors ask the child who was present and the child innocently declares that it was her papa.

On the following morning the famous battle of Fountenoy having been fought and won, the headquarters of the soldier's regiment is seen and the Colonel is seen emerging from his tent. He calls for the soldier and congratulates him for his bravery upon the battlefield and extends his hand in doing so. The soldier is likewise congratulated by his comrades. The sentinel is seen to challenge a party approaching the tent. The party is allowed to pass and informs the Colonel of the robbery and more serious crime that has been done at the home of the soldier. He also informs the Colonel that the soldier himself is suspected of doing the deed. The Colonel resents the imputation but sends for the soldier and tells him all. The soldier is overcome with horror. The Colonel asks him if he was at home the night before. The soldier reluctantly admits that he was. This fact itself, being absent from his regiment without leave in the presence of the enemy, being a serious military crime. He tries to explain the cause of his absence but the Colonel will not listen to him and orders the soldier's child to be brought forward. Upon the child's appearance, the soldier holds out his arms to her but both child and father are restrained by the officer. The Colonel questions the child and the little one answers that her mother said to her: "Hush, child, I am with your father." This horrifies the father and convinces the Colonel of the soldier's guilt. The soldier is placed under arrest but begs the Colonel to allow him to kiss his little girl good-bye. The Colonel assents and the child rushes to father's arms. The soldier caresses her. The child asks if she has done wrong and reminds her father that he always told her to speak the truth. The father tells her not to let her little heart blame itself. His last words to her are, "You have killed me, my poor child, but I love and I forgive you." Telling her not to forget these words and asking his old comrade-in-arms to care for her, he is marched off to prison between a file of soldiers.

The soldier is later tried by court martial, sentenced to be shot, but on account of his bravery in the recent battle, his sentence is commuted to

twenty years in a military prison. The testimony of his own child convicted him.

The sequel to the above thrilling story is shown in Part II. of "The Celebrated Case," entitled "Saved by His Own Child."

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A ROMANCE OF THE SOUTH.—Major Davis, his daughter Evelyn and the Overseer are the principals in this intense dramatic production. Evelyn is loved by the Overseer and though she is not indifferent to his attentions, she is turned away from him through a display of brutality of which Uncle Ben (the favorite darky on the place) is victim. The Overseer is severely chided for his brutality and his chagrin prompts him to seek revenge. With the assistance of a negro he carries Evelyn away with the idea of forcing her to marry him, but chance intervenes to expose the plot and justice is meted out to the Overseer. Length, 875 feet.

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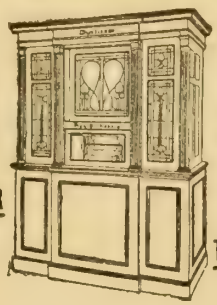

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was erroneously advertised in The Film Index of last week. Please note that "A SLAVE TO DRINK" is to be released on December 31st. A great temperance lecture told in moving pictures.

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Dec. 20-27—A Little Disagreement (Itala).....280
Dec. 20-27—The Prisoner's Strategy (Eclair)..580
Dec. 20-27—Admiral Nelson's Son (Itala).....890
Dec. 20-27—Mother-in-Law-Must Fly (Meester).573
Dec. 20-27—The Drunkard's Christmas (Carson).400
Dec. 20-27—Lorenzi de Medica (Comerio).....650
Dec. 20-27—Explorer's Dream (R. & R.).....350
Dec. 20-27—The Latest Fashion (Aquila).....300
Dec. 20-27—Granny's Darling (R. & R.).....400
Dec. 27-31—The Rheumatic Bridegroom (Le Lion) 365
Dec. 27-31—The Strolling Players (R. & R.)....665
Dec. 27-31—The Story of My Life (Ambrosio)..850
Dec. 27-31—The Emperor's Staff Officer (Eclair).700
Dec. 27-31—Mugchump's Early Morning Excursion (R. & R.).....400
Dec. 27-31—Foolshead Pays a Visit (Itala)....440
Dec. 27-31—A Christmas Legend (Itala).....300
Dec. 27-31—Madam's Favorite (R. & R.).....300

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Nov. 6—The Destiny of Paul Wang (Dr.)....840
Nov. 10—The Suicide Woods (Com.).....426
Nov. 10—The Short-sighted Governess.....272
Nov. 10—Yachting on the Baltic.....230
Dec. 1—A Boy Hero.....600
Dec. 1—Trollhattan 380
Dec. 4—Little Willie's Trip to the North Pole.407
Dec. 4—Wrestling 420
Dec. 8—Temptations of the Gold Fields (Dr.).750
Dec. 8—Gerhardi Mohr (Com.).....194
Dec. 18—Mother-in-Law Crazy with Music.....460
Dec. 18—The Butcher's Bill.....230
Dec. 18—In Southern Sweden.....292
Dec. 25—An Outcast's Christmas.....495
Dec. 25—Father Busy Papering.....360

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Oct. 25—Hiawatha .....about 988
Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny 864
Nov. 15—Forest Ranger's Daughter.....700
Nov. 15—Brave (?) Policeman.....300
Nov. 22—Levitsky Sees Parade.....704
Nov. 22—Honor Among Thieves.....296
Nov. 29—Her Generous Way 970
Dec. 6—His Last Game 941
Dec. 13—The Two Sons 955
Dec. 20—Lest We Forget .....about 920
Dec. 27—The Awakening of Bess.....950
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Oct. 8—Dove Eye's Gratitude (Dr.).....1000
Oct. 15—The Gold Seeker's Daughter.....1000
Oct. 22—Iona, the White Squaw.....1000
Oct. 29—Mexican's Crime 1000
Nov. 5—Young Deer's Bravery.....950
Nov. 12—The Ranchman's Wife.....950
Nov. 19—An Indian's Bride.....1000
Nov. 26—The Parson's Prayer (Dr.).....550
Nov. 26—Dooley's Thanksgiving Turkey (Com.).400
Dec. 3—The Message of an Arrow.....1000
Dec. 10—Reunited at the Gallows (Dr.).....1000
Dec. 17—The Love of a Savage (Dr.).....990
Dec. 24—An Italian Love Story (Dr.).....900
Dec. 31—The Red Cross Heroine.....1000
Jan. 7—Red Girl's Romance (Dr.).....990

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Nov. 9—All for the Love of a Girl.....950
Nov. 16—The Gypsy's Regret.....925
Nov. 23—A Red Man's Love.....830
Nov. 30—Pressing Business 850
Dec. 7—A Run for the Money.....950
Dec. 14—Manhood's Reward.....950
Dec. 21—Reunited by Santa Claus.....950
Dec. 28—Excelsior (Comedy) 950
Jan. 4—A Frozen Ape.....950

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Jan. 6—Convicted by His Own Child (1).....1000
Jan. 13—Convicted by His Own Child (2).....1000
Nov. 18—Millionaire Bootblack (Dr.).....1000
Nov. 25—Delayed Telegram (Com.).....900
Dec. 2—Answered Prayer (Dr.).....850
Dec. 9—Bad Case of Grip (Com.).....750
Dec. 9—July 4th, 1910 (Com.).....250
Dec. 16—Her Mother's Mistake (Dr.).....850

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Dec. 25—The Deceiver 1000

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Nov.	25—The Mountaineer's Honor (Dr.)	977
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	995
Dec.	6—Through the Breakers (Dr.)	974
Dec.	9—The Redman's View (Dr.)	971
Dec.	13—A Corner in Wheat (Dr.)	953
Dec.	16—In a Hempen Bag (Dr.)	455
Dec.	16—The Test (Com.)	545
Dec.	20—A Trap for Santa Claus (Dr.)	989
Dec.	23—In Little Italy (Dr.)	956
Dec.	27—To Save Her Soul (Dr.)	986
Dec.	30—The Day After (Com.)	460
Dec.	30—Choosing a Husband (Com.)	531
Jan.	3—The Rocky Road (Dr.)	990
Jan.	6—The Dancing Girl of Butte (Dr.)	984

EDISON MFG. CO.

Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100
Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975
Jan.	4—Pardners (Dr.)	995
Jan.	7—The Engineer's Romance (Dr.)	670
Jan.	7—Ashes (Sentimental)	310
Jan.	11—Bear Hunt in the Rockies (Descrip.)	975
Jan.	14—A Warrior Bold (Com.)	475
Jan.	14—The Parson's Umbrella (Com.)	220
Jan.	14—Troop "B," 15th U. S. Cavalry, Bare-back Monkey Drill (Descriptive)	285
Jan.	18—In the Nick of Time (Dr.)	975
Jan.	21—The Coquette (Dr.)	495
Jan.	21—The Luck of Roaring Camp (Dr.)	490

ESSANAY FILM MFG. CO.

Dec.	18—The Spanish Girl (Dr.)	975
Dec.	22—A Kiss in the Dark (Com.)	400
Dec.	22—Object: Matrimony (Com.)	635
Dec.	25—The Heart of a Cowboy (Dr.)	959
Dec.	29—Jack's Birthday (Comedy)	728
Dec.	29—A Policeman's Revolver (Comedy)	281
Jan.	1—A Western Maid (Dr.)	785
Jan.	1—Why He Did Not Win Out (Comedy)	213
Jan.	5—The Adventuress (Dr.)	525
Jan.	5—How Hubby Made Good (Com.)	473
Jan.	8—His Only Child (Dr.)	997
Jan.	12—Electric Insoles (Com.)	502
Jan.	12—The Old Maid and the Burglar (Com.)	498
Jan.	15—Review of U. S. Troops, Fort Leaven-worth (Scenic)	1000

GAUMONT.

(George Kleine.)

Nov.	13—Harlequin's Nightmare (Com.)	340
Nov.	16—A Convict's Heroism (Dr.)	638
Nov.	16—A Set of Teeth (Com.)	354
Nov.	20—Moon for Your Love (Dr.)	424
Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416
Dec.	7—Listen (Com.)	344
Dec.	7—Top-Heavy Mary (Com.)	283
Dec.	7—In a Pickle (Com.)	374
Dec.	11—Daughters of Poverty (Dr.)	953
Dec.	14—Nothing Is Ever Lost (Com.)	495
Dec.	14—The Life Buoy (Dr.)	446
Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486
Dec.	21—The Stranger (Dr.)	935
Dec.	25—The Greek Slave's Passion (Dr.)	967
Dec.	28—A Clever Sleuth (Com.)	623
Dec.	28—Hush Money (Dr.)	361
Jan.	1—The Legion of Honor (Dr.)	1009
Jan.	4—The Wreck at Sea (Dr.)	625
Jan.	4—The Avenging Dentist (Com.)	319
Jan.	8—On the Bank of the River (Dr.)	604
Jan.	8—A Seat in the Balcony (Com.)	371

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		Feet
Nov.	23—Marriage of Love (Dr.)	452
Dec.	1—"Consul" (Com.)	810
Dec.	8—The Secret Chamber (Dr.)	623
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	15—Switzerland; Conquering the Alps (Scenic)	605
Dec.	22—Fiorella, the Bandit's Daughter (Dr.)	741
Dec.	22—From the Fighting Top of a Battleship in Action (Scenic)	263
Dec.	29—Battle in the Clouds (Scenic)	658
Dec.	29—Battle in the Clouds (Dr.)	658
Dec.	29—The Park of Caserta (Scenic)	201
Jan.	5—Tragedy at the Mill (Dr.)	612
Jan.	5—Shanghai of To-day (Scenic)	351

KALEM CO.

Nov.	24—On the Wrong Scent (Com.)	408
Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875
Dec.	24—The Cardboard Baby (Fairy Story)	855
Dec.	31—A Slave to Drink (Dr.)	950
Jan.	7—The Deacon's Daughter (Dr.)	950
Jan.	14—The Romance of a Trained Nurse (Dr.)	

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Nov.	18—Servant's Revenge (Com.)	610
Nov.	18—Foiled (Dr.)	375
Nov.	22—When Women Win (Com.)	550
Nov.	22—The Rubber Man (Com.)	270
Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	20—The Policeman's Christmas Eve (Dr.)	440
Dec.	20—Three Christmas Dinners (Comedy.)	495
Dec.	23—Blissville the Beautiful (Comedy)	830
Dec.	27—The New Chief (Comedy)	495
Dec.	27—The Persistent Poet (Comedy)	525
Dec.	30—Three-Fingere Jack (Dramatic)	940
Jan.	3—Their Chaperoned Honeymoon (Com.)	816
Jan.	6—The Tattooed Arm (Dr.)	860

GEORGE MELIES.

Dec.	1—Seeing Things (Com.)	286
Dec.	8—The Fatal Ball (Dr.)	1000
Dec.	15—The Living Doll (Dr.)	1000

PATHE FRERES.

Nov.	19—The Nobleman's Dog (Dr.)	754
Nov.	19—How French Perfumes Are Made (Ind.)	230
Nov.	20—The Patient from Punkville (Com.)	551
Nov.	20—Adonis Is Robbed of His Clothes (C.)	417
Nov.	22—The Crocodile Hunt (Scenic)	266
Nov.	22—Late for the Recital (Com.)	656
Nov.	24—The Sleeper (Com.)	604
Nov.	24—A Convenient Lamp-post (Com.)	390
Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	804
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets His (Com.)	502
Dec.	12—La Grand Breteche (Dr.)	900
Dec.	13—The Tramp's Romance (Dr.)	541
Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331
Dec.	20—The Death of the Duke D'Enghien (Dr.)	951
Dec.	22—Contest for a Handkerchief (Com.)	459
Dec.	22—The Love Token (Dramatic)	515
Dec.	24—The Birth of Jesus (Biblical)	525
Dec.	24—Agriculture in Hungary (Ind.)	826
Dec.	25—The Good Doctor (Com.)	590
Dec.	25—The Happy Widower (Com.)	384
Dec.	27—Bad Bargain (Com.)	630
Dec.	27—Marvelous Garlands (Scenic)	295
Dec.	29—Oh, You Doggie (Com.)	187
Dec.	29—A Well Earned Medal (Dr.)	728
Dec.	31—A Live Corpse (Com.)	610
Dec.	31—Corsican Hospitality (Dr.)	390
Jan.	1—Tabby's Finish (Dr.)	426
Jan.	1—Trials of a Schoolmaster (Dr.)	528
Jan.	3—The Marriage of the Cook (Com.)	562
Jan.	3—A Victim of Circumstances (Dr.)	459
Jan.	5—The King's Command (Com.)	561
Jan.	5—The Overzealous Domestic (Farce)	410
Jan.	7—Modern Highwayman (Dr.)	600
Jan.	7—An English Boxing Bout (Sports)	298
Jan.	8—The Last Look (Dr.)	587
Jan.	8—His Opponent's Card (Com.)	367

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Nov.	29—Brought to Terms (Dr.)	615
Nov.	29—Making It Pleasant for Him (Com.)	380
Dec.	2—An Indian Wife's Devotion (Dr.)	470
Dec.	2—A Million Dollar Mix-Up (Com.)	520
Dec.	6—The Engineer's Daughter (Dr.)	1000
Dec.	9—The Heroine of Mafeking (Dr.)	1000
Dec.	11—Pine Ridge Feud (Dr.)	975
Dec.	16—The Indian (Dr.)	
Dec.	20—Through the Hood River Valley (Sc.)	
Dec.	20—A Modern Dr. Jekyll (Com.)	
Dec.	23—The Christian Martyrs (Dr.)	950
Dec.	27—Buried Alive (Dramatic)	1000
Dec.	30—A Daughter of the Sioux (Dr.)	985
Jan.	3—The Smuggler's Game (Dr.)	1000
Jan.	6—The Highlanders' Defiance (Dr.)	625
Jan.	6—Alderman Krantz's Picnic (Com.)	370

VITAGRAPH COMPANY.

Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	21—The Forgotten Watch (Comedy)	413
Dec.	21—The Cook Makes Madeira Sauce (C.)	561
Dec.	25—A Midsummer Night's Dream (Dr.)	991
Dec.	28—The Power of the Press (Dr.)	997
Jan.	1—Cupid and the Motor Boat (Dr.)	940
Jan.	4—The Life of Moses (Biblical)	868
Jan.	8—Richelieu, or the Conspiracy (Dr.)	992
Jan.	11—Call Boy's Vengeance (Com.)	320
Jan.	11—The Old Maid's Valentine (Com.)	
Jan.	15—A Sister's Sacrifice (Dr.)	970

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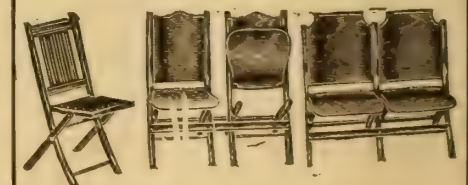

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"THE ADVENTURESS" "ELECTRIC INSOLES" "FORT LEAVENWORTH"

THIS WEEK

RELEASE OF WEDNESDAY, JANUARY 5

"THE ADVENTURESS"

(Length, approximate 525 feet.)

A Great Dramatic Feature

and

"HOW HUBBY MADE GOOD"

(Length, approximate 473 feet.)

COMEDY

"The Essanay Kind"

RELEASE OF SATURDAY, JANUARY 8

A Big Drama from our Chicago Studios

"HIS ONLY CHILD"

(Length approximate, 997 feet.)

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Do You Show Essanay Films ? You Ought To

NEXT WEEK

RELEASE OF WEDNESDAY, JANUARY 12

COMEDY

"A la Essanay"

"ELECTRIC INSOLES"

(Length, approximate 502 feet.)

and

"THE OLD MAID and the BURGLAR"

(Length, approximate 498 feet.)

RELEASE OF SATURDAY, JANUARY 15

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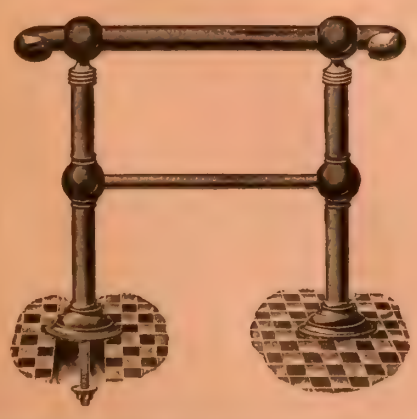

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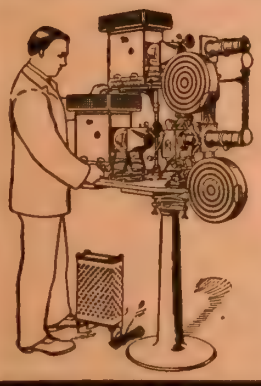

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TUESDAY
WEDNESDAY
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FOUR REELS A WEEK

Tuesday - - - - - a "Bison"
Wednesday - - - - Ambrosio
Friday - - - - - a "Bison"
Saturday - - - - Itala

Tuesday, Jan. 11th, 1910
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A Redman's Devotion

Code Verbal Approx. 950 Feet

A typical western production and one which has been given great care as to detail.

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An Episode of Napoleon's War With Spain

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Friday, Jan. 14th, 1910
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Saturday, Jan. 15th, 1910
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Brief description of all subjects will be found on another page.

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ROBERT MACAIRE

OR

The Two Vagabonds

A Version of the Comic Opera "ERMINIE"

SEE SYNOPSIS ON OTHER PAGE

Worse Than A Loan Shark

An exhibitor, who has turned independent

since I exposed the methods of the licensed exchanges who charge a ten per cent penalty upon any exhibitor who switches his business from one licensed exchange to another, writes as follows:—"These licensed exchange fellows are worse than loan sharks. I was getting films from one of them at $60.00 a week. I changed to another and had to pay $66.00. The second exchange was so rotten that I wanted to go back to the first. Imagine my anger and amazement when they demanded $72.60. You see, they simply added ten per cent to the ten per cent already added by the second exchange. All this happened within two weeks. And like a fool I did not tumble to the fact that it was a put up job until I read your exposure in the papers." This is not the only thing that is driving exhibitors into the Independent ranks. They are finding out every day that INDEPENDENT FILMS ARE NOW THE VERY BEST DRAWING CARDS, the improvement in them having been nothing short of marvelous in the past few months. Try a week's service of my Independent films and I'll gamble you'll never want to go back to Old Mamma Ten Per Cent.

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Comedy. Length approx. 289 feet.

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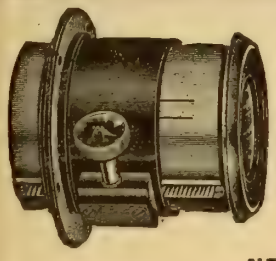

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Length 1000 Feet Code Word, Wood

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Release Date Jan. 13 UNDER THE STARS AND STRIPES

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THE FILMS OF "QUALITY"

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A SIDE-SPLITTING COMEDY—A theatre callboy tampers with the orchestra music and instruments, and a strenuous time follows. Short, sharp and hilarious fun. Approximate length, 320 feet.

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RICH AND ORIGINAL—A comedy with a humorous and witty plot, acted with tremendously funny effect. An old maid's strange valentine and the comical results that follow. This picture can be guaranteed as one of the most laughable films ever produced. Approximate length, 575 feet.

Saturday, January 15

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 6 JANUARY 15, 1910 No. 2

Coming Meeting of the Film Service Association.

The next semi-annual meeting of the Film Service Association will be held in New York City (January 29-31), instead of at Palm Beach, as suggested at the last meeting.

Summary of the Week.

The exhibitor shows more intelligence in the conduct of his business and is becoming more and more a factor in the field. (Page 47.)

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The popularity of The Moving Picture World's exclusive feature of weekly comments on the films has brought forth many imitators. (Page 48.)

* * *

The toy moving picture machine a medium for cultivating a thirst for knowledge in the child. (Page 48.)

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How are we to preserve for future generations great dramatic and scenic films which are worthy of preservation for all time? (Page 49.)

* * *

Consolidation of business interests a logical solution for the dangers of overproduction and excessive competition. (Page 49.)

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The Kalem Company inaugurates a new feature for lobby advertising: Pictures of the actors before the camera. (Page 50.)

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Non-inflammable film steadily improving in quality. * * * Motion pictures for advertising purposes. * * * Essanay Company elaborate in their stage settings. (Page 51.)

* * *

The Man-About-Town discovers a new use for the moving picture and nails down some idle rumors that are afloat. (Page 52.)

* * *

Observant exhibitors criticise some inconsistencies on the part of the film producer and give suggestions for interesting programs. (Page 53.)

* * *

Lux Graphicus goes gunning after a few "bores." * * * Edison Company announces some coming features. (Page 55.)

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Items of interest contributed from far and near by World readers.

The Awakening of the Exhibitor.

The exhibitor as a factor in the moving picture field occupies a far more important position than he did this time twelve months ago. Then he did not know precisely where he stood with regard to political matters. His knowledge on that point in the interim has not greatly advanced, for he is still to some extent the sport of various factions contending for his business. At the present time there are at least four factions asserting themselves. In other words, a man just now starting in the business of running a moving picture theater has four distinct sources of supply whence he can draw his films: that of the associated manufacturers, the Alliance manufacturers, the unallied Independents, and the would-be successors of the International Projecting and Producing Company.

We do not want to talk about political matters in this article. What we want to do is to consider the influence on the exhibitor which the formation of these various factions has had and is having. It seems to us to be an educational influence. The choice of so many markets places the self-reliant exhibitor in a position where he can choose. And, indeed, from what we can learn, that is what the exhibitor in many cases is doing. He is selecting his pictures instead of having them handed to him to accept or reject, as the case may be. It is within our knowledge that he makes up his orders for films just as any other tradesman makes up his orders for goods. Daily and nightly contact with his patrons tells him what those patrons like in the way of pictures, and so he makes up his orders accordingly. He no longer takes just what an exchange chooses to offer him.

We do not say this is general, but it is common. A year ago it was not so. He just took what was given to him. But now, as always, the public is asserting itself in this matter. The public has made up its mind that it likes a certain kind of film: it wants to have it and it will have it. The exhibitor who ignores the public's wishes in this respect might as well close his theater. The applause of his patrons is the exhibitor's chief guide to successful business. He just gives them what they want, what they like, and what they ask for. The more closely an exhibitor studies the likes and dislikes of those whose dimes and nickels keep his theater going, the more successful he is likely to be.

Hence it appears to us that as a factor in the situation the exhibitor is quietly but surely becoming more powerful than ever. He has been educated by experience. He is beginning to talk quality himself instead of taking

quality on trust. We have met, in these last few weeks, many intelligent exhibitors who are critical of the acting and of the photographic qualities of the films that are given to them, of the subjects of the stories and the way in which they are worked out. This is as it should be. The more intelligent interest that an exhibitor takes in the pictures that are sent to him the more favorably will this react upon the general quality of the entertainment with which he provides his patrons. The exhibitor, in fact, is beginning to pick and choose for himself, or, in other words, the public is beginning to pick and choose for the exhibitor as the representative of the public upon whom all sections of the industry rely for success.

We welcome this growing interest on the part of the exhibitor in the nature and qualities of the pictures that he chooses. We welcome the appearance in the business of men of intelligence and culture conducting moving picture theaters. The more of them there are in the business the better for the business and the public. We hope the education of the exhibitor will progress as rapidly this year as it has done in the past.

The Critic.

It was said, we think by Disraeli, that critics were disappointed authors. This is not the only unkind thing that is said about them. Critics are of several kinds. There is the critic of pictures, the critic or reviewer of books, the critic of plays. Artists, authors, actors and actresses, entertainment caterers fall foul of the critic sooner or later, simply because human nature being what it is, it is averse to the truth at times. Its inopportune publication causes angry passions to rise, with the usual conflict between author and critic. So it goes, leaving in eight cases out of ten the critic victorious. Those who challenge a public verdict must abide by the verdict of the public, of which the critic is merely the representative.

There is, then, no special glamor or attribute attaching to the office of critic in a newspaper. He is usually a man who understands the subject he writes about, be it paintings, books, or plays. He has devoted years to the study of these things from all aspects. And the result of his study is that he is enabled to present in print a rational opinion about what he sees or reads. Granting his qualifications, then, the critic may be looked upon as the mouthpiece of a great many other people who, as it were, depute him to say what they think as well as what he himself thinks. In other words, public criticisms are nothing more nor less than a consensus of public opinion.

The poet is born; the critic, on the other hand, is made. He is made by experience, study, training, thought, temperament, which are the things that mostly go to make up the critical faculty. We are all critics, more or less, with varying degrees of qualification. After all, criticism is merely the manifestation of a trained intelligence. Its expression in literary form is another matter. It is one thing to think about a given subject, another to have the ability or faculty to express those thoughts either in the press or by word of mouth, so as to convey to another person a clear and cogent idea of the critic's thought.

We are talking about critics and criticisms in this little article for a special purpose, namely, that of informing the reader precisely the functions and qualifications which are brought to bear in the writing of our film comments week by week. There is no mystery or illusion about these criticisms. As the conjuror says when he has finished a trick: "That is how it is done." Personally, we look upon published criticisms as healthy stimulants to success on the part of moving picture makers, exhibitors and the like.

We are not amongst those writing about the moving picture who have taken up criticism as a weapon, or as a means of drawing attention to their lean columns. We like the work, our readers like what we write, and so do the manufacturers. All this being thus, then, it is clear that our published criticisms on the moving picture fill a distinct place in the periodical literature of the subject. Once or twice lately there have been attacks published on the work of the critic by men who are unable to criticise, themselves, or understand the functions of criticism. Although we do not intend this article to be a reply to these deliverances, yet it may be taken to neutralize, or, rather, offset, the harm done by the self-confessed ineptitudes of incompetent scribblers.

The Young Idea.

One of the most pleasurable episodes which fell to our lot in the festive season had for its scene the toy department of a large New York department store. We went for the purpose of buying a Christmas present for a juvenile, and the Christmas present was none other than a small moving picture machine, costing, complete, three or four dollars. The toy department of this store on Christmas Eve was crowded with hundreds, if not thousands, of purchasers. We took a cursory stroll around the great store, studying the various branches of the toy industry there shown, and also the patrons and patronesses of the toys. Such a scene would have delighted writers like Dickens, Washington Irving and others who have written much about the Christmas spirit.

It is no exaggeration to say that the most sustained interest in the toys shown on that floor centered in the stall where these minute moving picture machines were being sold. We stood by for quite half an hour watching the types of people who bought these machines. They were intelligent men and women, mostly having children with them, and they showed a really remarkable amount of interest in this most popular of Christmas toys. Generally there seemed to be an air of real surprise that such an effective little machine could be had.

And it is an effective machine. We have seen it in working. There is your little oil lamp, lens, condensor, sprocket-controlled film operated by a crank, and showing an image of about eighteen inches in diameter of an excellently colored hand-drawn moving picture. You can buy extra films for thirty-five cents each, and thus for a small outlay the child can get a most delightful form of entertainment in the home circle.

We write this article and relate this experience simply for the purpose of recording, not for the first time, the intense fascination which the moving picture seems to exert upon the better classes of the community; for people spending four or five dollars on small toys are obviously drawn from the prosperous classes. What struck us was the real interest shown by the parents as well as the children in the phenomena and mechanism of the subject —in the construction of the projector and the nature of the film subject. All this is so much evidence, of course, showing the hold the moving picture has upon the public. We are reading here and there about theaters closing and occasional lapses into bad business. This sort of thing need not be seriously noticed. We are at one with the Jesuits, who are great educationalists: "Give us the child," they say, "and the future is with us." The moving picture in its better form has the support of the children in the community, and so long as these do not tire of the subject, so long will the outlook for the picture be of the rosiest.

The Life of a Film.

There are many film subjects made to-day, truly great films, which are taken out of circulation long before their popularity wanes. Exhibitors often demand from their exchanges a certain film, which they have not had on their programs, and which has long gone back to the shelves, notwithstanding the fact that they may have their choice of eighteen or twenty newly released films. But the film is dead and cannot be replaced unless the film exchange orders a new print of the subject from the manufacturer, which he seldom does.

Great films are like great books, immortal, or, at least, should be. English literature would suffer an unfathomable loss were the works of Shakespeare or Dickens lost or destroyed. The loss of some of the motion picture illustrations of these works would also be a calamity. The destruction of Versailles and its great art collections would be an incalculable catastrophe in the world of art. The art displayed in many motion picture films is equally worthy of preservation.

A prophecy that must necessarily come true is that some day film manufacturers will reprint and issue new editions of old subjects, just as publishers reissue new editions of old books.

The Essanay Company, of Chicago, has already received many re-orders for new prints from their great scenic subject released six months ago, "Wonders of Nature." This film subject is one that never grows old or tiresome, and it is probable that it will be viewed by future generations with as much interest and enthusiasm as it is to-day. Its success has been phenomenal, despite the objections of exchange men and exhibitors against scenic subjects: Which goes to prove that the picture-loving public is more discerning of art and more select in their tastes than their preceptors. The Essanay's European agent writes: "'Wonders of Nature' has run for three consecutive weeks at the Alhambra Theater, London, and is now entering its fourth week." This could not have been done in this country on account of the daily change humbug, consequently many people who wanted to see this film have been unable to do so. Films of this class, to cite but one example, are truly great, and effort should be made to preserve them, and repeat them.

Licensed Exchanges Consolidate.

It is very obvious that the great number of film exchanges in keen competition for a share of the business, is very largely responsible for many of the existing evils. Therefore we are glad to announce that two in the upper part of New York State have consolidated. At no time has the volume of business in that territory warranted so many rental offices, and the exhibitors in that region will find that they will now get better service and fewer repeaters. It stands to reason that one large distributing office in a territory can afford to buy more new reels by saving of rent and office expenses. If one clerk attends to all the shipments for a certain district he can see that competing houses always have different programs. The Rochester branch of the Pittsburg Calcium Light and Film Company and the Motion Picture Service Company, of Syracuse, have consolidated, and from their offices on the fifth floor of the Central building, in Rochester, the exhibitors in that territory will be assured of a better film service than they have ever had. The Rochester office is buying twenty-four new reels each week, and the effect of the consolidation should be to raise the quality of the service and increase the business for the exhibitor.

There are several other points where a consolidation of the exchanges would be mutually and publicly beneficial.

The Art of the Producer.

The production of a moving picture film is a work that calls for a greater diversity of talents than any other profession that we know of. This fact was forcibly impressed upon us one day last week as we watched the preparation for photographing one of the scenes in the Biblical series of pictures that are being issued by the Vitagraph Company. It was a scene in the series of the "Life of Moses," the one in which the Israelites are represented as crossing the Red Sea. The task of reproducing this scene called for all the skill of the magician and when it is thrown upon the screen the wondering audience will have very little idea of the amount of work and thought entailed in its production. But we said that we were impressed with the diversity of talent required in this field and we believe that no series of pictures better illustrates our point. The historian, the archæologist, the artist, the skilled mechanic, the scientist and the editor—widely different vocations—all seemed to be centered in the man who was directing the setting of this one scene, which would be cast aside after it had been photographed. But the series of tiny pictures, each one interpreting the mind of the artist as truly as the greatest painting, will live on for years to educate and entertain the picture loving public.

Building Upon the Sand.

A letter received from the proprietor of a leading independent film exchange is just the cue we were waiting for to sound a note of warning to the independent manufacturer. The letter was not for publication, but the writer thereof bewailed the impending disaster of an open market which he figured must follow the influx of importers and manufacturers of independent films. He points out that neither he nor any other independent renter is able to purchase the present independent output and the number is still increasing. Six months ago the independent weakness was in the paucity of the supply. To-day the weakness lies in the overproduction—for the few independent exchanges who buy cannot give the several manufacturers and importers adequate support. Price-cutting, the inevitable accompaniment of overproduction, must necessarily follow. With the cutting of prices comes a falling off in quality, so, unless there is some radical change, the business is on the verge of relapsing to the condition which exists across the Atlantic.

Curious to know what effect, if any, this inroad of independent films was having on the sale of the licensed product, we interviewed a Patents Company licensee, who assured us that their sales were on the increase, as was also the number of licensed exhibitors. He said: "It is no doubt due to the apparent laxity of the Patents Company in enforcing its claims that so many new manufacturers are springing up. These newcomers have concluded that if the patents were tenable they would have been enforced ere now against some of the manufacturers, or else they are valueless. That is where they fool themselves. Do you imagine for a moment that we would be paying tribute if we did not consider the patent claims can be upheld? In our position we were far better able to put up a fight than any of the present independent manufacturers and we only submitted after investigating every so-called non-infringing apparatus. *'The mills of the gods grind slowly, but surely.'* The day of reckoning will come as soon as these manufacturers are worth attacking. The wise general does not waste his heavy ammunition in bringing down a mosquito. But, mark my words, it will not be long before the men who have been putting their money into these ventures will find that they have been building upon the sand."

PHOTOGRAPHS OF MOVING PICTURE ACTORS.

A New Method of Lobby Advertising.

Numerous have been the requests from exhibitors for photographs of the principal actors in the films. These requests have been showered on all the leading manufacturers and The Moving Picture World by exhibitors who desired the photographs for lobby display. For various reasons the manufacturers have held aloof from this form of advertising, but the Kalem Company has solved the problem by preparing a handsome lobby display of the members of their stock company, which they advertise in this week's Moving Picture World It is to be hoped that sufficient exhibitors will avail themselves of the offer to enable the Kalem Company to furnish these frames at the exceedingly low price advertised.

The Actors Before the Camera.

Managers of picture theaters and nickelodeons all over the country are making repeated urgent requests upon the producers of moving picture subjects for photographs of the principal actresses and actors taking part in them. Heretofore requests of this character have come from love-smitten patrons of the places. The managers of the places now see a big advertising advantage in the display of such photographs in the lobbies of their theaters. The idea is an old one as applied to the regular theaters and would more than make good in the picture field, but it is very doubtful that it in hearty accord with the exhibitors in the project, and so are the manufacturers. It is conceded that all good projects in the advertising line should receive hearty support from all quarters, but the people who play the parts in the pictures see the matter in a different light, and for that reason the work of transforming the lobbies of the picture places into photograph galleries is progressing very tardily. It is a matter of delicate sentiment with the actors and actresses. While the pictures have attained a distinct prominence in the theatrical field and are now recognized as a standard attraction, the people playing the parts in them are very sensitive about having their identity become known. In former days, when amateurs were principally employed for the parts, it would have been a very easy matter to secure photographs of them for the purpose now in view. At the present time the characters portrayed by the pictures are enacted by professionals. These people are only too glad to play the parts and do their work with the same zeal exercised in regular theatrical productions, but all of them try to shield their identity. They have an undisguised impression that the step from the regular productions to the scenes before the camera is a backward one. The speaking parts are cut out, so far as the audience is concerned, and in spite of the fact that some remarkably clever and effective work is done these days in the pictures, the fact that it is in reality pantomimic work makes the people playing the parts feel that their artistic reputations would suffer should it became known that they were playing parts in moving picture studios. Many of the professionals keep the theatrical managers and friends under the impression that during the period they are playing picture parts they are on the road with companies, doing straight. A great many of them apply for work at the picture studios only when no immediate engagement in the regular field is in view. They may stay with the picture concerns a day, a week, or a month, but never longer than is necessary to secure straight booking. This brings out one of the strongest points in support of the objection raised by professionals to having their photographs displayed in the lobbies of picture houses. Take a performer with a good vaudeville act who temporarily goes into the picture work and attains a distinction justifying the lobby use of his or her photograph. This display fixes the performer's identity with the public to a peculiar degree that the performer would find it difficult later in the season to secure a headline position on the billboard of a vaudeville house located in the vicinity of the place where the photographic display was made. Another argument is that professionals suffer pecuniary loss if the regular theater managers know they have been playing in pictures. Salaries paid performers in pictures, with few exceptions, approach the figures the same people get in straight work, and to keep up their standard of salary as much as possible the performers rarely let managers of the regular houses know they are or have been working in the pictures. These sentiments reflect in no way upon the ability of people who do play parts in the picture studios. There are as competent and able people playing these parts as any in the other line of work. Quite frequently the best people—recognized leaders in their respective lines—are engaged to play leading parts in picture productions, and recently the names of these people have been used in connection with the announcements, but always with a well displayed notice that the particular actress or actor was specially engaged for the production owing to peculiar adaptability to the part. At no distant day the stock company will be inaugurated in the moving picture studios and it will then be an easy matter to put the photographic display idea in operation. Many of the studios already have stock companies to a certain extent, but they are not sufficiently established to induce the players to allow general publicity in connection with their part in the pictures. Men and women are just bubbling over with impatience to see photographs of the people who play the picture parts, but they must wait a while. Conditions will eventually change and the performers will not feel that they have so much at stake as they do now; then the patrons of the picture houses will be able to feast to their heart's content upon the photographic features of their favorites. There are some good lookers among them, too.

NON-INFLAMMABLE FILM STOCK STEADILY IMPROVING.

Realizing the importance that the general use of non-inflammable stock would have on the business, a representative of The Moving Picture World visited the manufacturing plants of the manufacturers using the Eastman film and also conferred with the film exchange men. The general consensus of opinion was that while the early N. I. stock was faulty, as it did not possess the toughness and durability of the celluloid film, yet it had so improved that there was now little, if any, complaint. This is as we foreshadowed in our editorial of November 6, 1909—that all new commodities arrived at a state of perfection by a process of evolution and that the future of non-inflammable film could be safely left in the hands of the Eastman Company, a concern whose fame is worldwide for the perfection of their products. The processing of the early N. I. film stock seemed to greatly affect its material strength, which was soon discovered by the manufacturers and the Eastman Kodak Company. Immediate steps were taken to overcome the defects in the construction as well as in the processing of the N. I. film stock. The results attained to date have been so satisfactory that the present N. I. film stock has the apparent strength and durability at this time that was formerly evident in the old film stock of the celluloid base. One of the important matters in processing the N. I. film stock was the glycerine bath. It was found that when the N. I. film stock was manipulated without the use of glycerine it became dry and brittle and consequently cracked in a very easy manner, but when a strong glycerine bath, carried to its extreme point, was given to the N. I. film, its pliability was greatly enhanced and longer life to the film became evident.

The early N. I. film stock was also found to be about 1-1000 of an inch under thickness of the old celluloid stock, and this condition, together with the brittleness of improperly processed N. I. film stock, greatly assisted in the early unendurability of the film. One of the first steps to improve the strength of the film was to add to it thickness, and until recently N. I. film stock has been issued that was as thick as 7-1000 of an inch. This very materially assisted the strength of the N. I. film stock, but at the same time increased the 1,000-foot reel by nearly an inch in diameter, making it cumbersome to handle on the 10½-inch reel spool, and therefore causing difficulty in loading a thousand-foot reel spool into the film magazine. Fortunately, however, recent discoveries on the part of the Eastman Kodak Company have strengthened the N. I. film stock to the full extent of durability possessed by the previous old inflammable stock, at the same time reducing the thickness of the new N. I. film stock to practically the thickness of the old inflammable stock, and to-day the manufacturers of licensed films and the Eastman Kodak Company have concluded, after many serious tests, that the N. I. film stock as it is now offered is equal in every respect to the old inflammable film stock, and therefore the exhibitor finds himself in a most satisfactory condition as far as the safety of his audience and films are concerned.

In England, regulations are about to be adopted prohibiting the use of the old inflammable film stock, and it is a condition that will surely confront the exhibitor in America at a very early date, which cannot come too soon for the good of the moving picture business.

A TRICK OF THE FILM PRODUCER.

A representative of The World was recently invited to visit the Essanay studio by Mr. George K. Spoor to witness a most marvelous stage setting. "We have a story now in the making," said Mr. Spoor, "with two or three Summer scenes and, as it is impossible to make the picture out of doors, we have built a little Summer scenery inside the studio." Arrived at the Edgewater studio, The World man left the cold and snow outside for a veritable fairyland within. The setting is truly tremendous in size, while the detail in which the big imitation is abundant, lends an effect most realistic and beautiful. The scene represents a large garden, enclosed in a stone wall, looking toward a shady street. At the rear of the studio is an immense drop, covering very nearly the entire wall. Three-fourths of the entire floor space is covered with greensward, while a real gravel path winds up from the massive iron gates to the camera. Real flowers, growing in real soil, lend beauty to the scene. Fairyland, indeed! Several days, it is claimed, were required in setting this scene alone, while it is only too evident that it must have cost an enormous sum of money to prepare it. Twice the number of lights usually used were necessary in lighting this gigantic scene. The scene is one from an Essanay dramatic, soon to be released.

MOTION PICTURES OF THE WINE INDUSTRY FOR LECTURE PURPOSES.

Five hundred feet of moving pictures were taken at the Wahtoka (Cal.) vineyard and at the Calwa winery, under the direction of Horatio Stoll, secretary of the Grape Growers of California. In addition to this, a film was taken of the Fresno cooperage, showing the entire construction of a barrel, from the time that the rough staves are taken up in a heap until they are tightly bound together with iron hoops. The pictures are all to be used for the purpose of illustrating lectures to be given under the auspices of the grape growers, and will eventually be shown in all the cities of any prominence in the United States. Stoll lectured at the Seattle Exposition on grape growing in California, and gave Fresno considerable prominence, but was handicapped, owing to the fact that he did not have moving pictures. He was forced to illustrate with stereopticon slides furnished to him by Secretary Robertson, of the local Chamber of Commerce.

The taking of the moving pictures was quite an interesting procedure, and the films, when completed, will show the manufacture of wine in its entirety, from the time that the grapes hang in the vines until the juice is poured into properly labeled bottles, ready for the market.

The first pictures on the screen when the films are put into operation will give the Easterners an idea of the extent of California vineyards. Wide stretches of vines, in diagonal and horizontal rows and with their leaves glistening in the sun and partially covering the huge bunches of grapes, will be shown. Then will be seen the pickers, with their dexterous fingers at work, gathering the berries and laying them down quickly, but gently, upon the long line of trays.

In one instance, a life-sized Chinaman is to be shown, covering almost the entire screen and grinning with pride at the idea of being made the main subject of the picture. This scene was taken at the Wahtoka and one of the best of the Celestial pickers was chosen for the job. His long fingers will be seen as they wind about the bunches and part the stems from the main vines.

Then will be shown how the grapes are placed in wagons and taken away, to be dumped into still larger railroad cars and shipped away to the Calwa winery to be converted into wine. Every process is to be carefully portrayed, with a thorough explanation by the lecturers.

These pictures are to be shown, along with many others, some of which were taken at Asti, Sonoma County, of the great cream of tartar factory located there.

Pictures as Advertisements.

"People in Fresno and other counties," said Stoll, "have not realized up to this time the value of moving pictures for advertising purposes. The value of such pictures was never more fully illustrated than at the exposition in Seattle. During the exposition I lectured on the wine industry in California, but, while I had a good lecture to deliver, I was badly handicapped, owing to the fact that I did not have any moving pictures. Most of the other industries and many particular sections of the State did have, and, as a consequence, I was placed at a disadvantage. Los Angeles, for instance, had an excellent film showing the ostrich farm in the South. This film, although an old one to most California people, was new to a majority of the Eastern tourists who flocked to the lectures merely to see the great birds stretching their wings and their long necks on the canvas.

"I had only my stereopticon views, some of which were furnished by the Fresno Chamber of Commerce, through its secretary, along with considerable data of importance, which I was utilizing in my talks.

"Now, Fresno has no ostrich farm to show. But it has other things that are equally as interesting, and which could be pictured to advantage."

Stoll had a conference with Robertson, recently, and made a proposition that the Chamber of Commerce acquire duplicates of the films, to be used for advertising purposes. The original cost of taking the films is one dollar per foot, but duplicates can be secured for one-tenth of that amount. Stoll's proposition is that advantage be taken of these films, the original cost of which will be paid by his company, that they may be on hand for use in the future. Secretary Robertson was impressed with the proposition and will bring the matter before the Chamber for consideration.

The Actophone Company, another recent organization, started in to make use of the large plant of the defunct Cameraphone Company. They, also, secured the aid of men of experience in moving picture making and the quality of their work takes high rank. Regular weekly releases are made on Wednesday.

The latest innovation in New York City is heralded from St. Bartholomew's parish. The rector, Rev. Dr. Leighton Parks, has set aside a certain period of each Sunday afternoon which he calls "the children's hour." The attraction is a moving picture exhibition. One of the daily newspapers reports this as a sample program: "The Chariot Race from Ben Hur," "Washington Crossing the Delaware" and "The Prodigal Son." Of course, the rector's step will not escape criticism by the clergy who have faith in other methods for holding and directing the attention of the youthful in their flock. It certainly looks like a radical step, but if the learned rector attains the goal he has in view he will in time be credited with admirable foresight. It is up to him, however, to make hay while the sun shines, for the time is fast drawing near when a half-hour or hour of the time now devoted to instruction of pupils in the public schools will be devoted to moving picture demonstrations. It will then not be a matter of holding the attention of the children, but a method of instruction. Some pupils will read a page on history or geography over and over again and successfully pass examination upon the studies for the reason that they are letter perfect, but few of them achieve a conception of the subjects. They read and ponder, but they do not see. The brightest school children of to-day are those who patronize the moving picture shows. In fifteen or twenty minutes they grasp a situation that a night's study and a day's drilling cannot bring within their comprehension. To go down to details and their effects let us take the subject of "Washington Crossing the Delaware." The books describe this important historical event with a force that is readily absorbed by the mature mind, but the child fails to grasp it properly; first, because it is a compulsory absorption; second, because it is an almost mechanical effort to encompass the incident for examination and forget it when the ordeal is over; third, because it is soon crowded out by other studies. The mind is a powerful factor of the human system—in fact, it may be said to be the factor—but how many things become impressed upon the mind and gradually slip away. For instance, we read of some great event and subsequently read of others; but, if our minds are not refreshed, how soon one after another is forgotten. But let us see them, and how readily we say, "I saw that." The all-absorbing eye never fails. The civilized world is at present centering all attention upon the explorations of Africa as conducted by an ex-President of the United States. Every newspaper of the world contains an almost daily account of the progress made by the mighty hunter and explorer, and the leading magazines are publishing exhaustive articles concerning it, but all the type and paper in the world can never impress the events of the expedition upon the mind as graphically and effectively as the projecting machine. This is not a biased declaration. Aside from the students of history, how many people realized, after leaving school, the true situation attending the crossing of the Delaware by Washington until they saw it reproduced in oil painting or in the moving pictures? How many children or adults can read the "Prodigal Son" and understand it as they do after seeing it in moving pictures?

* * *

The rector of St. Bartholomew's parish will no doubt be criticized in many quarters for his Sunday afternoon moving picture venture, but in time his critics will concede that he is abreast with the times. While he is holding the attention of the children he is at the same time instructing them, and also promoting the idea of clean, wholesome pastime for the people at large. There are thousands upon thousands of people in the large cities who have only Sundays upon which to patronize the picture houses. On working days they are too tired after reaching home to go anywhere, and to them a good, clean picture show on a Sunday is a relaxation that can hardly be secured in other quarters.

* * *

During the past week there was quite a stir in the field of animated photography in Greater New York. A report got afloat that the licensed film exchanges had started a cut-rate war among themselves. In a measure the report was correct, but investigation showed that the reports were exaggerated. I made a circuit of the exchanges during the past week and I at first struck a trail that promised to furnish me with interesting matter for my letter, but before I finished the circuit I learned that, while there was occasion of some very serious apprehension a few days ago, affairs had assumed a more tranquil shape and there will be no war. From what I can learn the situation is this: Exchanges find that exhibitors are daily growing more circumspect, or, rather, particular, in their selection of films, and they claim that the returns are not sufficient to enable the rental exchanges to meet the demands. In other words, the exhibitors are keeping a close watch upon the release dates of film subjects and putting in their claims for "the latest thing that happens," but their business will not enable them to pay the price the exchanges think they should get for the newcomers. My informant would not let me into the details, but I learned enough to justify me in saying that the licensed exchanges will stave off a cut-rate war. It has been figured that such an event would undermine the rental business. Every exchange must try and make each subject purchased bring in its cost and a reasonable profit in so much time. If a subject fails to pay for itself, somebody will lose money—and the loser will not be the exhibitor. It may not be the manufacturer, either, but the latter is bound to be affected sooner or later if the subjects fail to bring in their cost, because the exchange cannot keep on paying out money when there is not sufficient return; this naturally means that the manufacturers must eventually lose orders, and that necessarily means a reduction in production. The party I interviewed laid stress upon the fact that he spoke only on the cost of subjects and did not take into consideration running expenses and a fair remuneration to the exchange man to keep body and soul together.

* * *

I gleaned that a rate war would demoralize the exchange business and eventually put some of the renters to the wall, so that there is very little prospect of such a combat. One renter said to me that "such a step would be suicide. There is no exchange in the country making the money some people imagine is made. All films must be paid for promptly and the expense is enormous. Say, for instance, I purchase only twelve reels a week (and that is small buying), my films cost me $1,200. Now, that $1,200 falls due every week. I must get 24 customers at $50 each to meet that expense alone, and look to other revenue to cover my rent, help, advertising and other numerous expenses before I have money enough to go to the market for my Sunday dinner. I will admit that some exhibitors are paying considerably more than $50 per week for service, but at the same time I will assert that a large majority of them are paying considerably less than $50 per week. I do not say that the renters are in the business as philanthropists and are not making money, but I do say that a film exchange is not a gold mine. My candid opinion is that there are too many exhibitors in the field. The same number of exchanges would fare better with a less number of exhibitors. I think I see a change coming. The speculators and grab-all men are steadily falling by the wayside. In time the conservatives will have the field and the exchange men will be better off."

* * *

Following up this expression of opinion I find that during the past three weeks a surprisingly large number of nickelodeons have gone out of business. I mentioned this to an authority the other day and he professed to be perfectly reconciled to the situation. He said it was just as he expected. It was simply a case of what is called in some circles overproduction and the sooner normal conditions prevail the better it will be for the legitimate investors. He declared that the moving picture business was not dependent upon the quantity of picture houses and added that no sane man can expect to hear that three or four picture places located on one block are all making money.

"What is your candid opinion of the situation?" I asked

"Well, before the flowers bloom in the Spring there will be far less picture places than there are to-day, but those that are left will make money. Next Fall the picture business will be on the level with the theatrical business and the money-makers will be the men who know something of the show business."

"This reduction in the number of places, then, will necessarily mean a reduction in the number of exchanges and in production of films."

"Not in the sense you put it. There will not be as many film exchanges, possibly, but there will be less competition. I believe that before the close of the coming Spring many exchanges will consolidate. There is a decided movement in this direction already in the West, especially in the licensed field; but this consolidation bears a healthy color. Exchanges that have been slashing each other are now on a co-operative basis. For a time this may have an effect on the manufacturing end, but that will eventually adjust iitself to conditions. To make a long story short, there is a decided trend towards extracting the hot air out of the business and getting affairs down to a paying basis."

OBSERVATIONS BY WIDE-AWAKE EXHIBITORS.

The Editors Invite Contributions for this page from Exhibitors who can Express an Idea that will be Beneficial to the Business.

MORE ABSURDITIES BY AMERICAN MANUFACTURERS.

By Hans Leigh.

When I made so many disagreeable remarks about the errors and absurdities in the production of "Dora," I had not yet seen "The Death Disc." This film does not contain anything so **outre** as the growing of a field of maize on an English farm, but in many other instances the historical falsehoods and anachronisms contained in it, put the mistakes of the author of "Dora" completely in the shade.

The scenes of "The Death Disc" are laid in England during the Cromwellian protectorate, and there is one thing about this period which every schoolchild ought to know, and which most of them do know. It is, that the Puritans wore short hair, and that in consequence of this they were contemptuously dubbed "roundheads" by the curled and perfumed partisans of the king. The artist seems to have been ignorant of this, and he has decorated the followers of Oliver Cromwell with bushy wigs—which wigs, moreover, do not resemble the long locks which were fashionable among the royalists. On top of these ridiculous chignons, he has perched in each instance a helmet of the type known as "the morion." I cannot say exactly when morions went out of fashion, but they were in general use when England was invaded by the Spanish Armada in the early part of the reign of good Queen Bess. I cannot recall any pictures of men in morions in any subsequent reign. They may have been used in the earlier portion of the reign of King James I., but I doubt it. Anyway, the followers of Cromwell wore helmets as round as their heads, and if a soldier topped with a morion had suddenly appeared among them, the whole army would have shrieked with one voice, "Where DID you get that hat?" Nevertheless it seems to be good enough for a manufacturer who prides himself upon his "correctness of detail." Also among the figures in this picture, I noted several clad in trunk hose. At the period in question men were wearing rather baggy knee-breeches, and a man in trunk hose would have aroused as much curiosity as would be created in New York were the Old Patroon suddenly to make his appearance in front of the Flat Iron Building.

Each title in this remarkable film is embellished with a verse of doggerel, of which the following is a specimen:

> Lord Cromwell has this day proclaimed,
> For the Church of England's good,
> The death of three brave soldiers
> Who have that faith withstood.

Now, Cromwell never was a lord. It is true that he held the office of "lord protector," but his office no more conferred the title of "lord" than the office of lord mayor of Liverpool does upon the various aldermen who from time to time are honored with it; and the artist might just as properly call the president "Lord Taft," or call the king of the ring "Lord Jeffries."

Secondly, Cromwell would not have dared "proclaim the death" of three British soldiers, in time of peace, without trial by jury (or at least by court martial), to which they possessed a right.

In the third place, Cromwell would never have done anything "for the Church of England's good." Cromwell was an independent churchman—a Congregationalist. He hated the Church of England, and as a matter of fact, the Church of England was at that time practically out of existence. The episcopacy had been abolished, as far as the Puritans were able to abolish it, the Anglican liturgy had been interdicted, and the clergymen who adhered to the Anglican forms had been driven out, and their benefices handed over to Presbyterians and Independents. The Church of England, insofar as it had any existence left, was devoted to the king, and Cromwell hated it as the most bitter enemy to his power. This hatred, however, was purely political. In a general way Cromwell was a supporter of religious liberty, and it is well remembered that it was he who brought the Jews back to England, after an exile which had lasted for generations. It will, therefore, be seen that the picture artist of to-day who depicts "Lord" Cromwell as killing three soldiers "for the Church of England's good" is about as sensible as the artist of the next century who might picture Pope Leo XIII. as president of the A. P. A.

There are other points of weakness which I might enlarge, but I prefer to pass on to the picture "The Heroine of Mafeking." This film is full of absurdities. According to this artist, any old uniform is good enough for a British soldier, and instead of the rough service uniforms worn in Africa, we see costumes such as could only have been evolved by the sartorial artist of an American secret society. The height of absurdity is reached, however, when the British officers are made to ride in Mexican stirrups. I will pass over the fierce charges and hand-to-hand fighting by the Boers with the simple reminder that the Boers fought from behind cover and never charged the entrenchments at Mafeking, nor, do I think, at any other place.

One of the most interesting scenes is that of "the Highlanders wading the Tugela River to the relief of Mafeking." The only trouble about it is that there were NO Highlanders at the relief of Mafeking, and that the Tugela River is nowhere near Mafeking. It would be just about as reasonable to picture an American force as wading the Monongahela to the relief of Council Bluffs, Ia.

There are a good many other absurdities in "The Heroine of Mafeking," but I will pass them over to touch upon an error which characterizes this picture in common with every other American production I have ever seen—that is the mixing and muddling of the titles of nobility. In American pictures titles are seldom, if ever, used correctly. In this picture the error is in using the title in the signature of a letter. A British peer never signs his title to a letter. If Earl Roberts, or Earl Grey, or the Earl of Minto, or the Marquis of Lansdowne, or the Duke of Devonshire are signing letters or papers, they sign simply "Roberts," or "Grey," or "Minto," or "Lansdowne," or "Devonshire"; and lest the picture artist may be led into error by this, I shall add that while I have used quotation marks, they do nothing of the kind. Likewise, if a knight or a baronet, signs his name to a letter, he signs it simply "John Smith" or "John Peters," as the case may be, and he does not use quotation marks. The same is true of courtesy titles, such as "Lord Arthur Ralston," the hero in the Mafeking picture, who would have signed his name "Arthur Ralston." Moreover, British officers do not prefix their rank to their names in writing a signature. An English colonel will sign himself, for instance, "John Davidson, colonel commanding H. M. Royal Inniskilling Fusiliers." Col. Lord Arthur Ralston, according to the artist, commands "Her Majesty's Rifles." This is a small absurdity, but one nevertheless that counts. The initials "H. M." are prefixed to the name of every regiment, just as they are prefixed to the name of every ship of war, and there are many regiments of Rifles. It is not, therefore, correct for the commanding officer of a rifle regiment to sign his name as of "H. M. Rifles." He should desigante the regiment by name.

Now it seems to me, sir, that until the American manufacturer is willing to take the trouble to be right, with regard to foreign subjects, he will do well to stick to the land of the free.

AN EXHIBITOR WHO RUNS A MODEL SHOW GIVES SOME TIMELY ADVICE.

In The Moving Picture World of December 25 was a letter from Chas. R. Wilhelm, Chicago, Ill., that spoke in regard to the different kinds of low-class films and slides that are being exhibited, such as "The Red Girl," "Cherry Mine Disaster," and Western films of killing and bloodshed. Mr. Wilhelm's letter is very good and he deserves to be complimented on the same. Now I wish to say, in regard to moving picture films and the class of stuff that is offered, that the fault of the same lies chiefly among the exhibitors themselves. Anything that an exhibitor likes he labors under the false idea that everybody else should like the same; this is a very wrong belief. If an exhibitor thinks that Western pictures, such as stage coach hold-ups, train robberies, and the Indian massacres, are suitable to all his audience, because he or some of his rear seat patrons are pleased with the same, it is a mistake; ladies, children and the church-going element, or, in fact, the good, clean-thinking class of people, do not relish this kind of dope. If we had more high-thinking men operating the moving picture theaters it would be a greater uplift than all the censor board could do for it. This class of people would make the moving picture theater a

place for good-thinking people to go and they would not exhibit suggestive trash, the same as is now being exhibited before the public. I know of exhibitors who make it a practice to show a certain amount of good religious film, and this tends to uplift their business. What is there better for an exhibitor to show than "The Passion Play," "The Life of Moses," "The Prodigal Son," "Samson and Delilah," "The Holy City," and various other good religious films? But if you mention this to some of the exhibitors they will say: "Oh, 'The Passion Play' has been shown here once or more." It is to laugh at this reply. How many times has "The Stage Coach Hold-up" been shown in the same theater? How many times have various other films, such as "The Train Robbery," counterfeiting films, kidnapping films, unwritten law films and many other blood-and-thunder films with the plot and outlines practically the same as were shown just a short time before? Take, for instance, the two different films under the same name, such as "The Cabman's Delusion," made by two different makers; they are practically an exact reproduction of each other. Is not every stage coach hold-up film similar to its predecessor? The exhibitor to-day is showing practically an exact reproduction of the very same films that he has shown a half-dozen times before; perhaps under a different name, but the plot and action are about the same thing, therefore it is practically a repeater. This same man would not run good feature stuff, such as "The Passion Play," because it had been shown before. This false belief is his loss. I have seen "The Passion Play" exhibited four different times in the same city, and the last time the business was as large as any of the previous times, and the only reason for it is that the people want to see this class of stuff, but they do not get the chance. The exhibitor ignores his people's desires to gratify his own, in showing what he wishes. His business falls off, or, in other words, his better class of trade leaves him, and he wonders why. The answer is this: Show better films, such as "The Passion Play" and other good religious stuff; get the church-going class of people coming to your theaters, and you will not only have the patronage of the church-going class, but you will get along then without their enmity and opposition, for by showing good, clean stuff that appeals to this class of people, they will come themselves, they will send the children, they will not object to their wives attending moving picture shows, and last, but not least, they will not advocate and support city and State laws that tend to put the moving picture exhibitor out of business. The moving picture exhibitor can boost his business if he will show the right kind of stuff. I would much rather have the good-will of the right-thinking class of people than the cheap praise of some barroom tough, whose gratification is to see prize-fights, blood-and-thunder films and other rot. L. B.

FUNNY FACTS ABOUT THE JOHNSON-KETCHEL FIGHT FILMS.

A great deal has been said regarding the lack of enterprise on the part of licensed exchanges in connection with "special" or "topical" subjects, and the Johnson-Ketchel fight films seemed for a time destined to be "passed up" by many of the exchanges who fail to keep their finger on the pulse of the people. The wise ones, however, who ventured have no cause for regret, as for instance, the Lake Shore Film and Supply Company, of Cleveland, Ohio. They contracted for one copy of 3,600 feet and now find it necessary to use three copies as exclusive owners of the Ohio rights, and the following incidents illustrate the interest shown in this particular attraction in Ohio:

Two managers of opposition piciture shows in a little "tank town" up State wrote in simultaneously for dates. Both gave their capacity and as both happened to be about 100 seats with population of 1,200, Manager Sam Bullock, of the Johnson-Ketchel fight department, could not see much in sight on a percentage basis, so each got a courteous "stall" accompanied by the regular straight rental quotation of $50 per day and each was reminded that "if you have a large hall or opera house in town go to it and you will doubtless get a nice piece of Christmas money over your expenses. We will try to fill in convenient to bigger bookings; thanking you, etc."

Then Sam dismissed the subject from his mind, never expecting to hear from either one again. The next noontime the telephone girl called out: "Tanktown is calling on the long-distance Bell." Then this happened:

"Hello, Tanktown, Bullock talking; Lake Shore, Cleveland!" Then this is what Bullock heard, all in one breath: "Hello! This is Smith, of Tanktown, Mister Bullock! Say, got yer letter an' got the opery house, tew, seven hundred settin' an' room for a cupple o' hundert standin' back of 'em. I bill all the leetle place 'raound here an' I played to nine hundert on that Ganz-Nelson, at twenty-five and fifteen; so send me a contract at fifty straight and I'll sign and send a draft fer fifty with the contract—the fust date open—don't care when, so I get fust—I don't wanter talk long—it costs money on these dang fones—good-bye!"

"Well, I'll be—if that isn't the limit for—"

"Tanktown wants Mr. Bullock on the long-distance, Cuyahoga 'phone!" again called out the telephone girl. Then this followed:

"Say! This is Jones, of Tanktaown, talkin'! Say, I've got the opery house an' I'm sendin' fifty; send me yer contract fur the fust date yuv' got—hain't particular fur a few weeks so 'm fust—want time enough ennyhow to bill heavy outside—Say, send me tew three sheets, six half sheets, six one sheets 'n' five hundert dodgers. By heck, I'll bill it like a cirkus—yer fifty 'll be on the way in five minutes an—"

"Wait a bit, Mr. Jones," said Sam. "You say you have the opera house?" "Yep!" "But Smith of your town says he has it. Now look here, Mr. Jones, whichever one of you sends in his fifty first, accompanied by a line from the manager of the opera house, he gets the Johnson-Ketchel fight!" "That's a go!" yelled Jones and communication ceased immediately.

Scarcely ten minutes elapse when both 'phones rang simultaneously. "Help!" yelled Bullock. "Joe" Diener took one and Sam the other, and this came like a shot to Sam: "Say! this is the manager of the Tanktown opery house, an' if thet fellow Jones tells you thet he hez my place booked, he's bluffin', that's all!" "Hasn't he got it then?" "Nosiree! What wud I let it tew a Demmercat like him fer when a good Republican like Smith wants it?" This was a poser for Sam, who is a rank Tom Johnsonite, but he recovered quickly when the manager assured him emphatically—"I'll Okay nubuddy's date but Smith's—that Jones hez fit me fur ten years in politics an' I've got him naow!"

"All right, O. K. the man you want, Mister Manager, and send it in. Good-bye!" Then he listened while Joe also told Jones to get a line from the manager and all would be well. Needless to say Jones could not produce and the lecturer who went with the film says that Smith played to the entire population of Tanktown and several villages besides, regardless of political or other beliefs.

Sam says the Johnson-Ketchel attraction is in more demand than ever and will increase as the time approaches for the match between Johnson and Jeffries.

THE FIGHT PICTURES IN NEW YORK.

In reply to numerous inquiries we desire to announce that the Kleine Optical Company controls the Johnson-Ketchel fight film for the States of New York and New Jersey. Terms of hire and full particulars may be had by addressing the Kleine Optical Company, 19 East Twenty-first street, New York City (Rental Dept.).

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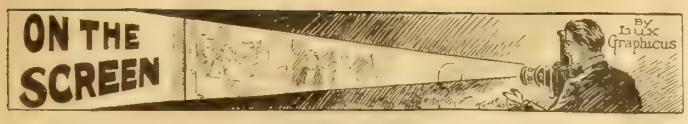
So far as we have been able to learn: no arrangements have yet been concluded for the photographing of the forthcoming Johnson-Jeffries fight.

INDEPENDENT MANUFACTURERS

The Pantograph Corporation will make their first release on Saturday, January 22 (instead of Friday, as announced by the secretary of the N. I. M. P. A.). This concern has been quietly at work for some months and have a quantity of negatives on hand. They have equipped a studio at Nepera Park. From the exchanges who have been shown advance copies of their work we learn that it is of the finest quality, both as to subject and photography. This was to be expected, as the officers and directors of the corporation are all well known business men and they have gathered around them from this country and Europe experienced help in all branches of the business.

* * *

The Phoenix Film Company announce a double reel, "The Celebrated Case," the stories of which are exceedingly interesting. Through the testimony of his child a soldier is sentenced to penal servitude for a crime of which he is innocent. The attending circumstances are detailed in the first reel, which will be issued on January 13. The second reel, issued the following week, relates how the girl discovered the real criminal and set her father free. The story is one that possesses great dramatic possibilities and the two reels should be shown on consecutive weeks. We are told that the Phoenix Company have spread themselves to make this film a winner for the Independent cause, and no doubt they will receive the hearty response of the Alliance exchanges.



The moving picture industry is an infant amongst modern industries and yet small as it is it has developed all the characteristics of much older ones. It is an industry in the making, and in the making, of course, it is gathering to itself all those distinct elements which go to the making of a homogeneous whole. In other words, in two or three years, order has been evolved out of chaos, and that which but a few hundred days ago was a mere speck in the general scheme of things, has become an organization in process of development and perfection.

* * *

The foregoing, dear reader, looks like a formidable paragraph, but really it is not. It simply means to say that the moving picture field has been long enough in existence to evolve some distinct types and personalities. Of course, I could have said all this in a much simpler way, but then I want to give a young mind down in Chicago something to think about and, if necessary, something to write about. Moreover, besides a person of horoscopical tendencies, there is a pensioner at No. 1 Madison avenue to be considered. These three persons week by week derive their chief substance from this page, so that, being full of pity for their mental sterility, I open this week's paragraphs in the manner specified in order to set these people thinking about what is to follow.

* * *

And what is to follow is just one or two reflections on the types I am meeting in the moving picture field. They are perfect parallels to those which I have met in other fields. There is, first of all, the solemn idiot who tells you that the moving picture has come to stay. He is a numerous idiot. He abounds, to some extent, even in the moving picture press; he is certainly a frequent writer in the ordinary newspaper; but above all he (and she) are common objects in ordinary society. You meet him and her in the domestic circle, in the street car, in fact in every place where the subject of the moving picture crops up in conversation. Almost the first words which the average ass tells you is that the moving picture has come to stay.

* * *

If a society was started for the assassination and extinction of the average ass who assures you that moving pictures have come to stay, I would cheerfully make a subscription to it and serve on the executive committee. For the average ass of this kind is an unmitigated bore, and an unintelligent bore, who makes miserable the lives of those of us who rebel at too much discussion of the obvious. For of course the obviousness of the stability of the moving picture is as manifest as the lack of stability amongst some of our contemporaries.

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Second on my list of bores is the man who gave Thomas Alva Edison the idea for his invention of moving picture machines. If this type is to be believed, somewhere around about 1893 Mr. Edison must have been in receipt of hundreds and hundreds of communications pointing out to him how the kinemascopic principle was to be availed of for projection purposes. In other words, the country is overrun with philanthropic persons who have given their great ideas to Mr. Edison and who now slap their manly chests and say proudly, "I told you so. That was **my** idea so many years ago."

* * *

It is related of that stupid old George IV. of England, that in the last years of his life he used to talk to the Duke of Wellington, the victor of Waterloo, about his achievements in the field. "I won the battle of Waterloo, didn't I, Wellington?" the old king used to say. Wellington was too much of a courtier to flatly contradict George IV., so he would adroitly reply: "I have heard your Majesty say so." I find myself much in the same frame of mind as Wellington, when listening to the many discoverers of the moving picture camera and projector, who have confided the secret of their discoveries to me and who are proud of having given Mr. Edison his ideas. Civility obliges me to refrain from calling them infernal liars, and so I am forced to adopt the Wellingtonian tactics of polite acquiescence.

* * *

If these bores were killed off the earth they, to quote W. S. Gilbert, "never would be missed." But I am afraid that in the present state of American civilization it is not possible to take the obvious course of cutting these people's throats and throwing them into the nearest river. We have to tolerate these bores as we have to tolerate other types that are rife in the moving picture field to-day. I did not specify these latter. They are quite obvious to anybody who takes an intelligent interest in current happenings. But above all the bores commend me least of all to the two I have specified, namely, the "it has come to stay" bore, and the "self-styled inventor" bore. So that if any of these kind read these paragraphs this week, I hope they will take timely warning of my state of mind, which is a very murderous one in this regard. For I carry pistols, knives, poison and other deadly things for the purpose of killing right off the first bore who again bores me about the painfully obvious. People of this kind are recommended to go to Chicago, where they can pour out their stories into more sympathetic ears than mine, and provide a cub reporter with material for cheap copy that he is in urgent need of.

EDISON MANUFACTURING COMPANY NOTES—CONCERNING EDISON RELEASES.

On January 21, the Edison Manufacturing Company will release "The Coquette," said to be a true incident of the Philippine insurrection. The film is a strong dramatic story in which an officer of the United States army, dying on the skirmish line, discovers his seal ring upon the finger of a brother officer, in whose arms he is being held. Inquiry develops the fact that the ring, which had been given by him to a young lady in the Western States, to whom he was betrothed, had in turn been given by her to his brother officer, with whose affections she had also trifled. The last scene of the film shows the just retribution that was meted out to her and gives scope for some intensely dramatic action. The battlefield scene, too, is well pictured and realistic in the extreme.

Bret Harte's "Luck of Roaring Camp" will also be released on the 21st inst. In this picture the Edison Company has tried to preserve the Bret Harte flavor throughout and has followed the original story up to the last scene, where some liberty was taken with it in order to give the film a happy ending. It should prove a charming film because of the delightful blending of humor and pathos throughout and the exceptional opportunities the story suggests for photographic work.

"A Woman's Strategy" is the subject for release on the 25th. It is dramatic in character, having to do with the false accusation of dishonesty laid against a bank clerk by his fellow employee and rival in love; with the discovery by his fiancee of a bloody thumb mark on the wrapper taken from the roll of bills which he was accused of stealing; with her following this clue and arranging to secure a copy of the thumb mark of the accuser, and, lastly, with a vindication of innocence and condemnation of guilt.

Mlle. Pilar-Morin in a New Edison Film.

Mlle. Pilar-Morin, the celebrated French pantomimist, who is under a year's contract with the Edison people and whose great film "Comedy and Tragedy" will long be remembered as the most notable release of the past year, is to appear in another film, to be released on February 1. The title of the film is "The Japanese Peach Boy," and it depicts a fairy story founded on an old Japanese legend, which was put into pictorial form for the Edison people by Mlle. Morin herself. In this picture Mlle. Morin appears as two characters, assuming first the role of the mother and later on the grown-up son. The story is said to be very interesting and is as well known in Japan as "Puss in Boots" and "Cinderella" are known in this country. While the story is of a much different order from that in which she made her first appearance, this film gives Mlle. Morin every opportunity for the display of her wonderful art. With the success created by "Comedy and Tragedy" still in the public mind, this new film is sure to be in great demand and will be made a feature picture everywhere. It is said that the photography throughout is of a superior order and that some of the scenes are of a character never before attempted in motion pictures. The film, while of a special interest to children, will be eagerly awaited by all who saw the work of this eminent French artist in her first appearance.

A GOOD INVESTMENT FOR 1910.
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MOVING PICTURE WORLD, $2.00.
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COMMENTS ON THE FILMS

"The Battle in the Clouds" (Urban).—A graphic picture illustrating what may occur when the airship is sufficiently perfected to become the engine of destruction which some of its devotees believe is possible. The wealth of scenic effect, the startling combats with their sensational results, the love story woven into the picture, and the numerous wrecks of these vehicles of the air, all combine to make a very sensational and entertaining picture. It is impossible to describe it, but perhaps it is sufficient to say that it abounds in climaxes and anti-climaxes, which are important adjuncts to the general run of the story. The audiences watch this film with great interest, and it must be confessed that the predictions for the future which it contains are well worth careful study by those who are fortunate enough to see this beautiful film.

"The Park of Caserta" (Urban).—A beautiful park, situated upon the Mediterranean Sea, which contains untold sculpturesque treasures and also innumerable other treasures. The reproduction is reasonably faithful and affords ample opportunity to study what is said to be the most beautiful park in the world.

"Oh, You Doggie!" (Pathe).—A bit of comedy from this house which justifies the reputation which it has established for this sort of work. The picture is satisfactory technically, and there is no question about the fun the picture contains. It is, therefore, reasonably certain of being well received wherever it is shown.

"A Well-Earned Medal" (Pathe).—One of those pathetic pictures which makes one wonder whether there is any truth and justice in the world. Here is a sailor boy who is expected home, and his friends, including his sweetheart, are ready to meet him, but instead of receiving their friend, as they expected, they receive in place only the medal he won for bravery. He has been killed. Such pictures are unquestionably bits from real life, but they are so pathetic that one sometimes wishes they would cease to exist. Want and misery and suffering are all around one, with no necessity for reproduction on the motion picture, or any other stage.

"Jack's Birthday" (Essanay).—One of those uproarious comedies from the Essanay studio, in which there is a general mixup of gifts, a jealous husband who thrashes a janitor and shuts a policeman into a folding bed, thus christening their new home. The comical situations are sufficient to raise laughs, and there is a spirit of go to the film which makes it very attractive. There is a laugh in every scene and more than that in some.

"The Policeman's Revolver" (Essanay).—A lively story, containing a modified version of the familiar chase, which is headed by a maid running with a revolver to return it to her friend, the officer, who has lost it. She accumulates a somewhat extensive following, but arrives just in time to save her lover from being killed. It is all very lively, but cannot be said to be dramatic in any sense. It is merely fun and is carried out with good effect.

"The Day After" (Biograph).—An amusing travesty upon seeing the old year out and the new one in, with the accompanying resolutions, which for the thousandth time are broken and thrown to the winds. The amusing situations are enhanced and there is more and more fun, as the one drink is often repeated and both husband and wife are looking for fun wherever they can find it. The heads the next morning and the suing for forgiveness are both bits of clever acting. The piece has the spirit which characterizes the Biograph comedies of this order and is thoroughly enjoyed.

"Choosing a Hubsand" (Biograph).—This picture is a sort of intimation that choosing a husband is quite as important as choosing a horse. And the method of putting four suitors to the test is strong evidence that Gladys is of that opinion. It would seem, therefore, that this film would fill a more or less long felt want and offer many suggestions to those about to choose husbands. There is little dramatic skill employed, but the fun is infectious and the audience is quite satisfied to enjoy it to the full.

"A Daughter of the Sioux" (Selig).—An Indian tale of great strength and much beauty, with opportunities for the development of dramatic power beyond what is usually seen in motion pictures, and every point is well taken and every part is well acted. It is a complicated picture, however, and requires the closest attention to understand it. But perhaps quite the most interesting feature is the love of white man and Indian maid and the call of the blood which urges her and her brother to fight for their people against the man who has cherished them as his own for years, or since they were children. The girl receives a bullet in her breast intended for this white man and sinks dying at his feet, to tell him that it is better so, since the white man's law would never look with favor upon their union, and in the home of the Great Spirit where they will both go he can claim her for his own, because there they will be equal. There is an indescribable pathos to this film which holds one closely and makes it impossible for one to overlook the numerous strong points as they appear. The photography is good, in addition to the excellent dramatic work, the combination making a picture which it would be difficult to surpass. This firm's work in depicting Indian life and character has been commented upon before, though here and there they make a failure. However, that is so rare as to be practically nil. And, at least, this film deserves the highest praise for its good work in all departments.

"Three-Fingered Jack" (Lubin).—A heart story in which the love of Three-fingered Jack for a Salvation Army lassie is the making of him. It is one of those pretty domestic bits which can scarcely be described, yet which carry a charm that makes them irresistible in the average motion picture theater. The fact that the reformed criminal is ultimately saved through the efforts of his lassie makes a pleasant picture which is favorably commented upon by all who see it.

"A Slave to Drink" (Kalem).—A temperance story which represents first the mastery drink may exert over a man, his successive efforts to overcome the temptation and his final mastery. Temperance sermons and lectures are, as a rule, little wanted. Yet this film possesses a fascination, difficult to describe, yet none the less vivid. One must needs follow it to the end with the closest attention, even though one may feel that it is really a disguised temperance discourse, and may, perhaps, for that reason, be repugnant in some degree. The acting is quite as good as it is in the average Kalem play, better, possibly, than some of them, because it has a degree of dramatic possibility which not all have possessed. And probably it is helped, to some extent, at least, by the suggestion of the subject. Often one's own imagination assists materially in the development of a play and adds much to its interest.

"A Live Corpse" (Pathe).—A comedy which is reasonably well described in the title. It is funny from beginning to end and never fails to raise a laugh. But it is not refined comedy and therefore not up to the Pathe standard.

"Fishing Industry at Gloucester, Mass." (Edison).—An industrial film of merit, clearly and graphically illustrating the fishing industry which has centered at Gloucester, Mass., for many years, and is the oldest industry in the country, excepting agriculture. The picture carries one from the time preparations are made for sailing, through its entire trip until the vessel returns, laden with fish. Much is heard of Gloucester's fishing fleet, but no one has ever pictured it so graphically, and surely one will acquire a different and more accurate conception of the fishing industry after seeing this film. The technical work is excellent, and when the conditions under which the negatives must have been made are considered, the pictures are very good. The film is commended to managers who are desirous of showing their patrons a picture that will please and instruct.

"A Western Maid" (Essanay).—A stirring Western story of attempted robbery, the escape of the bandits, their pursuit by a posse headed by a dashing Western girl and their final capture. These bits of scenes which accurately reproduce real life are so spirited and they interpret conditions which have existed at different times with so much fidelity to facts that criticism seems unnecessary. And probably if it were undertaken it would have to content itself with minor details which really do no mar the picture, nor in any degree detract from its power and meaning. The wild sweep of life as depicted in these Western pictures actually occurred and they are sufficiently accurate in their delineations to give a fair idea of that life and those who lived it. Beyond that attention to minute details is unnecessary, excepting as it completes what is otherwise attractive and in a way inspiring.

"Why He Did Not Win Out; Or, Grandpa's Wig" (Essanay).—A laughable story of the pranks of two mischievous youngsters, who spoil an old man's matrimonial aspirations by changing wigs and inveigling him into a room where a card party is assembled. The absurdities of the circumstances help to make the picture funny; and, besides, it is acted with all the snap and enthusiasm which marks the comedy work of the Essanay players.

"Legion of Honor" (Gaumont).—A French war story which reproduces some scene of the Napoleonic wars, but scarcely reaches the pitch of interest which characterizes many of the Gaumont war pictures. There are camp scenes which probably introduce the audience to a reasonably accurate representation of life in the French camps at that time; and over it all hangs the gloom of battle, the constant presence of death. The impression conveyed by one of these war films is not pleasant, and perhaps that is their chief attraction.

"Trials of a Schoolmaster" (Pathe).—A pathetic and very touching story of an old schoolmaster's unremitting efforts to save his boys from the curse of ignorance, and how they repaid his many kindnesses. There is much of heart interest in this film, so much that the eyes fill with tears many times. Surely a picture which can appeal to the heart like that deserves a long run, and its influence must be helpful and elevating. If the technical quality of a film is reasonably well maintained and its heart interest is unquestioned, then it has fulfilled its purpose and has done more than amuse. This picture will appeal in many ways very strongly to anyone who has ever attempted to instruct youth.

"Cupid and the Motor Boat" (Vitagraph).—A story of a Summer courtship which has much of attractiveness. Not only does it tell a good love story, fascinating because it is a bit out of the ordinary, but there are exhibits of bravery in it which serve to give a few thrills and get one in sympathy with some development of courage. A combination of the two, worked out with the care usually shown by the Vitagraph people, cannot help making a very attractive film. There is life, action and an interesting story. Little else could be asked for. The dramatic elements are well developed, and the climaxes are worked out so that they hold the interest throughout the picture. The producers are to be commended for its excellence.

"The Rocky Road" (Biograph).—A strongly dramatic film, representing what may occur through overindulgence in drink. The woman's departure into the world with her little girl, the subsequent separation of the two and the child's adoption by a farmer who discoverd her by the roadside, the love-making of her own father and the beginning of the wedding, with the appearance of the mother in time to prevent it and her tragic death in her husband's arms, are all strongly dramatic and are acted with strength and fidelity, but the ending is not happy, nor is it satisfactory. Justice may be, and probably is, inexorable in real life, but to have the picture end with the mother's death just as the family is reunited is too tragic for an attractive motion picture, and this one would be improved for the average audience if the ending were changed. One doesn't like to appear to find fault with the excellent work of the Biograph Company, but in this instance the picture would be vastly improved for the average audience by the suggested change, while the dramatic force would not be injured. Perhaps its lesson, that life is indeed a rocky road for the transgressor, is impressed with sufficient strength to make it worth while.

"Their Chaperoned Honeymoon" (Lubin).—Here is one of those comedies which have made the Lubin pictures famous and have made audiences laugh from one end of the land to the other. The whimsical conception of a chaperoned honeymoon loses none of its attractiveness in the hands of Lubin's capable company. Not until aunty is doused with a number of pails of water does she understand that the newly-married couple prefer her room to her company. The situations are comical and the aunt's persistence is worthy of a better cause, perhaps.

"The Smugglers' Game" (Selig).—A melodramatic reproduction of life among opium smugglers, which is chiefly interesting, perhaps, because it reproduces with reasonable fidelity to facts an opium den and exposes the methods by which the smugglers operate. It is all very graphic, and in a degree its information is worth while. The love story, which develops into a kidnapping, and the final arrest of the smugglers are worked out with fidelity to facts and close attention to details. Selig's pictures of this type are always good, and this is no exception to what have gone before.

"Pardners" (Edison).—An excellent dramatization and reproduction of Rex E. Beach's well known story. It is in every sense a heart story and the human interest is strongly maintained throughout the entire film. The interest is heightened by the accurate reproduction of the scenery in the Alaskan gold fields where the main action of the story occurs. This novel is so well known and has been read by so many that it seems needless to repeat it here. The Edison players have caught the spirit of the piece and have infused into it much of the characteristic energy which marks Mr. Beach's novels. The complicated love story is well worked out and there seems to be a rather better interpretation of the author's conception than ordinarily in these dramatizations. The acting is an improvement over that which is sometimes undertaken to interpret a modern novel, and is remarkably well sustained. The dramatic situations are managed in a way that leads up to the climaxes gradually, graphically presenting scenes and types characteristic of the wild life in that section of the world. Altogether this production is to be commended as a worthy representation of a good book.

"Wreck at Sea" (Gaumont).—A complicated love story in which a girl is forced to marry against her will, while her real lover goes away to sea, where he is lost in a shipwreck. The body is washed ashore, and the girl's grief is so strongly apparent that it causes her husband to lose his reason. Fortunately not all films with a love story connected develop such a series of horrors and depressions. While a majority of the films from this house are attractive dramatically as well as pictorially, occasionally one slips by the managtment which produces a long series of creeps, and this is one of that kind. Technically no criticism need be passed, but the effect upon those who see it is not so pleasant.

"The Avenging Dentist" (Gaumont).—If the suggestion of this picture, that the teeth of burglars should be pulled whenever they are caught at their nefarious business, were generally adopted it is a safe conclusion that burglary would shortly become unpopular, As a comedy film this picture has much to commend it. As a novelty in conception it is quite out of the ordinary, and therefore deserves commendation.

"Tragedy at the Mill" (Urban).—A scene which is supposed to have occurred in France during the wars of the First Empire. The commander of a detachment of Hussars falls in love with the daughter of a miller, in whose mill his command is quartered. Her peasant lover fights the soldiers, but is obliged to flee to save his life, falls into the river and is mangled by the wheel of the old mill. Perhaps this is dramatic, and there is a certain degree of attractiveness inseparable from the sparkle and flash of uniforms, but this picture fails to amuse, and it does not attract, consequently it offers little excuse for existence. This house understands too well how to amuse and instruct to devote its energies to producing pictures of this type. Instruction and amusement are legitimate provinces of the motion picture, but the film that presents only views of death in its most grewsome and repulsive form can scarcely be included under either head.

"Shanghai of To-day" (Urban).—It is always a pleasure to see one of this firm's scenic pictures. Not only do they maintain a high standard of excellence, but they are photographed from the standpoints to develop the idea of instruction very strongly. After one sees this picture he feels that he has looked upon typical bits of life from the actual city, and so well are the views made that bits of actual life of the city seem to pass before one. There is a sense of satisfaction in looking at a picture like this that is almost equal to that of viewing the real scene.

"The Adventuress" (Essanay).—Perhaps the most entertaining feature of this picture is the clever way the gentleman convinces his accusers that he has committed no assault. He shows the ashes of his half burned cigar still adhering to the partially burned stump, and the officers accept this as proof that he hasn't even left his seat, much less committed an assault upon a woman in which she was generally used up. As a reminder of the way railroading is done abroad this is interesting. It is not, aside from these two features, any above ordinary quality, however.

"How Hubby Made Good" (Essanay).—A development of the hero stunt which, in a way, possesses some novelty and gives a husband an opportunity to make good in his wife's affections by bravely capturing two burglars. What the clubmen who agreed to perform the role of burglars thought of it doesn't appear, but may, perhaps, be imagined. The comedy in this is a trifle broad, but perhaps that is no harm under the circumstances. It is, at least, humorous and makes the audience laugh, and when a comedy does that it performs its function.

"Overzealous Domestic" (Pathe).—The funny complications which result from the overzealous efforts of this domestic to do business are quite up to the Pathe standard of humor and represent a development which is truly laughable. There is some rough house in it, but that does no particular harm in this instance.

Another American manufacturer, the Exclusive Film Company, of Chicago, has scored a success in their first release, "A Romance of the South." As one exchange man said: "It has all the earmarks of quality."

THE LIFE OF MOSES (Vitagraph).

The second picture in the Vitagraph's series, produced under the personal supervision of Rev. Madison C. Peters, one of the greatest modern interpreters of Hebrew history. The first picture closed with the adoption of Moses by Pharaoh's daughter and his formal introduction into the life and surroundings of the profligate Egyptian court.

This picture graphically illustrates the oppression and cruelties to which the unfortunate Hebrews were subjected by the Egyptians, representing them beaten and abused as they went about their tasks, imposed by unreasonable taskmasters. It is during these days that, even though Moses has been educated at the court, he realizes that he is a Hebrew and actually kills an overseer who is abusing an overloaded slave. He flees and goes to the land of Midian, where he befriends the priest's daughters, and is given one for a wife. The Lord speaks to him from the burning bush, commanding him to return and demand of Pharaoh the liberation of the Hebrew slaves. He meets Aaron, his brother, on the way and together they go back to the court, where they demand of the new Pharaoh the liberation of the Hebrews. When he haughtily refuses, they tell him that the Lord will surely visit the land with plagues. There the picture leaves them, at the court of the king demanding the release of the slaves.

It will be seen from this that the picture follows the Bible narrative very closely. The staging is a marvelously accurate reproduction of Egyptian scenery and costuming and undoubtedly presents one of the best of modern conceptions of life and customs in that ancient world. For this reason, perhaps, it should be accorded special praise, since anything that can add to the information, or increase one's knowledge of that age, deserves commendation. The acting is quite in keeping with the subject, rather better, perhaps, than that in the first film, indictating that as the actors studied they acquired a better comprehension of the story and what was required to interpret it accurately. The picture is commended to all students of Bible history as being particularly worthy of their consideration.

FAUST (Edison).

The policy of the Edison Company to present classic masterpieces in dramatic form on the moving picture screen finds expression, we are glad to see, in the story of Faust. Mere mention of the name of Faust recalls Gounod's operatic masterpiece of that name, in which the world's famous singers have won renown and which also, according to popular idea, is one of the most melodious operas ever staged. Then again one recalls Henry Irving as Faust and Ellen Terry as Marguerite in the drama. Indeed, few old theatergoers can see the name printed without having agreeable recollections both of the play and the opera.

The story is variously attributed to Marlow, Goethe and other renowned writers. Moreover, it supplies the theme of books and legends of many lesser authors. Synopsized, it is briefly this: An old man bargains with the devil for the sale of his soul in return for the temporary gifts of youth and its concomitants. Dr. Faust at the time of the compact is an old man and, being changed by the power of Mephistopheles into a young one, of course, has a good time. He wins the love of a young woman, sends her to the bad and ultimately goes there himself. This theme is a basic one, of course, showing the eternal struggle between good and evil. It is therefore well suited for treatment in the grand manner, either as an opera or a play.

When we saw the picture we had no difficulty in recognizing the principal characters of the story, its trend and its development. A sympathetic pianist played snatches of Gounod's music, which helped to place us in sympathy with the picture. The Edison Company certainly handle the subject in a fine manner, giving the scenic artists and the actors and actresses every opportunity. It was a bold subject to attempt and the company got through the task very successfully. They seemed to transmit the very atmosphere of the piece of the audience. The three principal characters—Faust, Mephistopheles and Marguerite well filled their parts; that is to say, they presented the conventional aspects of the interpreters of those characters. The gradual process of Marguerite's downfall at the hands of the ardent Faust is graphically shown and the scene where the girl is leaving the church and where she is first seen by Faust is a very fine piece of impressive stage work. "Faust" must be accounted a great Edison success.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

COMING GREAT NORTHERN RELEASES.

Not the least pleasurable of the many visits that we pay to Fourteenth street, New York City—by day, of course—is to the projection room of the Great Northern Film Company. There are two reasons for this. We are always sure of a cordial welcome at the hands of Mr. Oes, an agreeable talk with him and the elucidation from him of very sane and rational ideas on film matters in general and the progress of the Alliance in particular. Mr. Oes' faith in the Alliance is unshaken, and generally his outlook is so clear and business-like that we want to say that the film business in the United States would be the richer for the presence in it of many more men such as he. Then, again, aside from these things, there is always a certainty that we shall have an advance view of some good pictures, which is the main object of our visit. One afternoon this week we spent quite a long time in inspecting a number of forthcoming Great Northern releases, showing a wide variety of subject and, above all things, uniformly good photographic quality. The chief of these is the representation in film form of one of the Dr. Nickola stories. This series of stories by Guy Boothby, an English author, to some extent resemble the Sherlock Holmes stories. Sherlock Holmes was a phenomenally clever detective. Dr. Nickola, however, combined the adventurer with the detective. The result was that the series in which Nickola figured was always full of excitement and venture. In the particular film which is shortly to be released we see the Doctor in that mysterious country, Thibet, in company with a faithful servant. Disguised as Chinese they make their way into a Thibetan monastery and have many remarkable adventures which culminate in their being sentenced to death. However, after some exciting struggles with Thibetan monks, all of whom look extremely weird on the screen, they escape. The story as it is presented is full of mystery and the scenery has an Oriental aspect. We should think it would be popular with those who love adventure, rapid change, danger, escapes and a happy ending. Dr. Nickola is to be made a feature film and it should be as successful as the Great Northern Sherlock Holmes pictures. But not all the forthcoming Great Northern releases concern themselves with mystery. There is one entitled "A Boy as Benefactor," which will appeal in virtue of its heart interest. This shows how a newsboy rescues a luckless beggar and would-be suicide. He is given work and restored to a decent place in society. It has many nice domestic touches and ends happily. A short subject illustrating the pranks of a couple of Norwegian boys on their elders will also be popular with the juvenile visitors to moving picture theaters. Yet another picture, a very long one, reminds us somewhat of the story of the Rake's Progress. This rake is a spendthrift and the facility with which he wastes his substance is remarkable. Finally, however, through the influence of a guardian angel in the shape of a pretty girl, he goes abroad and restores his fortunes, returning home a wiser and better man. This is a subject, which, in virtue of its nature, will appeal to the general audience. The moral of it is sound and the lesson it teaches is a good one. The photography of the Great Northern subjects is always unexceptionally good and, moreover, the acting is such that there is no difficulty in following the stories without the aid of titles and sub-titles. Thus the pictures are assured of being understood by those who see them, which is a **sine qua non** of all film subjects.

NOVELTIES FOR THE EXHIBITOR.

From the many inquiries and reports received, it seems that Novelty Puzzlettes are a new form of amusement that moving picture patrons everywhere will appreciate and demand more of. In fact, one exhibitor writes that they have become a necessary part of his program, taking the place of the illustrated song, and not only reducing his expense, but greatly increasing his receipts. This novel attraction has shown such wonderful results wherever introduced, that managers find it a very profitable innovation.

In order to keep pace with the demand, a new subject or series of Puzzlettes will be released each week. The first set, "Cities of the United States," was put on the market January 3, and the second set, "States of the United States," on January 10. Every Monday hereafter a new subject will be ready. Every exchange handling slides will rent Novelty Puzzlettes, and in this way exhibitors everywhere can be supplied without any additional expense for expressage, or any inconvenience whatsoever. Weekly descriptions of new subjects will be gladly mailed to all exhibitors sending names and addresses to the manufacturers, Novelty Slide Company, New York City.

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THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, January 10.

Biograph—Her Terrible Ordeal (Dr.)..... 952 ft.
Selig—A Tale of the Woods (Dr.).....1000 ft.
Lubin—Over the Wire (Dr.)..... 900 ft.
Pathe—Miss Moneybags Wishes to Wed (Com.).... 581 ft.
Pathe—Women in India (Educational)..... 377 ft.

Tuesday, January 11.

Gaumont—Shooting in the Haunted Woods (Com).. 570 ft.
Gaumont—Towser's New Job (Com.)..... 393 ft.
Edison—Bear Hunt in the Rockies (Scenic)..... 975 ft.
Vitagraph—Call Boy's Vengeance (Com.)..... 320 ft.
Vitagraph—The Old Maid's Valentine (Com.)..... 575 ft.

Wednesday, January 12.

Urban—True to His Oath (Dr.)..... 672 ft.
Urban—Home of the Gypsies (Scenic)..... 321 ft.
Pathe—Camille (Dr.) .....1033 ft.
Essanay—Electric Insoles (Com.)..... 502 ft.
Essanay—The Old Maid and the Burglar (Com.).... 498 ft.

Thursday, January 13.

Biograph—All on Account of the Milk (Dr.)..... 989 ft.
Selig—Under the Stars and Stripes (Dr.)..... 900 ft.
Lubin—Wild Duck Hunting on Historic Reel Foot Lake (Scenic) ..... 550 ft.
Lubin—He Joined the Frat (Com.)..... 300 ft.

Friday, January 14.

Pathe—The Beggar's Repentance (Dr.)..... 692 ft.
Pathe—Story of a Leg (Com.)..... 285 ft.
Edison—A Warrior Bold (Com.)..... 475 ft.
Edison—The Parson's Umbrella (Com.)..... 220 ft.
Edison—Troop "B," Etc..... 285 ft.
Kalem—The Romance of a Trained Nurse (Dr.).....930 ft.

Saturday, January 15.

Pathe—On a Racket (Com.)..... 600 ft.
Pathe—A Stag Hunt in Java (Scenic)..... 367 ft.
Gaumont—Decorated by the Emperor (Dr.)..... 698 ft.
Gaumont—Railway on the Ice Sea (Scenic)..... 312 ft.
Essanay—Review of the U. S. Troops, Fort Leavenworth (Scenic) .....1000 ft.
Vitagraph—A Sister's Sacrifice (Dr.)..... 970 ft.

VITAGRAPH NOTES.

Over six hundred guests have been invited to attend the "home talent" vaudeville entertainment that is to follow the Vitagraph dinner to its employees Saturday night, January 8. Although the entertainment is said to be by "home talent," the words are somewhat misleading, as everyone who is to participate is or has been a professional. There are twelve numbers on the program, as follows:

1. A reel of Vitagraph pictures: A surprise for everyone.
2. Baritone Solo.....Signor Corroccini
3. Comedy Sketch.....Miss Turner and Mr. Costello
4. Dramatic Reading....."Bill" Phillips
5. Songs and Cartoons.....S. M. Spedon
6. Irish Comedy by "Van" and "Bill," Van Dyke Brooks and W. Shea
7. Soprano Solo.....Madam St. Loup
8. Magic and Mystery.....Albert E. Smith
9. Cohen at Greenfield.....Walter Ackerman
10. Monologue of Nonsense.....J. Stuart Blackton
11. Vitagraph Review.....Entire Stock Company
12. Vitagraph Pictures.

To be followed by dancing ad. lib.

The entertainment, which will commence at 8.30 P. M., in the largest studio, will be preceded by a dinner for the company and employees at 7 P. M., for which there will be 200 covers.

* * *

The Vitagraph Company has commenced preparations for an adequate film production of "Uncle Tom's Cabin." The matter has been under consideration for some time, but now the plans are completed and the work is being pushed forward with all speed. It may be taken for granted, judging from the elaborate and thorough manner in which this company has always carried out its great film undertakings, that the coming "Uncle Tom's Cabin" film will be a motion picture event of the first importance. The subject is one that admits of unusually effective scenic, pantomimic and spectacular effects, and it is promised that no pains nor expense will be spared to do them full justice. The wonder is that no company has in recent years seized upon it for production, as it cannot fail to prove a most popular one.

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[Mr. Holmberg was for two years manager of the Chicago Film Exchange, Nashville branch, and did The Moving Picture World many favors in his territory; therefore, we take pleasure in giving the above announcement and in wishing him success.—Eds.]

Atlantic City, N. J., January 3, 1910.

Moving Picture World, New York.

Gentlemen:—I am enclosing you a clipping from the Newark Star which gives an account of the big fire which burnt our Sea Shell Theater out in that city on December 30, 1909.

We wish to say that the account they give of our operator and his work is true, but it does not say the half it could have said, as the firemen stated they never saw such a cool and matter-of-fact way in which he acted, and got the house emptied of its hundred or more patrons, and then turned in and saved all films and machines and most everything movable until the flames got so close he was compelled to stop to save himself from being caught.

We are glad to say this fire did not originate in the moving picture theater, as most people think as soon as they read about a fire burning one out, but it started next door in another line of business.

Yours truly,
SEA SHELL AMUSEMENT COMPANY,
Geo. P. Rogers.

[From the Newark Star.]

"It is to the cool and quick judgment of George Clayton, a film operator, that a hundred or more patrons of the Sea Shell moving picture house, at 230 Market street, owe their lives. Clayton, from his position in the front of the house, saw the smoke and tiny flecks of flame trickling up an exit which leads to an alley in the rear. He pressed an emergency button, which caused a light to blaze in front of Harold W. Cook, who was at the piano. When he saw the light Cook turned and Clayton yelled to turn on the lights and Cook touched a button and the place, which was in the moving picture gloom, became brilliantly illuminated.

"'No more show here to-night,' said Cook, in a voice that was far from excited.

"Several of the patrons became angry and demanded a return of their money. By this time the smoke had almost filled the place and the audience, thinking that something unusual had happened, filed out the Market street entrance. The last had not left when the flames burst through from the rear and into the moving picture house."

[Fires in moving picture houses are now of so rare occurrence that the public are no longer fooled by the talk of the agitator. The newspapers are also fair in their reports and the Newark Star gives due credit to the coolness of an operator in the Sea Shell Theater, which was unfortunately consumed by fire which originated in an adjacent factory. We sympathize with the Sea Shell Amusement Company in their loss.—Eds. M. P. W.]

I am now running the Independent pictures, which, I must say, are the best ever put on a machine. I wish to congratulate the Independent manufacturers for their big success for the present and for the future also.

I am an exhibitor and get my films through the United Film Renting Company, of Troy, and they are the **only** people to deal with. I must say that ever since I have been running the Independent films I have never had a repeater from the said company. Can the association beat that? This was my trouble while running the associated films; now I don't have to worry about repeaters and I am paying less for my service.

I wish to say that the United Film Renting Company are the fairest people I ever dealt with, and wish them to accept my congratulations for the present and also for the future. I also have the Cinephone and it is wonderfully successful.

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Among the Exhibitors.

Buffalo, N. Y.—The Broadway Lyceum Company will erect a new moving picture theater at 332 Broadway.

Highland, Ill.—E. R. Sanders has disposed of his nickelodeon here to R. A. Ruegger.

Gilman, Ill.—C. E. Zink has leased the Opera House here for a moving picture theater.

Buffalo, N. Y.—Charles Bagg is planning to erect a large vaudeville and moving picture theater at 1514 Main street.

Maple Rapids, Mich.—S. J. Dunstall and C. A. Pettit have opened a new moving picture theater here.

Kansas City, Mo.—George Stimpson is planning to erect an immense moving picture theater here.

Vincennes, Ind.—The New York Lyceum Company has opened a new moving picture theater here.

Buffalo, N. Y.—Bernstein & Swerdloff will erect a new moving picture theater at 1848 Niagara.

Sandusky, Ohio.—A. Schurman is making arrangements to start a new moving picture theater here.

Trenton, Mo.—Will F. Newlan has purchased the Gem Theater here.

Mechanicsville, N. Y.—Edward Cassin has purchased the Bijou Theater here from L. Cadieax.

Macomb, Ill.—J. S. Moore has purchased the Varsity Moving Picture Theater here.

New York, N. Y.—Tonti Brothers have had plans prepared for the erection of a moving picture theater at 2035 Second avenue.

Braidwood, Ill.—La Core & Wilson, of Gardner, have purchased the Scenic Theater here from F. Schimandle.

McGregor, Tex.—Wallace Connolly is making arrangements to open a new moving picture theater here.

NESTOR
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1 Madison Avenue
NEW YORK

Baltimore, Md.—Herman Hackerman is preparing to open a new moving picture theater at 1204 Patterson avenue.

Vincennes, Ind.—Mr. Fletcher has sold the Royal Theater, at the corner of Sixth and Main streets, to Herman Becker.

Atlanta, Ga.—J. A. Webb has purchased the Elite moving picture theater here.

Virginia, Minn.—John Cummings has sold the Orpheum Theater here to A. Baker.

Butler, Mass.—Forrest Kerrens has opened a new moving picture theater in the building formerly occupied by the Defrance store.

Keokuk, Ia.—A new moving picture theater, The Bon Ton, has been erected here.

Peotone, Ill.—Brien & Grudeau have built a new picture house in Pearson Hall.

Raleigh, N. C.—The Grand Theater is the latest moving picture theater erected here.

Cairo, Ill.—W. S. Low has taken charge of the Opera House and will operate it as a first-class moving picture theater.

Centerville, Md.—Edwin Knox is erecting a new moving picture theater on Water street.

Marion, Ind.—The Royal Theater has been purchased by Otto Reel.

Iron River, Wis.—E. M. Landry has leased the Masonic Temple and will erect a moving picture theater.

Mound City, Mo.—A new moving picture theater has been built here and will be under the management of E. Manning & Co.

Charleston, S. C.—The Turnverein Hall has been purchased by the Pastime Amusement Company, who will adopt the building for a vaudeville and moving picture theater.

Morgan City, Ia.—The Dreamland Theater has been purchased by Earnest Ditch from Frank Murzlow. The theater will be under the management of Sol. Loeb.

Released Thursday, January 13th, 1910

MISHAPS OF BONEHEAD
IN SEARCH OF AN HEIRESS
LENGTH, 450 FEET

FORGIVEN
LENGTH, 545 FEET

Rattling Good American Productions. **DON'T MISS THEM**

Philadelphia, Pa.—Peter Kuhn has been commissioned to prepare plans for a new moving picture theater, to be located at Frankford avenue and Ontario street, for D. C. Schuller.

Hartford, City, Ind.—George Loucks is making arrangements to open a new moving picture show here.

Bangor, Me.—Herlihy & Freeman have disposed of their interests in the Gem Theater, on Exchange street, to the Abram Amusement Company.

Chicago, Ill.—The Triangler Amusement Company will erect a new moving picture theater at 7109 South Chicago avenue.

Philadelphia, Pa.—T. Lees Howard has secured a permit for the erection of a new moving picture theater at the corner of Fifty-second and Sansom streets.

Delaware, Ohio.—F. D. King and J. F. Gaynor have purchased, from Mr. Knoblock, the Theatorium moving picture house.

Lake City, Minn.—H. S. Berlinge has purchased the interest of E. J. Fetter in the Grand Electric Theater.

Ishpeming, Mich.—The Schotts Brothers have purchased the Bijou Moving Picture Theater of T. H. Crinnian.

Buffalo, N. Y.—D. E. Meyers has decided to erect a new vaudeville and moving picture theater at 1200 Jefferson street.

Dover, N. H.—Manager Gallagher has opened a new moving picture theater here.

Cincinnati, Ohio.—The Motion Picture Theater Company has been incorporated with a capital stock of $25,000. The incorporators are Ben Tibbe, Wm. H. James, George J. Ader, Lee Crouch and others.

Philadelphia, Pa.—The Lehigh Palace Company is having plans prepared for the erection of a $100,000 vaudeville and moving picture theater to be located on Lehigh avenue.

ON AND AFTER
Feb. 15, 1910

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SOLE AGENT

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NEW YORK

Windler, Pa.—The Lochrie Building, on Fifteenth street, is being converted into a moving picture theater.

St. Joseph, Mo.—Another moving picture theater is being erected here. It is the Cosy, 618 Edmond street, and is under the management of W. E. McKinney.

New Paris, Ohio.—Charles Winkle is making arrangements for the erection of a new moving picture theater here and will run all the latest pictures.

Hamilton, Ohio.—The Eagle Theater, on Court and Reily streets, has opened its doors to the public and will be under the management of Mr. Wittman.

Moundsville, W. Va.—Sam Graham and Asher T. Lewis have leased the Lyric Theater here.

Chelsea, Mass.—A new moving picture theater is being erected on Broadway and Fourth street by the Gordon Amusement Company. The seating capacity is about 2,000.

Atlanta, Ill.—M. L. Pruitt has leased the Knecht Building, which he will convert into a new moving picture theater.

Mobile, Ala.—A new moving picture theater is being erected at 11 North Conception street, opposite Bienville square. This theater is one of the largest and most handsome in Mobile.

Philadelphia, Pa.—Plans and specifications have been made by Carl P. Betger for the erection of a new moving picture theater at the corner of Front street and Girard avenue for the Jumbo Amusement Company.

Buffalo, N. Y.—Samuel Bermen is the proprietor of the new picture theater erected at 546 Michigan street.

Lynn, Mass.—A new moving picture theater is being erected in the old Slattery Block.

Macomb, Ia.—William Dickerson will build a new 5-cent theater in the Moore Building.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JANUARY 10, 1910

Her Terrible Ordeal

WHERE ABSENT-MINDEDNESS PROVES A BLESSING

In this Biograph subject a fatality is averted through forgetfulness. Mr. Curtis is about to leave on a business trip, and leaves his office in charge of his son and the young typist, whom Jack loves. Curtis, on leaving, drops his wallet on the floor and Jack hastens to return it. While Jack is away, a tramp enters, and forcing the girl into the vault, steals her purse. On Jack's return he hears the knocking on the inside of the safe. He is powerless, as he doesn't know the combination. Out he rushes in hopes of overtaking his father, only to find the train gone. Curtis, however, is not on the train, as he had forgotten important papers and returned to the office to procure them. This was the means of saving the girl from suffocation.

LENGTH, 952 FEET

RELEASED JANUARY 13, 1910

All on Account of the Milk

A BIOGRAPH COMEDY OF A MODERN "HERO AND LEANDER"

Here we present a romance in which Cupid takes the part of the milkman. The young contractor, to better inspect the work on a building, attires himself in overalls. At lunchtime he expresses a desire for milk. His foreman tells him where he can get it. At the farmhouse the maid has been taken ill, and the young lady of the house essays to do her work. The young man, of course, thinks her the maid, while she thinks him a laborer. This does not prevent their falling in love with each other. He gets the milk habit, always going for it attired as a laborer, while she also keeps up the deception, each afraid if the other knew their identity it would frighten him or her off. The affair is finally straightened out and everybody is happy.

LENGTH, 989 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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STORIES OF THE FILMS

BIOGAPH COMPANY.

ALL ON ACCOUNT OF THE MILK.—Our Leander did not meet his Hero on the Thracian Coast, nor does he fearlessly swim across the dangerous Hellespont to visit her, and on the other hand, Hero does not place a burning torch on a tower to attract Leander—no, the milk pail is his beacon. But to come to facts, commonplace though they be, we will state that the Leander of our story is named Hiram Hopkins, and Hero, Sophia Simpson, but as Hiram and Sophia do not look well in type, hence the poetic subtitle. The housemaid at the Simpson villa is taken sick and Miss Sophia, the young lady of the house, essays to do her work. Donning the maid's long apron, she busies herself among the pots and pans of the kitchen. Not far away there is a building in progress, and Hiram is the contractor of the work. That he may the better inspect the progress of the work, he attires himself in a suit of overalls. At noontime he expresses a desire for some milk, and his foreman offers to get it, but he asks the way and goes himself. Here he meets the pretty little Sophia, for it is from Simpson's maid that they have procured milk. Of course, he thinks she is the maid, and she thinks him one of the laborers. However, they both become smitten with each other, and her attitude is rather more tantalizing than his. Well it goes without saying that he gets the milk habit, coming over for the milk as often as is consistent. He is always sure to be garbed as a laborer for fear of frightening the little maid off, and she is always alert to be attired in the maid's apron, fearing if her laborer-lover knew her station he would be inclined to discontinue his visits. Hence they keep up this innocent deception for some time, the maid having recovered meanwhile. Later, the contractor's mother arrives at the building with a message calling him to the city. Before he goes he must said good-bye to his little housmaid sweetheart, so he calls and tells the gardener, who loves the real housemaid, he wants to see the maid. The maid is called, and, of course, she knows him not, nor does he know her. This is a relief to the gardener, but the mistress, Mrs. Simpson, views him with suspicion, and orders him from the place. As he leaves, Sophia espies him, and rushing into the kitchen, snatches up the maid's apron, putting it on as she chases after him. The gardener from a distance thinks her his sweetheart, dashes up only to be embarrassingly mistaken. However, while telling the kitchen maid the experience, Sophia's mother appears, and overhearing, at once starts out after her daughter, who she hears is in the arms of a common laborer. Hiram's mother has gotten impatient and has started out to look for him, coming upon the trio just as Mrs. Simpson is pitching into Hiram. There is at once a mixup between the two materfamilias, and for a short time things looked serious until suddenly the two recognize each other. They are old-time friends, and the identity of the lovers is established. Hence, an inordinate thirst for milk brought two hearts together, and it may be recorded as the first time that the cow played Cupid.

HER TERRIBLE ORDEAL.—That everything happens for the best has been so often verified that it behooves us to take this moral to ourselves whenever things seemingly go wrong. We may feel disappointed and perturbed at the instant, but afterwards, when we reason it out, we find it a blessing in disguise. This is an important factor in this Biograph subject. Mr. Curtis, the real estate broker, was in the extreme very absentminded, and his forgetfulness often caused him embarrassment. He is about to set out on a journey of business, and his son Jack visits his office, ostensibly to help him pack his luggage, but in reality to see the girl he loves, his father's pretty stenographer, Alice, who secretly loves him in return. Curtis is all of a flurry trying to give his typist instructions and at the same time gathering his effects for the trip. In taking from his pocket some papers, he drops on the floor his wallet, where it remains unseen until after his departure. The father gone, Jack declares himself to the girl, who teasingly holds him off. During this scene, they discover the pocketbook, and Jack hastens after his father to restore it. While he is away a peddler enters the office and finding the girl alone, snatches up her purse and forces her into the large safe vault, where she is captive, the combination having turned. Jack enters and imagining Alice has just stepped out, sits to wait, when he hears a knocking on the safe door, indistinct at first, then becoming louder, as Alice has picked up a pistol from the shelf and beats with its butt end on the heavy door. He answers with rappings, but the walls are too thick to hear her voice. He is helpless, as he does not know the combination. He is filled with terror, for he realizes Alice must be slowly but surely suffocating. Through the desk he rumages in hopes of finding the combination, but without success. Meanwhile, his father has arrived at the railroad station only to find that his forgetfulness has caused him to leave most important papers behind. At this moment a friend appears and as he cannot hope to get the papers and return in time for the oncoming train, he accompanies his friend to a cafe for a drink on the way back. The train has arrived and pulled out again when Jack rushes frantically into the station. The train gone, he has a telegram sent to the conductor to find Mr. Curtis and have him return—matter of life and death. The answer comes, "No Curtis on train." Of course not, for Mr. Curtis has returned to the office, procured the papers and is off again to catch the next train. During this time poor Alice has become exhausted and has fallen to the floor of the vault. Jack rushes back to be told by the office boy of his father having been there and just gone again. Jack and the boy rush out to overtake him, which they do. The three rush back and release the poor girl none too soon.

EDISON MFG. CO.

BEAR HUNT IN THE ROCKIES.—Many pictures have been made of wild animals, but always, so far as we know, under conditions of captivity. In this picture, however, there is not the slightest departure from absolutely natural conditions. Nor is there any attempt at acting. An actual bear hunt is reproduced just as it occurred from the beginning to the end.

Our representative was sent to Marble, Col., where he joined the camping outfit of Frank Dickens, hunter and guide, well known to all who hunt big game in that section of the country.

Through the magic aid of the camera every one who sees this picture is privileged to leave with the hunting party and to journey through the indescribably beautiful scenery of Colorado in the quest for the bear. We go through gorges and over mountains, penetrate forests and follow mountain trails where safety lies only in the sure-footed horses; and all this in the very heart of the Rockies, with the snow-capped peaks showing in the distance. The altitude is about 10,000 feet, and both horse and man can do only a limited amount of work on account of the rarefied air.

We go into camp, and from there we start on our actual hunt, accompanied by our dogs, barking in exultant chorus. The big bear is first seen swimming a stream from which a young woman is catching trout. The encounter is not at all to her liking, and she beats a precipitate retreat to camp. Taking advantage of the campers' absence, Bruin later on enters the camp, steals a grouse hanging alongside one of the tents and disappears with it into the forest. Here his quiet is broken by the baying of the dogs, and this is the beginning of his end. We see him treed, the fatal shot fired which brings him to the ground, the fight with the dogs, and finally we see Bruin thrown across a horse's back and the journey back to camp. En route a young cub is roped and brought into camp in that manner, and the final scene shows the big bear swung up, with the dead cub on the ground.

A WARRIOR BOLD.—Major Bradley, a veteran of the Civil War, is congratulated by his comrades of the Post on his birthday anniversary. They partake of liquid refreshment and the Major leaves them, promising to be present at the banquet they have arranged in his honor that afternoon. As he passes along the street he meets a small boy who has been playing "soldier" and whose flag has been broken in a tussle with a street gamin. The Major takes him into a toy store to buy him a new flag. Here he meets the proprietor, another veteran, and an argument arises as to whether Longstreet was up the hill or down in a certain engagement in which both veterans took part. In illustrating his version of the battle the Major waxes vigorous and breaks a number of toys. Apologizing to the toy man the Major pays the damage and goes on his way.

At the end of the banquet that afternoon he is called on for a war story and, quite naturally, he selects his favorite hobby as the theme. He again discusses the vexed question of Longstreet's position and, in describing the battle, in order to settle the argument which ensues, he smashes everything on the table which, in his excitement, he uses as a platform.

The French proprietor of the restaurant has him arrested and brought to the night court. Here he illustrates to the judge the cause of the trouble, and puts the court to rout. He is discharged by the good-natured judge for his distinguished services to his country, and it is recommended that he receive eight hours' refreshing sleep.

THE PARSON'S UMBRELLA.—We see the vestibule of a little country meeting house on a rainy day and some of the members of the congregation (all colored people) coming out, to find the rain beating down and endangering their good "Sunday-go-to-meeting-clothes." We see the temptation which the stack of umbrellas in the corner offers, and to which most of them succumb, and then, when the congregation has entirely departed, we see the old parson left to go home in the rain unprotected. He proves to be not without resource, however, for in the next scene he prepares a notice to his congregation, lettered by his own hand—and a piece of comic literature in itself. It intimates that he has a shrewd suspicion who took his umbrella, but will be lenient if it is tossed over his back fence that night. At the evening service this notice is read and posted on the front of the little church. Then in the dead of night we see the borrowers of other people's umbrellas doing their best to make amends and save their skins, and when the morning dawns and we get a view of the parson's back yard we see the comic side of Shakespeare's famous sentence —"Thus conscience doth make cowards of us all."

TROOP "B," 15TH U. S. CAVALRY, BAREBACK SQUAD, IN "THE MONKSY DRILL" AT FORT MYER, VA. We have seen daring specimens of horsemanship by the Cossacks and riders of other nationalities, but so far as we know this is the first time that such feats, exhibited by a regular troop of cavalry of the United States Army, have been thrown upon the canvas. It was only through the combination of fortuitous circumstances that we were able to get the picture, and we feel that the trade will share with us our gratification at the result.

Pictures portraying scenes in the daily routine of Uncle Sam's boys have an unfailing attraction for the public. Particularly is this true of cavalry pictures, the action of which is necessarily rapid and exciting, and keeps the interest of an audience keyed up to a high pitch at all times while the reel is being run.

Troop "B," 15th United States Cavalry, has a national reputation for daring horsemanship, and the picture shows them in all of the difficult feats they accomplish. The work is all done so smoothly that it looks easy, but we can well believe that it is accomplished only after weeks and months of most arduous practice, which is not unattended with danger. The pictures also are a testimonial to the high moral standard of the U. S. Army at the present time, for it is incredible that these feats, requiring as they do acrobatic skill and dexterity of a high order, could be performed by men whose mode of living is not clean and sober.

ESSANAY FILM MFG. CO.

ELECTRIC INSOLES.—Hav you ever heard of Dr. Wright's Wonderful Electric Insoles? "Guaranteed to cure anything the matter with the feet, rheumatism, corns, bunions, also a powerful vitality stimulant, makes you feel young and giddy and alarmingly lively," etc., etc.

Our hero, Bill Smith, has something the matter with his feet. He is hobbling along with the aid of a cane one day when his friend, Jim Brown, stops him and tells him about Dr. Wright's Electric Insoles, and recommends that he buy a pair. Bill is a little skeptical but finally decides to buy a pair. Hobbling into a drug store, Bill purchases a pair of insoles, and, anxious to see how they work, sits down on the sidewalk, removes his shoes and places the insoles inside. He rises to his feet again and the trouble begins.

It seems that this pair of electric insoles has been too heavily charged or stimulated; at any rate Bill's feet begin cutting up, and for the life of him he cannot make them behave. With a swoop he is off and though he tries hard enough he cannot stop himself.

You have heard of the legendary "Seven-League Boots" and their remarkable speed qualities. The fabulous hero who wore them never ate space faster than Bill did. Bill tries to turn off the motor or shake the shoes but there is nothing doing. He tries to make a speed break of his cane and grabbing the picket of a fence tears out an entire section and deposits it two or three blocks down the street. Two policemen get in his way, when the human lightning streak hits them and leaves them sprawling on the ground. Two women come out to beat a carpet and Bill takes them with him.

The merry pace continues and Bill, having exhausted every available means to stop himself, finally allows the speed-mad shoes to carry him whither they will. The various pedestrians who have suffered indignities and bumps in collision with Bill have pursued him relentlessly, unable, of course, to keep pace with him, until finally, in crossing the iron lid of a sidewalk manhole, our hero suddenly stops. The manhole lid, it seems, acts as an attracting magnet and holds Bill and his wonderful shoes firmly to the walk.

The pursuers arrive on the scene and Bill receives the drubbing of his life. Then they endeavor to tear him from the manhole, but only until he is pulled out of his shoes is the spell broken.

THE OLD MAID AND THE BURGLAR.—Miss Priscilla Mifkin is our heroine. Priscilla has long passed the matrimonial decline, but hope in her heart is not dead and she flirts with the butcher, baker and candlestick maker, honestly confident that one of these worthy gentlemen will some day propose to her. She wants a man; she doesn't care what sort of a creature he is, anything in trousers will do.

Priscilla retires to her bed one night, peeping under the bedstead, as is her custom, to see if a man may be hidden under it. She rises with a doleful expression on her face when she finds her hopes have been useless.

A short time later Priscilla is startled from her sleep by noises, unmistakably coming from the dining room. "Ah, a man at last!"

Arming herself with a broom she steals out of her chamber, down the stairs and into the dining room. A burly intruder is just gathering up the silver. A stiff blow or two with the broom tumbles the astonished burglar into a heap and a

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EDISON FILMS

RELEASE OF JANUARY 11

BEAR HUNT IN THE ROCKIES

An actual bear hunt on the Big Muddy, near Marble, Colorado, arranged and directed by Frank Dickens, the well-known hunter and guide of that region. All the exciting features of the hunt vividly portrayed. Photographically perfect.

No. 6572 Code, VERZAUBERT App. Length, 975 feet

RELEASES OF JANUARY 14

A WARRIOR BOLD

A film that will convulse. Major Bradley, exhilarated by liquid refreshments on his birthday, causes havoc with his cane in illustrating a military movement. He eventually lands in court, which he demoralizes in the same manner.

No. 6573 Code, VERZEEPEN App. Length, 475 feet

THE PARSON'S UMBRELLA

A clever short film, showing how a resourceful colored parson, whose umbrella had been "borrowed," not only got his own back but about all his congregation boasted of besides.

No. 6574 Code, VERZEGELEN App. Length, 220 feet

TROOP "B," 15th U. S. CAVALRY, BAREBACK DRILL SQUAD IN THE "MONKEY DRILL" AT FORT MYER, VA. (Descriptive)

Showing the daring feats of horsemanship that "Uncle Sam's" boys daily perform. An unusual and thrilling film.

No. 6575 Code, VERZEHBAR App. Length, 285 feet

RELEASE OF JANUARY 18

IN THE NICK OF TIME (Melodramatic)

No. 6576 Code, VESCIMUR App. Length, 975 feet

RELEASES OF JANUARY 21

THE COQUETTE (Dramatic)

No. 6577 Code, VESCOVADO App. Length, 495 feet

THE LUCK OF ROARING CAMP (Bret Harte's Story

No. 6578 Code, VESCOVESSA App. Length, 490 feet

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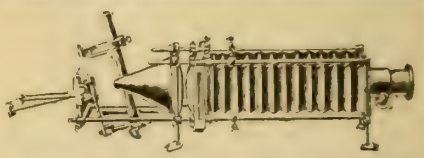

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moment later Miss Priscilla has him firmly tied to a chair.

"No, no, kind sir," she assures him, "I am not going to kill you. I'm going to marry you. You are going to be my own little hubby!" This last with infinite tenderness. The burglar looks at her face and makes a horrible grimace. "Not—not if I know it!" he breathes in determined aside.

On his promise to be good and not run away she releases him and conducts him to the spare room, tells him to make himself perfectly at home and that they will have the minister early in the morning. She locks the door on the outside, being none too trustful of her adopted affinity's promise, vowing to keep him at all costs.

But Burglar Bill, when he is left alone, shakes his head sadly, feels his bruises, then goes to the window and looks out. Just a ten-foot drop to the ground. Resolved to risk a broken neck rather than live with Priscilla, he writes a farewell note to his captor, opens the window and jumps out into the darkness.

The next morning Priscilla, in her wedding gown, knocks gently on her burglar's door. No answer; finally she unlocks the door and goes in. Gone! Stung again! The litle maiden lady drops on her knees and bursts into tears.

REVIEW OF U. S. TROOPS—FORT LEAVENWORTH, KAN.—The picture starts with a review of troops in dress parade. Headed by the famous Fort Leavenworth military band, several thousand of Uncle Sam's blue clad defenders, marching in orderly array, pass the camera.

We next have a review of the cavalry, followed by a realistic charge on the enemy. The Fort Leavenworth cavalry is known as the best trained troops in the world.

Wall scaling is an interesting feature and shows a squad of infantry climbing a 15-foot wall. It is astoundeding how easily and quickly these atheletic young fellows clear the obstacle.

The building of a strong and serviceable pontoon bridge is next shown. Planks placed across mud scows make a crossing strong enough to support an entire battalion of soldiers.

The building and destroying of a "spar" bridge is as interesting. The bridge is erected in less than ten minutes and a charge of dynamite blows it to atoms immediately after the last soldier has crossed.

Fancy and bareback riding by the cavalry troop is an interesting feature. This shows the cavalry troop in fence and hurdle practice.

The work of the signal corps is pictured showing the heliograph in operation. A wireless outfit is an important feature in every army garrison now, the operation of which is pictured in this film. Erecting the masts and sending messages is shown in close-up views. The field telephone corps is another important adjunct, and we are shown the laying of wires and the sending and receiving of messages.

A charge of the infantry and cavalry, firing on the enemy, lends a touch of realism, while a dozen or more big gatling guns, bringing up in the rear of infantry and cavalry, belch fire and smoke, and the picture closes with an enlarged view of the Stars and Stripes waving in victory.

There are innumerable other features in the picture which make it a big masterpiece of its kind. There is not a dull foot in the reel, not a wasted moment. Advertise it as a coming feature, the only really great military picture ever made.

LUBIN MFG. CO.

THEIR CHAPERONED HONEYMOON.—Mothers-in-law are the dread of the newly married. One reason that Daisy Durham accepted Jack Shafer was that he was an orphan and no mother-in-law threatened to share her rule. But Jack has an aunt who has been more than a mother to him and she decides that the two young people were not to be trusted gallivanting about the country all alone. By explaining to Daisy that Jack insisted, she silences objection and then she tells Jack that Daisy is afraid and wants a chaperone. Jack says something that is not "yes" but all the same Aunt Emaline rides to the station in the bridal coach and assumes personal conduct of the honeymoon by tipping the obsequious porter a penny when Jack is happy enough to give the man a dollar. Arrived at the journey's end Jack and Daisy seek to run away from Aunt Emaline for each has found that the other does not want her along. But they can't lose Auntie. They run away and head for home, but Daisy drops her purse and in stopping to get it Jack is left behind and takes a train on another road that makes a little better time and gets him to the city at the same hour. Aunt Emaline is on the train, too, though Jack does not see her. The result is that they all reach the Shafer's new home about the same time. Daisy and Jack see Aunt Emaline coming and run into the house, locking all the doors. Aunt Emaline begins to have a doubt in her mind as to whether she really is welcome and this doubt becomes a certainty when Jack pours a couple of buckets of water over her from an upper window.

THE TATTOOED ARM.—Jack Trevor's father in a generous mood gives him a dollar and Jack hurries over to Evelyn Bradford's house to show his prize. Evelyn has been Jack's little sweetheart through all of her short life and what is his is hers as well. The children start out to spend the money and wander down on the water front to see the ships. In one chandler's shop an old seaman has set up his tattooing instruments and Jack decides to have his initials on his arm. He likes the effect so much that he persuades Evelyn to have her arm decorated with her initials and his own and with childish solemnity they plight their troth. Jack's father is a manufacturer and a discharged workman, to be revenged for his fancied for her little comarde but in vain and in attempting to beat of the abductor her knee is sprained. The police inquiry slowly draws the net about the workman and Jack, disguised as a girl, is taken aboard a ship bound for Australia. The man pays the captain to take the lad as cabin boy and all trace of Jack is lost to the dectective's. Evelyn becomes a trained nurse and though the young interne makes ardent love to her she remains true for the time to the betrothal of baby days. But no word has come from Jack in fifteen years for he was cast away on the African coast and captured by savages. She yields to the young surgeon's plea, but even as she accepts the surgeon's love they are interrupted by an accident case. A sailor has been assaulted by footpads and his arm and head have been injured. The surgeon dresses the wound in the head while the nurse prepares to bandage the arm. She starts back as the tatoo marks are disclosed and she realizes that it is Jack come back at last. The old love floods back into her heart and the surgeon, appreciating the situation, takes back the ring he gave her to mark their engagement and hands it to Jack to replace upon the tiny finger as the sign of his own happiness.

OVER THE WIRE.—Seth Marshall makes trouble for his relatives even after his death, for his will declares that unless Gladys Bailey and Percy Ticklewit are married within three days of the reading of the will his fortune is to go to a home for cats and dogs. Percy is his nephew and Gladys the daughter of Marshall's partner, but the two have never met. Both decline to be married in this offhand fashion and not the least of their reasons is the fact that each is in love with a stranger met in a chance encounter on the street. They cannot know that they have met in this informal fashion and the executor of the estate is in despair until the thought of marriage by telephone suggests itself to him. To this they accede and over the wire they say the words that make them man and wife in name only. Then they go their separate ways each vowing never to set eyes upon the other. Mr. and Mrs. Carter, happy in their own married life, set out to bring the young couple together in their country home and in pursuance of this plot invite them down for a week end. They meet and find, each in the other, the object of the admiration that followed the chance encounters. A rattling little comedy plainly told in spirited action.

WILD DUCK HUNTING ON HISTORIC REEL FOOT LAKE.—Reel Foot Lake, the historic body of water created by the recession of the ground during an earthquake, is one of the most picturesque spots in Tennessee, being located close to the northwest corner where four States meet. One of the Lubin staff spent an entire week at this point recently and the result is some of the best pictures ever shown of real duck hunting. The lake is a favorite resting place with wild ducks in their migrations and at times the game is heavy. Time and patience were consumed in getting some actual hunting scenes in which the only preparation was the selection of points of view which should be both picturesque and productive of good sport. Ducks in flight are seen to be brought down by the gun of one of the most experienced hunters in that section and there is a really remarkable picture of a duck hit by a shot. It could not be anticipated, in point of fact a prepared picture was thrown out because it was unreal, but a happy chance gave the photographer the picture and quick wit and quicker action recorded it in the camera. The trees submerged at the time of the earthquake are still standing and these, with the heavy growths of marsh grass in combination with the heavy slack waters give some remarkable reflection pictures of mirrorlike smoothness. It is an unusually attractive subject from every point of view.

HE JOINED THE FRAT.—Fred Powers is popular at college and he is elected to membership in the Beta Beta Delta, the most exclusive of the fraternities. He is tickled to death at the honor conferred but at the same time a little apprehensive of the initiation that is to test his desirability as a candidate. Three of the committee call upon the member-elect and inform him that he is to be dressed as a woman and fare forth in search of adventures. It is not an easy matter to induce him to get into his clothes, but at last they get him dressed and are about to set out when Fred decides that he wants a cigarette. The request is refused on the plea that it is unladylike and when Fred tries to take one from one of the boys they set upon him, to the great concern of a near-sighted old lady who decides that the poor girl is being abducted and rushes off in search of a policeman. The college boys hurry away to escape investigation and station Fred on a street corner. When a charming young woman asks her way and permits Fred to tie her shoe laces the other boys try to come in, but Fred is averse to flirtation and sternly commands them to be off. There follows a series of laughable adventures, but things take a more serious turn when Fred announces that he is going to take lessons in a swimming school conducted for women only. The others know that he is reckless enough to attempt the escapade, but they have a happy thought and tempt him away with a cigarette. Plenty of comedy unspoiled by coarseness of action makes this a capital humorous release.

GAUMONT.
(George Kleine.)

SHOOTING IN THE HAUNTED WOODS.—Paul du Chaillu, the intrepid sportsman, goes out hunting accompanied by his man servant.

They follow a rabbit into a densely wooded forest, where their attention is attracted to a sign in the form of a crooked hand nailed on a tree. A countryman explains to them that the place is haunted and cautions them against going further into the woods. The hunters ridicule the warning and keep right on. They shoot a rabbit. To their surprise, the ghostly lord of the haunted forest suddenly appears in company with his gamekeeper, who picks up the rabbit and brings it to the sportsman. Before they can thank his lordship he and his gamekeeper vanish and in their place appears a small wooden gate, obstructing the path and indicating that they are trespassing. They are not so easily scared, however, so opening the gate, they proceed still further.

Soon they shoot another rabbit. Du Chaillu's gun is transformed into a broomstick and the game bag into a fox trap. This, of course, puts a stop to their hunting. They next come upon the haunted castle, where they enter and are received with great courtesy by the noble lord.

They are ushered into the dining room where they seat themselves at a sumptuous repast, but the chair of one changes into a bath tub and the seat of the other becomes a chafing dish, while the chicken which is about to be carved, takes to itself wings and flies away.

They are much incensed, but, as they angrily arise to attack their host the scene changes to the North Pole, and they find themselves confronted by a bear. Then a crevice in the ice opens under their feet and they are almost engulfed in it. The man servant blows his horn to summon assistance, but the instrument explodes and throws the two huntsmen to the ground. Then they wake up and find it was all a dream.

TOWSER'S NEW JOB.—Hector is one of those intelligent French poodles, such as we see occasionally in animal acts on the variety stage. His intelligence, however, surpasses that of most canines for he acts the part of a combination waiter, porter and mail carrier in a country hotel. He hauls the baggage to the depot, delivers the mail, waits on the guests at the table and does not forget to collect tips from the departing visitors.

DECORATED BY THE EMPEROR.—An old, retired general, who served under Napoleon Bonaparte, is shown in a poverty-stricken condition at the time of the Restoration. He cannot pay his room rent, so his sympathetic landlady introduces him to a Jewish dealer in curios and antiquities to whom he might be able to sell some of his relics of his Empire collection. The old Jew ridicules a bust of Napoleon and the old soldier shows him the door.

Tired and disheartened, the poor old man falls asleep. He sees in a dream the events of his past life, from his enlistment until he became a general. He sees himself as a young lieutenant bringing a prisoner to the emperor, who rewards him with a purse of money. He awakes and remembering his dream, he opens a trunk from which he takes the lieutenant's uniform and finds the purse of money in a pocket, just where he had originally placed it.

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THE ROMANCE OF A TRAINED NURSE.—This is a story of the power of unselfish love, telling how Maurice Marsh, a young society man, after being made a cripple by an accident and deserted by his cold-blooded fiancee, is saved from morbid invalidism and made happy by the pure unselfish love of his trained nurse. A short time before the opening scene Marsh was injured in an automobile accident. For a time his life hung by a thread. There was a fear that his limbs would have to be amputated, but two of the best surgeons in the country performed an operation that saved them.

Scene I.—After the Accident—The Surgeons Decide That Marsh will Be a Cripple.

Scene II.—The Trained Nurse Arrives.

Scene III.—Marsh Receives a Note from His Fiancee. It is a week since Nurse Frances arrived and took charge of her patient. Maurice has just breakfasted in the warm sunshine of the broad veranda and the dishes are being removed. Frances reminds him it is time for his tonic and pouring out a spoonful gives it to him. Maurice, like a spoiled child, makes a wry face at its bitter taste. At this moment the maid arrives with a letter for Maurice. Glancing at it Maurice recognizes Forestine's writing. With nervous, shaking fingers he tears it open and reads it eagerly. Down it falls to the floor and his face twitches with pain, while his hands grip the arm of his chair. Nurse looks at him anxiously and then picks up the letter. Maurice holds out his hand for it mechanically and slowly re-reads it. Forestine's letter tells him she is sailing on Saturday for Europe and will call to say good-bye at tea time. As he reads it Nurse watches him closely. Now his head drops back. Nurse wipes the perspiration from his forehead and gives him a drink. His head drops forward as if in deep thought while the nurse busies herself about him.

Scene IV.—The Fiancee's Heartless Farewell.

Scene V.—The Engagement Broken.

Scene VI.—Six Months Later—The Old Wound Healing. Six months have passed. Maurice is still under the care of Nurse Frances. Out in the garden they are seated. She is reading to him but he seems to be paying more attention to her than to what she is reading. Now she stops to question him in regard to a paragraph in the book. Maurice looks confused, then laughs and tells her that really he was so busy watching her he didn't hear a word of what she was reading. He takes the book from her and grasping her hand raises it to his lips. Nurse Frances rises in confusion, though it is plain she is not averse to his caress. She glances at her watch grasps the lateness of the hour as a good excuse and leaves him. He calls after her then watches her out of sight. Glancing down he sees the handkerchief she has dropped. With difficulty he secures it, looks at it tenderly then kisses it and gazes dreamily out with a half smile on his lips.

Scene VII.—Nurse Frances Runs Away from Love. The next morning Maurice and his mother are walking slowly down the driveway from the Marsh home when back of them appears Nurse Frances with her grip in hand ready to leave. She has fought the battle with her love for Maurice and won. Maurice hears her steps and turns as she approaches. As she bids his mother good-bye he stands overwhelmed with surprise at her going. When she turns to him he grasps her hand and begs piteously for her to remain. Nurse Frances is firm in her resolve, although her face shows how much it costs her to leave him. As she hurries away Maurice drops his head hopelessly, murmuring, "No one seems to care for me." His mother, although she has never suspected he cared for Frances, puts a consoling arm around him as he stands in silent suffering.

Scene VIII.—The Letter of Recall. It is a week after Nurse Frances' departure. As Mrs. Marsh is busy with her fancy work she hears the sound of her son's crutches and rises to greet him. Maurice seats himself wearily. He is pale, thin and despondent, looking more like the Maurice of six months than the Maurice of a week ago. Her mind is made up. Her boy's happiness must be secured. Hastily she writes a short note to Frances, asking her to come back for Maurice's sake. Giving it to the attendant, she tells him to post it, but be certain to go in such a direction that Maurice will not meet him. As she looks out in the direction her son has taken her face is lighted up with the hope of her son's future happiness.

Scene IX.—True Love's Reward. Mrs. Marsh has brought her son out to his and Frances' favorite seat where she was wont to sit with him. He is attempting to read but finds it difficult here where he and Frances spent so many happy hours together. Mrs. Marsh glances about expectantly. Her son, noticing her excitement, asks what is the matter, but she tells him not to mind her. Back through the trees appears Nurse Frances. Mrs. Marsh sees her and hurries to meet her with her finger to her lips for silence. She indicates Maurice. Slowly Frances approaches and speaks his name gently. He does not hear her "Maurice." Again she speaks. Now he turns and sees her. With a glad cry he holds out his arms. He attempts to rise, but she is kneeling by his side in an instant. His arms are around her and with a face transfigured with joy he is repeating, "You won't leave he again," and she answers, "Maurice, I love you," while the mother looks on in pleased silence at this happy ending of the love romance of these two young people.

PATHE FRERES.

THE MARRIAGE OF THE COOK.—An impecunious old fellow pays his cook's wages long overdue with some worthless stock. The cook's beau, the coal man, finds out one day that this stock which the master has given the cook has taken an unexpected rise. At the very same time the master himself reads of this in the daily paper, and being in such terrible straits for money decides that there is nothing else for him to do but to marry the cook; which he does, but after the ceremony her faithful friend, the coal man, tells her why her master married her, so she leaves the latter, not forgetting to take her fortune with her; which she finally thinks but right to bestow together with her hand upon the ever faithful coal man, leaving her desperate master to get out of his troubles as best he can.

A VICTIM OF CIRCUMSTANCES.—A poor fellow who has had just a tiny drop too much is endeavoring to find his way home when he falls over the prostrate body of a man who has been robbed and left for dead by some midnight maurauders. The poor drunken fellow when he sees the man lying there thinks he also has been celebrating, and kneeling down beside him tries to arouse him. His fingers, however, suddenly come in contact with something wet and the color leaves his face as he recognizes it as blood and looking around sees that his coat is covered with it. Realizing in a moment what has happened, he becomes seized with terror and immediately endeavors to conceal himself somewhere, for should he be seen in this condition he will surely be thought a murderer. He is a pitiable object indeed, as, he being a painter by trade, the telltale marks of red stand out with greater distinctness on his white suit. Finally, unable to bear the agony any longer, he decides to go into a cafe and get something to drink. As he sits at one of the tables he glances furtively from side to side endeavoring to cover the stains on his coat with his hand. The waiter brings him something to drink and as he is gulping it down two other men come over to him, and noticing from his queer behavior that something is wrong soon see the blood stains and in a short time deliver the terrified man up to the police. When he is arraigned at court where all the people that were in the cafe are gathered to witness against him, the body of his supposed victim is brought in on a stretcher. Just as the magistrate begins to speak the form on the stretcher rises and pointing his finger at one of the men who discovered the blood stains on the painter's coat in the cafe, cries that he is the one who stabbed him. Then falling back he breathes his last. The policeman immediately seizes the accused man. When they endeavor to explain to their other prisoner, however, that he is now free, and that it was all a mistake, to their astonishment he laughs loudly, and, pushing them aside, makes a dash at the magistrate, endeavoring to strangle him and still shrieking with laughter. It is easily seen that the occurrences of the night have been too much for the man's brain, which has been completely turned in consequence.

THE KING'S COMMAND.—King Henry IV. of France, anxious to repay the miller and his daughter for the hospitality they extended to him and his courtiers on the occasion of their visits to his mill, wrote a note to the captain of a regiment camping nearby telling him to marry the bearer of the note to the handsomest officer of his regiment. He then gave the letter to the miller's daughter and she hastened away with it, little thinking what it contained. On her way, however, she meets a country bumpkin who is very much in love with her and whose attentions flatter the unsophisticated girl not a little. The young girl's father, the old miller, does not approve of the youth's attentions to his daughter and forbade the latter to have anything to do with him. This meeting, therefore, was a great piece of luck and the blushing young country bumpkin persuaded the girl to give the note to somebody else to deliver and they could then have a little while together, as her father knowing she was on an errand for the King would not expect her back for some time. Just as they were talking along comes a ridiculous little roly-poly of an old woman. The latter, a romantic creature, was only too glad to be of service to the young lovers and hurried away to the camp with the missive. When the commander read the King's message he immediately sent for the officer whom he considered the handsomest in the regiment. His chest thrown out with pride at the thought of being the best looker in the bunch, a big six-footer steps forward, salutes and awaits orders. When the King's letter is read to him and he catches a glimpse of the bearer of the same, he earnestly protests, saying he is [illegible] by any means the most looking [illegible] the regiment, that there are many fairer [illegible]. But his superior officer will not listen to [illegible] but sends for the chaplain to marry the pair. When the little old roly-poly hears of her good fortune she is unable to contain herself, but leaps up and down with joy, to the great amusement of the other officers.

The poor bridegroom-to-be, however, looks most dejected. It is the very first time in his life he regrets being so good looking. While all this is happening the King happens to hear that the miller's daughter did not deliver the note herself, and becoming uneasy starts out with his men for the camp. He arrives just too late, however. The knot has already been tied. When the King sees the bride he has the greatest sympathy for his officer and taking a medal from his own neck he places it on the breast of the newly made husband as a reward for his obedience to his King.

THE OVERZEALOUS DOMESTIC.—Milly, the maid, about to leave for the country with her employers, is bidding her best beau (a stunning policeman) a long good-bye when her master suddenly comes in upon them. The frightened maid hustles her beau into her trunk. The trunk is locked and carried off by the expressmen before she can liberate her loved one and he makes the trip to Villa Butter-cup without incident. When he arrives here the maid can hardly wait until she gets the trunk open, but just as she is unstrapping it two burglars enter the room and, pushing her aside, unlock the trunk themselves, hoping to find something of value—which they do, but not of the kind they expected, for out jumps the imprisoned officer of the law as fresh as paint after his journey and arrests the robbers without further parley. The maid gets nothing but words of praise from her employers for her thoughtfulness in bringing a policeman in her trunk along with other useful articles.

MODERN HIGHWAYMAN.—If one is looking for action, plenty of it and of the thrilling kind, this film will prove more than satisfactory. From the moment the modern highwayman comes on the scene he keeps everybody on the jump and his acting is so wonderfully realistic that the spectator finds himself gasping with excitement at his daring feats and readiness when danger threatens. In the opening scene this up-to-date burglar is waiting at a turn in the road for an automobile speeding towards him. When it is a few feet away he jumps out and raising his pistol brings it to a stop and causes the terrified occupants to deliver up to him all their valuables. With wonderful thoughtfulness he makes the chauffeur empty his can of gasoline so as they will have no power to go for help. He then jumps on his motorcycle and in a twinkling has disappeared from sight. As soon as they see the last of him they rush down the road calling for help and finally a policeman comes along, who telephones the news of the daring robbery to police headquarters. The police patrol with seven or eight officers is immediately sent out to run down the highwayman. In the meantime the latter has stopped to get something to drink, and is looking over his loot when one of the officers comes up to him. He throws the latter and leaves him lying unconscious, and speeds away on his motorcycle. The patrolmen arrive on the scene and one of the most exciting chases ever produced by the cinematograph takes place. At one place on the road the burglar jumps off his motorcycle and takes to the woods, but the officers are right after him, and jumping out of their machine, rush through the underbrush close on his heels. A thought comes to the pursued, however, and turning suddenly around he rushes out to the road and jumps into the waiting automobile, and with his pistol at the chauffeur's head, tells him to drive like mad.

His cleverness in eluding his would-be captors up to this time is, however, of no avail, as they finally overtake him and are doubly severe with him on account of the trouble they have had in capturing him.

AN ENGLISH BOXING BOUT.—Willy Lewis, the famous English pugilist, is matched against Costello. The bout runs four rounds and every round is a marvel of speed, skill and endurance. From the beginning, Lewis takes the aggressive, and it is evident that he is the superior man of the two. Costello is game, however, and takes terrible punishment, being sent to the floor in nearly every round, taking full advantage of the count every time he goes down. At the beginning of the fourth round Costello is evidently groggy while Lewis is as fresh as a daisy. After sparring for a while, Costello leads his left for Lewis' jaw, but Lewis ducks and comes back hard in Costello's wind. He goes down while the referee counts nine. When he regains his feet the battle is nearly over. He faces Lewis and feebly tries to block Lewis' hammer-like blows. Finally with a vicious right hand uppercut Lewis lifts Costello clear off the floor and lands him down and out against the ropes.

THE LAST LOOK.—This is a powerful subject showing how an unusual occurrence discovered the perpetrator of a foul murder. A wealthy man highly thought of in his community had a worthless nephew who was constantly worrying him for financial assistance. The old man had done everything for the ungrateful boy; had put him in fine positions which he invariably threw up, as work had ever been distasteful to him. The uncle had

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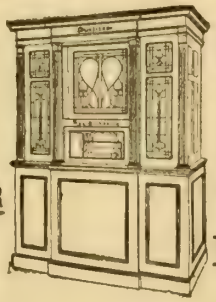

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LUBIN FILMS

RELEASED, JANUARY 10, 1910.

"Over the Wire"

It was a marriage ceremony that went "over the wire," for Percy Ticklewit and Gladys Bailey were joint heirs to Seth Marshall only on condition that they marry within thirty days. They refused even to meet each other, but consented to be wedded over the wire. Later on they discovered that they were in love, but not until a most amusing series of complications had occurred. A Lubin comedy of the best sort with a story that holds the interest down to the last inch of film. **LENGTH, 690 FEET.**

"Glimpses of an Indian Village"

Brief glimpses of an Indian village with some striking pictures of the braves in full war dress and some pictures of Indian babies that no woman can resist. A short but very interesting subject. **LENGTH, 205 FEET.**

RELEASED, JANUARY 13, 1910.

"Wild Duck Hunting on Reel Foot Lake"

Reel Foot Lake, that curious body of water formed by an earthquake and in the heart of the "Night Rider's" region, is unusually picturesque. As a scenic release it would command attention, but here it is used as the background for a rarely convincing hunting picture: convincing because the pictures were made in the course of an actual hunt and under the guidance of one of the most expert sportsmen in that section of the country. You cannot afford to miss this. It is a treat. **LENGTH, 550 FEET.**

"He Joined the Frat"

He was a college boy who wanted to join a Greek letter fraternity and it was first demanded that in feminine dress he submit to the directions of his committee. They lead him a lively life for a time, but somehow the candidate has the best of it—except that they will not permit him to have a cigarette. A short, snappy comedy subject played with a spirit and dash that holds the attention from start to finish. **LENGTH, 358 FEET.**

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now come to the end of his patience, and after a particularly disgraceful occurrence in which his nephew had taken part, decided to cut the boy off without a cent, but to leave his entire fortune to a Home for the Aged. He told his nephew of what he had done and the worthless scamp decided then to get possession of this will and destroy it. We see him, therefore, in the dead of the night stealing into his uncle's house and taking the will out and, lighting a match to it, burns it up. Just at this moment his uncle appears at the door of the room with a lamp in his hand, and the boy on seeing him leaps towards him and fells him with a single blow. In the morning when the corpse is found by the servant, the authorities are called in and no one is more noisy in his grief than the worthless nephew. On examining the body the coroner sees that the eye bears the impression of some human figure and looking more closely he sees it is that of a young man. Deeply interested, he sends for the different members of the dead man's household and on seeing the nephew he immediately recognizes him as the one whose figure is imprinted on the dead man's eye. (The spectator is here shown the eye at close range with the figure of the murderer imprinted on it.) When the youth sees that he is caught he breaks down, confesses all and is carried away by the officers of the law.

HIS OPPONENT'S CARD.—After a very gay and hilarious dinner party two of the most convivial members accidently collide with one another on leaving the house, and both being in rather pompous mood and feeling that their dignity has suffered by the encounter, each offers the other his card, challenging him to a duel. They then continue their zig-zag journey homeward. One, however, does not get much further than a nearby lamp-post and is taken up by two policemen, who, finding his opponent's card in his pocket, take the helpless fellow to the number given thereon and, notwithstanding his protestations, leave him there, much to his discomfort. Well, the end of it all is that he is politely thrown out of the window when he is discovered by some of the family, but even under these trying conditions he still endeavors to maintain his dignified bearing, being a man possessed of a very proud spirit.

SELIG POLYSCOPE CO.

A TALE OF THE BACKWOODS.—Living near one of the numerous lumber mills, operated in the dense forests of the south, were two families—the Bergers and Chaneys. Old man Chaney, whose reputation for thrift was not of the best, had a wife whose slovenly habits and unkempt appearance made her a fit companion for the indolent old backwoodsman.

The Bergers were not as uncouth as their strange neighbors, consequently were held in higher esteem by the few acquaintances they had. They also had a daughter, whose name was Molly, a rather gentle and lovable little creature, who won the hearts of all who knew her, except the quarrelsome and revengeful Meg Chaney, who hated her because she had won the love of honest Pete Horner, a sturdy and thrifty young lumberman, who made a good living hauling logs and lumber for the mill company.

Another character of special importance in our story is one "Humpy" Duncan, a half-wit.

The story opens with the meeting of the Bergers and the Chaneys, while in the village to do some trading. Pete is there at the time and is talking to Meg when Molly comes on the scene and Meg is at once fired to bitter hatred for the rival, when she sees Peter's marked preference for the winsome little maiden. Meeting Peter later, on his way to the river (driving his ten head of oxen), she tries to regain the ground she has lost by her actions at their former meeting.

Rushing away into the deep woods she throws herself sobbing on the ground, where for hours she gives way to grief and rage.

Humpy hurries after Meg and finally overtakes her. Here he learns the cause of her attempt at murder, and in his poor crazed way begs to be allowed to do something for his beloved Meg.

A wicked thought enters Meg's mind. Why not get this poor fool to make away with Molly? If found out the blame could be easily shifted on Humpy. Peter could finally be won over to care for her. Deceiving the demented wretch with the promise of bestowing her love on him should he succeed in carrying out her plans, she unfolds to him a plot by which Molly could be dragged away to an old deserted building in the forest, locked in and the shack fired. Then all traces of the crime could be obliterated. "I'll do it," cries the half-wit. "For a smile from your lips, I would kill all mankind." Then rushing away he waits until Molly has returned home, and calling her out and away from the house by a whistle which she thinks is a signal from her lover, he soon has her in his power and bears her away to the old shack which Meg intends shall be her funeral pyre. Now it happens that a negro, fishing on the bank of the river, catches sight of the struggling girl, and realizing her danger, hastens to Pete's home and apprises him of Molly's peril. In the meantime Humpy has brought Meg to the old shack and at her command sets fire to it. Then seeing that her victim is apparently beyond all earthly hope, she chuckles with fiendish glee and hastens away. The half-wit seizes Meg in his arms, and with the strength of a maniac, drags her back to the burning shack. "You lied to me; we will die together." He bursts open the door and throws the frantic, struggling Meg inside, then seizing the unconscious form of Molly he bears her through the stifling smoke into the pure air without. Then rushing back, he bars the door, and inside that burning caldron, calmly awaits death to come to him and his partner in crime.

Racing through the dense growth of the forest Pete hears the crackle of flames. Staggering up almost exhausted, he utters a cry of joy to see his little Molly safe and just recovering from the swoon she was in. Clasping her in his arms he is about to bear her away when he hears the screams of a woman coming from the burning building. Through the flames he dashes and bursting open the door is just in time to drag the half-dead Meg and the hunchback out of the jaws of death.

Thus the fate so richly deserved by Molly's cruel rival is averted, and after a month of reflection and repentance she is forgiven by the kind-hearted Pete and his little sweetheart.

UNDER THE STARS AND STRIPES.—Just now, when our national feelings are more or less strained with Nicaragua, and diplomatic relations are at an end, we are reminded again of our duty to our flag—the Stars and Stripes—and the brave marines at Corinto and Bluefield are awaiting with abated breath the message from Washington that sends them to the front. All these things tend to renew our memories of the happenings of 1898, when so many of our gallant men were left sleeping in the sands of Cuba. The story opens in the office of our consul, General Lee, who has just received his passport to leave Cuba; his aide, Captain Locke, who has become enamored with Lorette, the secretary of General Weyler, sees plainly the parting of the ways, when his superior sends the United States Goverment the following cablegram:

Havana, Cuba.

Root, Washington, D. C.,
Secretary War, U. S. A.
All peace negotiations out of the question.
The Stars and Stripes alone will pacify Cuba.
LEE.

A hasty gathering of belongings and an affectionate good-bye and God-speed between Lorette and Captain Locke, who takes the field under his flag. General Weyler, desperate in his efforts to stop the cablegram, orders the bridge blown leading to the cable station. Captain Locke, horse and all, go down into the river; he is seen making for the shore followed by Spaniards. He gains the bank and is off as fast as horseflesh can carry him. Almost exhausted, he lands his message in the station, and as the last word is clicked off, with the key still open, the cable is cut. The many happenings within the next few weeks are best told by the waving of the Stars and Stripes over Morro Castle and the honor with which Locke acquitted himself in battle and claimed his senorita at the eleventh hour, just as she was about to be wedded in an unholy marriage with her guardian.

International military laws permitted General Weyler to retire and return to the mother country and with his departure all Cuba rejoiced, happy in the knowledge that they were under the Stars and Stripes.

URBAN-ECLIPSE.
(George Kleine.)

TRUE TO HIS OATH.—An old sailor is on his deathbed, surrounded by his family, consisting of his wife, daughter and son.

The father, before he passes away, causes his son to swear on the family Bible that he will never leave his widowed mother and orphan sister.

After the old man's death, the son pursues his trade as fisherman, in order to support the bereaved and helpless women. It chances one day that as he was about to row out to the fishing fleet, an attractive young woman meets and persuades him to take her out on the water, and, falling in love with him, urges him to leave the fishing village to accompany her to the gay city where she lives.

Her wiles seduce him completely. He returns home to get together his clothing preparatory to his departure when his eyes happen to alight on the family Bible upon which he swore never to leave his mother and sister. At the same moment, his father's ghost appears to remind him of his oath.

This has a powerful effect on the young fisherman, who abandons all ideas of leaving the village and decides to stay with his family forever.

HOME OF THE GYPSIES.—This most interesting and instructive film illustrates as no words can do the degree of perfection to which ancient Moorish architecture attained during the time when Morocco held Spain in subjugation, that is to say, in the 13th century. First, we see a superb panorama of the ancient city of Granada and then the details of its masterpiece of architectural art the "Alhambra"—the palace of the Moorish kings, with its "Lions Courtyard," paved with white marble, the lions being carved out of solid blocks of black marble—Then we are shown the "Myrtle Courtyard" and at the back the "Mirador," or "Look-Out" balcony whence a splendid panoramic view of Granada and surroundings is obtained—The film closes with familiar scenes of Spanish gypsy life—A wedding followed by rejoicings and dances.

Independent Films.

CENTAUR FILM COMPANY.

THE MISHAPS OF BONEHEAD IN SEARCH OF AN HEIRESS.—Valentine Maynard, being ambitious to climb the social ladder, decided that his first steps must be to secure a brilliant marriage for his daughter, Dora.

Sir Percival Bonehead therefore easily secured a cordial invitation to lay siege to the hand and heart of the great heiress, for Maynard had assured himself that while his Lordship's finances were low, his social position was exceedingly high.

However they had both reckoned without their host, for Dora was secretly engaged to Wallace Ross, who no sooner learned of her father's matrimonial plans for her than he decided to administer the love cure to his Lordship by having his mischievous chum, Roy Cheves, impersonate Dora.

Sir Percival proposed and Roy promptly accepted with a vigorous embrace, and upon being complimented upon his strength, begged his Lordship to put on the gloves with him. The unsuspecting Earl complied and as a result received so sound a beating that Maynard's profuse apologies were of no avail.

In the meantime, Dora and Wallace had been quietly married on the lawn, and when Maynard seemed inclined to storm, Roy again stepped forward with his boxing gloves, and as a result the young couple received a submissive father's blessing.

FORGIVEN.—Harry Laughton, a college man, had fallen in love with and married Daisy Woods, a country maiden, during his vacation, despite his father's commands and entreaties.

Harry loved his simple, untutored little wife, but her lack of style and ignorance of his favorite books shamed and annoyed him. He grew more and more irritable, until broken-hearted little Daisy, believing that he no longer loved her, sorrowfully departed for her old home.

But the streets were strange to her, and as she was looking up at a lamp-post to read the name, an automobile came suddenly around the corner and knocked her down.

The owner of the automobile proved to be her father-in-law, who was soon captivated by her sweet simplicity, and gladly sent for his distracted son, to whom he gave a little fatherly advice, thereby preventing a repetition of what so nearly cost him his happiness.

GREAT NORTHERN.

CHILD BENEFACTOR.—Robert Fielding has in his time seen better days, but his carelessness and bad company made him run through the fortune which was left him by his father. Now he walks the streets in rags, being so reduced to poverty. But no one has any sympathy for him, because he is young, and a strong-looking man, and ought to be able to get his living by working. Fielding comes across a newsboy, and cannot help but admire the little chap, who is busy selling papers and taking in the pennies, and notes how he understands to sell to everyone who comes along. He envies the boy being able to take in money in such an apparently easy way. When the boy is through for the day, Fielding follows him up. The boy makes his way to an old shed outside the town, where Fielding sees him lie down to rest. For a moment Fielding is tempted to rob the boy of his earnings, but his good nature gets the upper hand, and he walks away in despair. Rather would he end his own life than do any harm to the innocent boy. The boy, having noticed him, gets up, runs after him, and asks him if he is hungry. Fielding has to admit it, of course, and accepts from the boy a few pennies to buy food. But the temptation is too great, and he spends this money for drink. The boy, who has been watching him all the time, enters the public house, and takes away the glass from Fielding, saying: "Now let's go and have something to eat; I didn't give you money for drink." The strong will of the boy seems to influence Fielding, and he realizes suddenly that he must do some work, in order to make a living. He succeeds in finding a situation as porter, and the boy and he from now on become very great friends. Fielding works very hard, and they can soon afford to take very nice rooms together, and also to go on nice outings on Saturday afternoons. One day Fielding is sweeping in front of his employer's house, when he hears a cry, and looking up he is astonished to see the child of his employer just falling from one of the windows of the house. Fortunately he catches her in his arms, and although the child is unhurt by the fall, the weight coming down on him from such a height causes some slight injuries to Fielding's head and arm. He has to be carried home, and his grateful employer accompanies him to his room, where he hears the whole story of Fielding's and his boy friend's struggles. In appreciation to Fielding for saving his little child from an almost certain death, his employer provides him with ample money to nurse himself quickly back to health, and also obtains such a good position from his employer that he is able to marry a nice girl, and the newsboy lives with them, in a very comfortable home, often receiving thanks from Fielding for saving him from ruin.

THE STORIES OF THE FILMS

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THE PHILADELPHIA PROJECTION CO., 44 N. 9th St., Philadelphia, Pa.

LUX FILMS.

A DRAMA AT SEA.—This picture is a portrayal of a love story between the custom house official's daughter and a sailor. During the absence of the sailor we find the pretty maid working in the yard of her home, when along comes a rival fisherman, who is also desperately in love with the custom house official's daughter. He is, however, rejected and ordered from the premises by the girl's father, for which act he swears vengeance. The girl's lover returns and we see the two strolling through the streets when they are suddenly spied by the rejected fisherman, who is following, waiting an opportunity to get his revenge. After the lover leaves the girl we see the fisherman overtake her, when he says: "You're mine, and no other man will ever have you." A very exciting struggle takes place on the edge of a cliff, when the villian in his meanness throws her over the cliff. During this time her mother is seen anxiously waiting for her daughter, when the father returns and is informed of the girl's absence. In the meantime, two sailors pass by the cliff from which the girl was thrown, and find her partly submerged in the sand below. They put her on board the ship and return her to her parents. Her lover is informed of the murderous attempt of the rival fisherman, and goes in pursuit of the culprit. The lover finds the rival fisherman near the place where the girl was found, and a battle ensues between the two in which the lover is shot in the arm. The culprit then attempts to make his escape in a sailboat, when he is followed by the custom house officer and the lover in a launch. They overtake him and throw him into the water. At the end we see where the couple are being married.

THE FOOTBALL CRAZE.—This beautiful picture portrays the craze for football between the "Stad College" and "Racing Club." We see the ball go from the game into the highway, boys going after it throw down a young couple. It is then thrown into a restaurant and all the guests put into great excitement. The players rush in after the ball and demolish the entire place. Next we see them going after the ball, which is thrown into a moving van, and in their efforts to locate the ball they throw the furniture in the street. It is next thrown into a yard, and from there into a private residence. While rushing in after the ball they throw two people down. Next the ball is thrown into an artist's studio. The artist is seated on his stool in the act of painting a portrait. The players rush madly after the ball. The artist succeeds in throwing them out of window and they all land on the roof below. While in their frantic effort to secure the ball, they all tumble to the ground below. We see them in front of a grocery store playing football with all the groceries, etc. The ball is thrown in the river and a game of football takes place in the water. Finally the police come to the rescue and lodge all the players in a cell, and even there they could not give up their playing and manage to get the police officers into a game. We see both the players and officers go crazy for the game, during which time the players make their escape and leave the police in the cell playing football.

NEW YORK MOTION PICTURE CO.

A REDMAN'S DEVOTION.—Western tales still retain their popularity and this New York Motion Picture Company production comes up to everyone's expectations. Jim Waters, accompanied by a Navajo Indian from his ranch, go to the depot to meet Dell Ellison, an Eastern girl. As she alights from the train, Jim helps her into his wagon, her baggage is seen to and they start off. Dell is greeted most heartily by Mrs. Waters and is introduced to all the cowboys. Rolla, more audacious than the others, advances toward Dell, who shrinks from him. The boys laugh at him because of the repulse, which, naturally, causes Rolla to be angry at all. When Dell starts out on horseback to explore the town, the Navajo Indian goes as her guardian. They ride for some distance, the Indian in the rear, when Rolla comes along, recognizes the rider and starts after Dell. Rolla rides hard and finally pulls up beside Dell, grabbing her bridle. When he refuses to listen to her, Dell lashes him with her whip, and the Indian comes to her assistance. Rolla and the Navajo engage in a duel, while Dell rides away. The Indian is wounded and Rolla follows after Dell. She, meantime, has reached Jim's house, told of the happening, and Jim, with his cowboys, rides away with her. They come upon the Indian and put him on a horse. The Indian, in his wounded condition, is cared for by Dell, and she gains his undying gratitude. While Dell sits painting near the Navajo, Jim returns with Rolla. The Indian shows a disposition to get hold of him, but is quieted by Dell. Under all guns pointed at him, Rolla is shown the way to go. Later, Dell has as her model the Indian, and their painting is rudely interrupted by Rolla, who fells the Indian to the ground and carries off Dell. The Navajo staggers to Jim's, gives the alarm and all start in pursuit. They rescue Dell and retake Rolla.

AN EPISODE OF NAPOLEON'S WAR WITH SPAIN.—A Spanish peasant, disregarding his wife's entreaties, joins a band of unsuccessful soldiers who renew their attack against Napoleon. He leads the soldiers to a hilltop, and despite their strength of position and desperate valor, Napoleon's troops are seen bursting into the trenches. Grasping his beloved Spanish flag, and winding it around his wounded arm, the peasant fires the last cannon and staggers away. The peasant takes refuge in his cottage and when the French officers fail to make his wife acknowledge the Emperor, comes from his hiding place and is taken prisoner with his wife, dragged off to camp and sentenced to death, for their treachery. Meanwhile their boy, after evading the sentries, fearlessly makes his way to the place in the market square where Napoleon is seated studying maps of the district. The child's story appeals to Napoleon and he accompanies him to the execution ground, arriving in time to prevent the death of the boy's parents. They are about to return to their home when Napoleon sees the flag binding the peasant's arm. It would seem he was about to recall his pardon, but realizing that patriotism prompted the act, Napoleon dismisses the peasant and at once resumes the inspection of his maps.

A FORESTER'S SWEETHEART.—Bess, a pretty mountain girl, is waiting for Bob, her sweetheart. When he comes she coquettishly dodges behind trees and runs from him. In doing this, she falls from the forest edge, and is rescued by Bob, who carries her on his back up the steep ledge. He takes Bess to her home, and she explains her accident to her father. Bob, after seeing Bess enter the cabin, rides away, and Joe, his rival, goes in the opposite direction. When Bob asks for Bess, the father refuses his consent, because of the lack of money. Joe, however, offers a goodly amount and thereby gains the father's favor. Bess shows great aversion for Joe, and much love for Bob. She pleads with the latter, but he cannot see his way clear to take her, and she returns home accusing him of not loving her. Her father forces her into Joe's arms, who mounts her on a horse and leads her away. Bob, meantime, resolves to win her, goes to her cabin and finds her gone. Then follows a hard ride, and finally Bob gets on their trail, and overtakes them. He and Joe engage in a duel with axes, in which Bob acts most honorably. He worsts his adversary, and making certain that Joe is merely stunned, Bob and Bess ride off together. They dismount and refresh their horses at a waterfall and then caress.

THE SON OF THE WILDERNESS.—The city of Marseilles was at the epoch of this anecdote inhabited by Greek colonies. An old gunsmith leaves his workshop in charge of his wife and daughter, while he makes his way to a neighboring village. On his way he is kidnapped by a gang of pillagers who descend from the surrounding mountains for their daily robberies. His daughter, having been informed of her father's troubles, pleads vainly for her town citizens' help; and then with a sudden outburst of affection runs to her fathre's captors and proposes that they allow her to take her father's place. The proposal is accepted, but as the robbers try to avail themselves of the new booty, their chieftain appears and assumes the defense of the young girl. His loyal action awakes full confidence in the girl's heart, while on the other hand the sturdy young fellow is overcome by the feeling of love. His hopes are deluded, and while unable to rebel against the sweet girl who has charmed his feelings, forsakes his dreams of the future and frees the young girl. Meanwhile the girl's father assembles some of his fellow citizens and makes for his daughter's rescue. Luck is on their side

POWERS CO.

THE LITTLE HEROINE.—A Texan ranch owner starts out to pay off his cowboys, and he is captured by four outlaws. His horse, carrying the money in the saddle bag, runs back to the ranch house pursued by an outlaw. The ranch owner's daughter, Nellie, a child of ten, captures the "bad man" in a most ingenious way. Then mounting her father's horse, little Nellie dashes off to the rescue. She meets the outlaws, overhears them telling how they have tied her father to the rocks and that a slow burning fuse, connected with a keg of powder, will blow him into eternity if the money is not brought back by their messenger. Now follows the most thrilling chase that has ever been put into a motion picture. The plucky little girl dashes through bush and over rocks closely pursued by the outlaws. Nothing can stop the brave child. She goes across a river on a rope, then runs afoot for the rocks. She comes to the edge of the cliff. The rope on which her father is suspended offers a way down. Without a moment's hesitation little Nellie descends to where, a hundred feet below, her father faces a terrible death. The child frees him, and an instant later the powder explodes. The father and child escape, and, later, reach home, where the cowboys are gathered after having captured the outlaws.

THE ACTOPHONE COMPANY.

ROBERT MACAIRE; or, THE TWO VAGABONDS. Macaire and Strop, two vagabonds, are first seen in a cell, filing off their manacles and preparing to escape. In the midst of this they are surprised by the jailor, who is knocked senseless by Strop. They tie the jailor to the cot, take his keys and revolver and successfully leave the prison. They are next seen running along the highway in their prison garb. They see a stage coach approaching and boldly decide to rob the passengers. This is accomplished and the coach departs. Macaire and Strop take another road with their booty and Strop takes a hat and coat from a scarecrow and adorns himself. They hold up the Marquis V. de V., tie him to a tree and Macaire strips him of his clothes and decides to represent himself as the Marquis V. de V.

Next is the exterior of an inn, with all the incidents of peasants dancing and the arrival of guests. Macaire and Strop appear and are introduced to the passengers, whom they robbed on the highway. Macaire's wife, whom he has deserted and has not seen in years, is taken in and given shelter for the night. In the midst of these incidents, the Marquis V. de V. arrives with gendarmes and denounces Macaire, who easily outwits him and orders his arrest.

We are now taken to the interior of the inn. Macaire and Strop have become great favorites and are seen dancing with the Princess, Chevalier and Marquis whom they have robbed. Good-nights are said and all retire. Comedy complications follow and Macaire and Strop are seen preparing to leave the inn with the booty that they have gathered together. The Marquis V. de V. enters, establishes his identity and Macaire is called upon to surrender. Macaire tries to escape and is shot by the gendarme and dies.

PHOENIX FILM CO.

VICTIMS OF JEALOUSY.—The above very appropriate title is applied to a very thrilling and absorbing story dealing with a man's insane jealousy aroused by an innocent act, common courtesy on the part of his wife.

The lady is seen picking flowers in the garden. A casual acquaintance comes along and the lady very politely hands him a beautiful rose. The husband is seen approaching and evidently observes the act of his wife and when the gentleman acquaintance leaves, the husband rebukes his wife very severely for the courteous act. A very stormy scene takes place between husband and wife, ending with the father taking their only child from the house in a violent passion. The husband places the child in an orphan asylum to secrete from the wife. He does not mention this fact to any one so that when later the husband is killed by being thrown from a horse, neither the wife nor any one else knows the whereabouts of the abducted child.

Some years later, the child, now a grown boy of twelve years, in company with another waif is farmed out to evil masters. They teach the young ones to rob and steal. A plot is concocted to enter and rob a certain stately mansion. The young boy is forced to climb the gates so as to permit his evil companions to enter, and later is seen to climb the stone column supporting the balcony above. The boy enters the window in the apartments of a lady, who is slumbering upon a lounge nearby. The boy recognizes in the sleeping woman his own mother, and sees the picture of his own father and mother hanging from the wall. The boy hesitates to go any further and is soon followed by his companions from the outside, intent upon robbing the place. The boy awakens his mother and saves her from the attacks of his companions. The boy declares to the mother who he is. Soon the arms of his devoted mother fondle and caress him and by her action is seen to also adopt the little waif, companion of her long lost boy.

A LUCKY KNOCK.—Accompanying the above release is also a very laughable comedy entitled "A Lucky Knock." To give the description of this farce would only hurt its value, as the comedy itself cannot fail to be appreciated when fully seen.

FILMS AT 8c. FT.—NEW

Dram.—"Nero"; or the Burning of Rome—1,155 ft. (Ambrosio).
Com.—Silly Billy—435 ft. (M. F. A.).
Dram.—Consequence of a Lie—625 ft.—(Le Lion).
Sens.—Elephant Hunt in Cambodge—600 ft. (Le Lion).

FILMS AT 6c. FT.—AS NEW

Farce—Fight for North Pole—381 ft. (Urban).
Comedy—Simple Simon—435 ft. (London Cin. Co.).
Comedy—Bath Chair—420 ft. (Cines).
Comedy—Who Seeks Finds—656 ft. (Gr. Northern).
Comedy—Pork Butcher—280 ft. (Lux).
Drama—Kidnapped King—820 ft. (M. F. A.).
Drama—Theodora—820 ft. (Pasq. & Tempo).
Drama—Suicide Club (Sleeping Pills)—650 ft. (Eclair).
Drama—Father's Love—435 ft. (Lon. Cin.).
Drama—Monte Cristo—1045 ft. (Ambrosio).
Drama—"Nero"—1155 ft. (Ambrosio).

FILMS AT 4c FT.—AS NEW

Drama—Muledriver's Bride—640 ft. (Lux).
Drama—Automatic Umbrella Seller — 640 ft. (Pathe).
Drama—Rivals—695 ft. (Precision).
Drama—At the Carnival—550 ft. (Pathe).
Drama—Drama Under Richelieu—775 ft. (Lux).
Drama—Church Robber—655 ft. (Pathe).
Drama—Alboino & Rosamund—860 ft. (Pasq. & Tempo).
Drama—Episode of French Revolution—680 ft. (Cosmopolitan).
Drama—Repentance—715 ft. (Lux).
Drama—Tyrolean Tragedy—600 ft. (London Cin.).
Drama—Cyrano de Bergerac—750 ft. (Lux).
Drama—Magda—900 ft. (Itala).
Drama—Foster Brothers—(Lux).
Drama—Boy Scouts—420 ft. (London Cin.).
Drama—Master Detective—780 ft. (Gr. North.).
Drama—The Double—675 ft (Eclair).
Comedy—Electrified Hunchback—272 ft (Lux).
Comedy—Bogus General—490 ft. (Lux).
Comedy—Forced Treatment—525 ft. (London Cin.).
Comedy—Reincarnated Mummy—550 ft. (Lux).
Comedy—Human Squib—365 ft. (Gaumont).
Comedy—Punch Register—234 ft. (Pathe).
Comedy—The Twine—400 ft. (Pasq. & Tempo).
Comedy—Roast Chicken—375 ft. (Lux).
Comedy—Interrupted Rendezvous — 550 ft. (Itala).
Comedy—Marvelous, Indeed—500 ft. (M. F. A.).
Comedy—Getting Rid of Uncle—300 ft. (Rosie).
Comedy—Good Tramp—385 ft. (Lux).
Comedy—Absorbing Tale—300 ft. (Urban).
Comedy—Magic Carpet—350 ft (Urban).
Comedy—Amorous Minstrel—490 ft. (Cines).
Comedy—Mind, I Catch You Smoking—490 ft. (Cricks & Martin).
Comedy—Carlo and the Baby—206 ft. (Bioscope).
Comedy—Patent Glue—535 ft. (Welt).
Comedy—Cat Came Back—500 ft. (Urban).
Comedy—Follow Me—385 ft. (Lux).
Comedy—Why She Didn't Marry—350 ft. (Gaumont).
Comedy—Foxy Farmer—340 ft. (Gaumont).
Comedy—Selling Shoes—300 ft. (Gaumont).
Comedy—It Was a Beautiful Dream—600 ft. (Gr. North.).

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Comedy—Statue on a Spree—390 ft. (Pathe).
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Comedy—Betrayed by One's Feet—275 ft. (Pathe).
Comedy—Tula's Dream—450 ft. (Pathe).
Comedy—Susceptible Youth—350 ft. (Pathe).
Comedy—Fashionable Hat—375 ft. (Pathe).
Comedy—The Mourners—475 ft. (Vitagraph).
Comedy—Chieftain's Revenge—390 ft. (Vitagraph).
Comedy—The Mummy—475 ft. (Pathe).

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Jan. 3—The Salted Mine (Carson).....750
Jan. 3—A Wall Street Chance (Eclair).....540
Jan. 3—Seal and Walrus Hunting (R. & R.)..500
Jan. 3—Poolshead's Holiday (Itala).....500
Jan. 3—The Poem of Life (Aquila).....975
Jan. 3—A Happy New Year (R. & R.).....430
Jan. 3—Out With It (Meester).....N.350
Jan. 3—Patrician and Slave (Cines).....925

GREAT NORTHERN FILM COMPANY.

Nov. 10—Yachting on the Baltic.....236
Dec. 1—A Boy Hero.....600
Dec. 1—Trollhattan.....380
Dec. 4—Little Willie's Trip to the North Pole.407
Dec. 4—Wrestling.....426
Dec. 8—Temptations of the Gold Fields (Dr.).750
Dec. 8—Gerhardi Mohr (Com.).....194
Dec. 18—Mother-in-Law Crazy with Music.....460
Dec. 18—The Butcher's Bill.....230
Dec. 18—In Southern Sweden.....292
Dec. 25—An Outcast's Christmas.....495
Dec. 25—Father Busy Papering.....360
Jan. 8—Child as Benefactor.....957
Jan. 15—Death of the Brigand Chief.....690
Jan. 15—Naughty Boys.....289

"IMP."
INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

Oct. 25—Hiawatha.....988
Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny.....864
Nov. 15—Forest Ranger's Daughter.....700
Nov. 15—Brave (?) Policeman.....300
Nov. 22—Levitsky Sees Parade.....704
Nov. 22—Honor Among Thieves.....296
Nov. 29—Her Generous Way.....970
Dec. 6—His Last Game.....941
Dec. 13—The Two Sons.....955
Dec. 20—Lest We Forget.....916
Dec. 27—The Awakening of Bess.....985
Jan. 3—The Winning Punch.....957
Jan. 10—Right of Love.....975
Jan. 17—The Tide of Fortune.....975

NEW YORK MOTION PICTURE CO.

Oct. 29—Mexican's Crime.....1000
Nov. 5—Young Deer's Bravery.....950
Nov. 12—The Ranchman's Wife.....950
Nov. 19—An Indian's Bride.....1000
Nov. 26—The Parson's Prayer (Dr.).....550
Nov. 26—Dooley's Thanksgiving Turkey (Com.).400
Dec. 3—The Message of an Arrow.....1000
Dec. 10—Reunited at the Gallows (Dr.).....1000
Dec. 17—The Love of a Savage (Dr.).....990
Dec. 24—An Italian Love Story (Dr.).....900
Dec. 31—The Red Cross Heroine.....1000
Jan. 7—Red Girl's Romance (Dr.).....990
Jan. 11—A Redman's Devotion (Bison).....950
Jan. 12—An Episode of Napoleon's War with Spain (Itala).....775
Jan. 14—A Forester's Sweetheart (Bison).....950
Jan. 15—The Son of the Wilderness (Ambrosio).925

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(Columbia Film.)

Nov. 2—Change of Complexion.....950
Nov. 9—All for the Love of a Girl.....950
Nov. 16—The Gypsy's Regret.....925
Nov. 23—A Red Man's Love.....830
Nov. 30—Pressing Business.....850
Dec. 7—A Run for the Money.....950
Dec. 14—Manhood's Reward.....950
Dec. 21—Reunited by Santa Claus.....950
Dec. 28—Excelsior (Comedy).....950
Jan. 4—A Frozen Ape.....950
Jan. 18—The Little Heroine.....975

PHOENIX FILM CO.

Nov. 18—Millionaire Bootblack (Dr.).....1000
Nov. 25—Delayed Telegram (Com.).....900
Dec. 2—Answered Prayer (Dr.).....850
Dec. 9—Bad Case of Grip (Com.).....750
Dec. 9—July 4th, 1910 (Com.).....250
Dec. 16—Her Mother's Mistake (Dr.).....850
Jan. 6—Convicted by His Own Child (1).....1000
Jan. 13—Convicted by His Own Child (2).....1000

CENTAUR FILM CO.

Dec. 11—Santa Claus and the Miner's Child.abt. 950
Dec. 18—Beyond the Rockies.....abt. 950
Dec. 25—The Deceiver.....1000
Jan. 13—Mishaps of Bonehead.....450
Jan. 13—Forgiven.....345

EXCLUSIVE FILM COMPANY.

Dec. 30—A Romance of the South.....875

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Mary Brown
Give Me a Spin in Your Mitchell, Bill

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BIOGRAPH COMPANY.

		Feet
Nov.	29—The Trick that Failed (Dr.)	645
Nov.	29—In the Window Recess (Dr.)	337
Dec.	2—The Death Disc (Dr.)	995
Dec.	6—Through the Breakers (Dr.)	974
Dec.	9—The Redman's View (Dr.)	971
Dec.	13—A Corner in Wheat (Dr.)	953
Dec.	16—In a Hempen Bag (Dr.)	455
Dec.	16—The Test (Com.)	545
Dec.	20—A Trap for Santa Claus (Dr.)	989
Dec.	23—In Little Italy (Dr.)	956
Dec.	27—To Save Her Soul (Dr.)	986
Dec.	30—The Day After (Com.)	460
Dec.	30—Choosing a Husband (Com.)	531
Jan.	3—The Rocky Road (Dr.)	990
Jan.	6—The Dancing Girl of Butte (Dr.)	984
Jan.	10—Her Terrible Ordeal (Dr.)	952
Jan.	13—All on Account of the Milk (Dr.)	989

EDISON MFG. CO.

Nov.	26—Annual Celebration of School Children, Newark, N. J. (Scenic)	300
Nov.	30—The Heart of a Clown (Com.)	600
Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100
Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975
Jan.	4—Pardners (Dr.)	995
Jan.	7—The Engineer's Romance (Dr.)	670
Jan.	7—Ashes (Sentimental)	310
Jan.	11—Bear Hunt in the Rockies (Descrip.)	975
Jan.	14—A Warrior Bold (Com.)	475
Jan.	14—The Parson's Umbrella (Com.)	220
Jan.	14—Troop "B," 15th U. S. Cavalry, Bareback Monkey Drill (Descriptive)	283
Jan.	18—In the Nick of Time (Dr.)	975
Jan.	21—The Coquette (Dr.)	495
Jan.	21—The Luck of Roaring Camp (Dr.)	490

ESSANAY FILM MFG. CO.

Dec.	25—The Heart of a Cowboy (Dr.)	959
Dec.	29—Jack's Birthday (Comedy)	728
Dec.	29—A Policeman's Revolver (Comedy)	281
Jan.	1—A Western Maid (Dr.)	785
Jan.	1—Why He Did Not Win Out (Comedy)	213
Jan.	5—The Adventuress (Dr.)	525
Jan.	5—How Hubby Made Good (Com.)	473
Jan.	8—His Only Child (Dr.)	997
Jan.	12—Electric Insoles (Com.)	502
Jan.	12—The Old Maid and the Burglar (Com.)	498
Jan.	15—Review of U. S. Troops, Fort Leavenworth (Scenic)	1000
Jan.	19—Won by a Holdup (Com.)	629
Jan.	19—Flower Parade at Pasadena, Cal.	292
Jan.	22—The Confession (Dr.)	960

GAUMONT.

(George Kleine.)

Nov.	20—Visions of a Nag (Equine Tragedy)	517
Nov.	24—Tulips (Educational)	105
Nov.	24—A Heart's Devotion (Tragedy)	842
Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416
Dec.	7—Listen (Com.)	344
Dec.	7—Top-Heavy Mary (Com.)	283
Dec.	7—In a Pickle (Com.)	374
Dec.	11—Daughters of Poverty (Dr.)	953
Dec.	14—Nothing Is Ever Lost (Com.)	495
Dec.	14—The Life Buoy (Dr.)	446
Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486
Dec.	21—The Stranger (Dr.)	935
Dec.	25—The Greek Slave's Passion (Dr.)	967
Dec.	28—A Clever Sleuth (Com.)	623
Dec.	28—Hush Money (Dr.)	361
Jan.	1—The Legion of Honor (Dr.)	1009
Jan.	4—The Wreck at Sea (Dr.)	623
Jan.	4—The Avenging Dentist (Com.)	319
Jan.	8—On the Bank of the River (Dr.)	604
Jan.	8—A Seat in the Balcony (Com.)	371
Jan.	11—Shooting in the Haunted Woods (Com.)	570
Jan.	11—Towser's New Job (Com.)	393
Jan.	15—Decorated by the Emperor (Dr.)	698
Jan.	15—Railway on the Ice Sea (Scenic)	512

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Dec.	8—The Secret Chamber (Dr.)	623
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	15—Switzerland; Conquering the Alps (Scenic)	605
Dec.	22—Fiorella, the Bandit's Daughter (Dr.)	741
Dec.	22—From the Fighting Top of a Battleship in Action (Scenic)	263
Dec.	29—Battle in the Clouds (Scenic)	658
Dec.	29—Battle in the Clouds (Dr.)	658
Dec.	29—The Park of Caserta (Scenic)	201
Jan.	5—Tragedy at the Mill (Dr.)	612
Jan.	5—Shanghai of To-day (Scenic)	351
Jan.	12—True to His Oath (Dr.)	672
Jan.	12—Home of the Gypsies (Scenic)	321

KALEM CO.

Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875
Dec.	24—The Cardboard Baby (Fairy Story)	855
Dec.	31—A Slave to Drink (Dr.)	950
Jan.	7—The Deacon's Daughter (Dr.)	950
Jan.	14—The Romance of a Trained Nurse (Dr.)	
Jan.	21—The Magic Flower (Fairy Tale)	

LUBIN MANUFACTURING COMPANY.

Nov.	25—Martyr or Crank (Dr.)	580
Nov.	25—Finnigan's Initiation (Com.)	420
Nov.	29—A Life for a Life (Dr.)	850
Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	20—The Policeman's Christmas Eve (Dr.)	440
Dec.	20—Three Christmas Dinners (Comedy)	495
Dec.	23—Blissville the Beautiful (Comedy)	830
Dec.	27—The New Chief (Comedy)	495
Dec.	27—The Persistent Poet (Comedy)	525
Dec.	30—Three-Fingere Jack (Dramatic)	940
Jan.	3—Their Chaperoned Honeymoon (Com.)	816
Jan.	6—The Tattooed Arm (Dr.)	860
Jan.	10—Over the Wire (Dr.)	900
Jan.	13—Wild Duck Hunting on Historic Reel Foot Lake (Scenic)	550
Jan.	13—He Joined the Frat (Com.)	300

GEORGE MELIES.

Dec.	1—Seeing Things (Com.)	286
Dec.	8—The Fatal Ball (Dr.)	1000
Dec.	15—The Living Doll (Dr.)	1000

PATHE FRERES.

Nov.	26—The Bigamist (Dr.)	951
Nov.	27—The Mixed Letters (Com.)	584
Nov.	27—Chinese Amusements (Scenic)	397
Nov.	29—Bunch of Lilacs (Dr.)	423
Nov.	29—Spanish Marriage (Dr.)	551
Dec.	1—The Wolf Hunt (Scenic)	269
Dec.	1—A Legend of Orpheus	705
Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	804
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets His (Com.)	502
Dec.	12—La Grand Breteche (Dr.)	900
Dec.	13—The Tramp's Romance (Dr.)	541
Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331
Dec.	20—The Death of the Duke D'Enghien (Dr.)	951
Dec.	22—Contest for a Handkerchief (Com.)	459
Dec.	22—The Love Token (Dramatic)	515
Dec.	24—The Birth of Jesus (Biblical)	525
Dec.	24—Agriculture in Hungary (Ind.)	826
Dec.	25—The Good Doctor (Com.)	590
Dec.	25—The Happy Widower (Com.)	384
Dec.	27—Bad Bargain (Com.)	630
Dec.	27—Marvelous Garlands (Scenic)	295
Dec.	29—Oh, You Doggie (Com.)	187
Dec.	29—A Well Earned Medal (Dr.)	728
Dec.	31—A Live Corpse (Com.)	610
Dec.	31—Corsican Hospitality (Dr.)	390
Jan.	1—Tabby's Finish (Dr.)	426
Jan.	1—Trials of a Schoolmaster (Dr.)	528
Jan.	3—The Marriage of the Cook (Com.)	502
Jan.	3—A Victim of Circumstances (Dr.)	459
Jan.	5—The King's Command (Com.)	561
Jan.	5—The Overzealous Domestic (Farce)	410
Jan.	7—Modern Highwayman (Dr.)	600
Jan.	7—An English Boxing Bout (Sports)	298
Jan.	8—The Last Look (Dr.)	587
Jan.	8—His Opponent's Card (Com.)	367
Jan.	10—Miss Moneybags Wishes to Wed (Com.)	581
Jan.	10—Women in India (Educational)	377
Jan.	12—Camille (Dr.)	1033
Jan.	14—The Beggar's Repentance (Dr.)	692
Jan.	14—Story of a Leg (Com.)	285
Jan.	15—On a Racket (Com.)	660
Jan.	15—A Stag Hunt in Java (Scenic)	367

SELIG POLYSCOPE CO.

Dec.	6—The Engineer's Daughter (Dr.)	1000
Dec.	9—The Heroine of Mafeking (Dr.)	1000
Dec.	11—Pine Ridge Feud (Dr.)	975
Dec.	16—The Indian (Dr.)	
Dec.	20—Through the Hood River Valley (Sc.)	
Dec.	20—A Modern Dr. Jekyll (Com.)	
Dec.	23—The Christian Martyrs (Dr.)	950
Dec.	27—Buried Alive (Dramatic)	1000
Dec.	30—A Daughter of the Sioux (Dr.)	985
Jan.	3—The Smuggler's Game (Dr.)	1000
Jan.	6—The Highlanders' Defiance (Dr.)	625
Jan.	6—Alderman Krautz's Picnic (Com.)	370
Jan.	10—A Tale of the Woods (Dr.)	1000
Jan.	13—Under the Stars and Stripes (Dr.)	900
Jan.	17—A New Divorce Cure (Dr.)	1000
Jan.	20—The Courtship of Miles Standish (Dr.)	1000

VITAGRAPH COMPANY.

Nov.	2—Adele's Washday (Com.)	432
Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	21—The Forgotten Watch (Comedy)	413
Dec.	21—The Cook Makes Madeira Sauce (C.)	561
Dec.	25—A Midsummer Night's Dream (Dr.)	991
Dec.	28—The Power of the Press (Dr.)	997
Jan.	1—Cupid and the Motor Boat (Dr.)	940
Jan.	4—The Life of Moses (Biblical)	868
Jan.	8—Richelieu, or the Conspiracy (Dr.)	992
Jan.	11—Call Boy's Vengeance (Com.)	320
Jan.	11—The Old Maid's Valentine (Com.)	
Jan.	15—A Sister's Sacrifice (Dr.)	970

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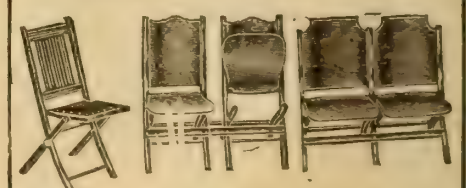

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THIS WEEK

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COMEDY

"A Laugh in Every Foot"

"ELECTRIC INSOLES"

(Length, approximate 525 feet.)

with

"THE OLD MAID and the BURGLAR"

(Length, approximate 498 feet.)

RELEASE OF SATURDAY, JANUARY 15

The greatest Military picture ever Released!

Essanay Photography

"U. S. ARMY MANOEUVRES— FORT LEAVENWORTH!"

(Length, approximate 1000 feet.)

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NEXT WEEK

RELEASE OF WEDNESDAY, JANUARY 19

COMEDY

"Made in the West"

"WON BY A HOLD-UP"

(Length, approximate 629 feet.)

with

the marvellously beautiful scenic

"FLOWER PARADE AT PASADENA, CALIFORNIA!"

(Length, approximate 292 feet.)

RELEASE OF SATURDAY, JANUARY 22

A Great Dramatic Feature by an All Star Cast.

Perfect Production

"THE CONFESSION"

(Length approximate, 960 feet.)

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Two "Imp" Releases a Week!
Then Three! And Then Four!

Beginning in about a month the "Imp" will release two reels per week. Both will come from our New York studio. Later, when our Florida studio is ready, we will increase to three and then four releases per week. We are not doing this on speculation, but as the result of an insistent and irresistible demand on the part of the Independent exhibitors and exchanges. We could start the two-release plan this week, but we first want to be dead certain that every little detail is complete to insure two weekly reels as perfect as the one-a-week we are now producing. So we allow ourselves about a month of margin in order to be able to start the double release without apologies or excuses. The "Imp" factory has established a record unparalleled in the history of moving pictures. Only a few weeks of age, it has put behind it all the amateurishness which other factories required months and years to eliminate. From the very inception of the "Imp" factory, the demand for its product has been sensational. News of this success has flashed across the waters to Europe to such an extent that English, German, Russian and French moving picture agencies are clamoring for exclusive control of "Imp" films in their own respective bailiwicks. Exhibitors in all parts of America, hitherto using licensed films because they feared the Independent kind would not satisfy their clientele, are now joining the Independent ranks hourly, absolutely safe in the knowledge that "Imp" films will fulfill the most exacting demands. The Independent exchanges have felt this sudden movement in their increased business and it has given them new energy and encouragement to wage war on their licensed competitors. All this is not an accident. It is not bone-headed luck. It is the result of employing the best stage directors, the best performers, the best camera men, the best factory workers; buying the finest equipment that the age has produced and spending money lavishly on productions. The "Imp" intends to put every cent it makes for months, back into the business, adding, improving, growing, overcoming any and all obstacles until even its bitterest enemies acknowledge its supremacy just as its friends now do. If you are an exhibitor and want the benefit of this campaign, tell your exchange you want "Imp" films, and don't let up till you get them.

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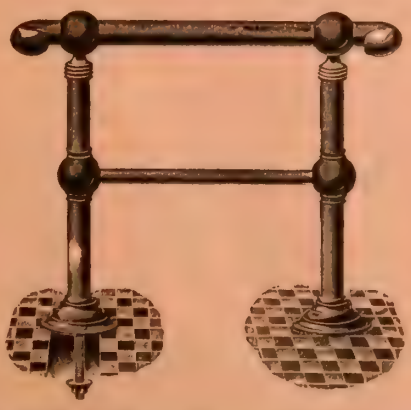

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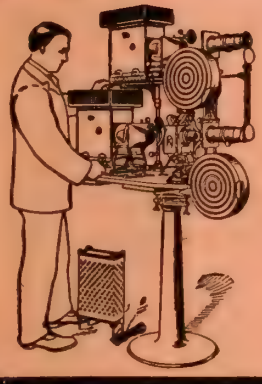

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Vol. 6 JANUARY 22, 1910 No. 3

Coming Meeting of the Film Service Association.

The next semi-annual meeting of the Film Service Association will be held in New York City (January 29-31), instead of at Palm Beach, as suggested at the last meeting.

Summary of the Week.

* * *

A moving picture palace wanted in New York City. One that will cater to an intelligent and select audience and present only the best pictures, good songs and good music, will be a success from the start.

* * *

There is much talk of the popularity of American films. What is an American subject? (Page 82.)

* * *

The agitator who never sees a moving picture show condemns the cleanest amusement of the people. New Jersey politics discouraging to the exhibitor. (Page 82.)

* * *

Lantern slide making is passing into the hands of the fittest. Great progress has been made in the photographic quality and coloring by leading makers. (Page 83.)

* * *

The inadmissible subject is a thing of the past. Film manufacturers competing on the lines of quality are equally alert to the character of the subject. (Page 83.)

* * *

Mme. Pilar-Morin discusses the future trend of the silent drama. In an interesting interview she outlines the class of work in which she is engaged in the Edison studio.

* * *

The Vitagraph Company of America entertain their employees at a royal banquet and entertainment in the Vitagraph studios.

* * *

Our Man-on-the-Road gives some interesting impressions of his interviews with exchange men and exhibitors.

* * *

"Lux Graphicus" has a chat with a prominent factor in the film business.

* * *

The Melies Company are engaged in the sunny South and will soon begin to release a higher quality of product.

Public officials seek to restrain the use of combustible celluloid film in Newark, N. J.

* * *

Frequenters of moving picture shows bewail the fact that there is not a show house in New York where the regular releases can be seen without the delay and annoyance of sitting through tiresome vaudeville.

The Moving Picture in the Vaudeville House.

We, who write this, first made the acquaintance of the moving picture in its public aspect in a vaudeville house. This was just after the Lumieres made their wonderful success in the year 1896. The moving pictures then became part of the public entertainment shown in the great European cities. For a time it was received with wonderment, but ere long it fell in public esteem.

It became what is known in this country as a "chaser." It occasionally preceded the star act of the evening, or it ended the entertainment. The result was apparent and it continued apparent for a long time. People walked around the promenade or went and indulged in liquid refreshment or they left the theater altogether. The moving picture was tolerated by some, bored others, pleased and interested only a very few.

A change in public sentiment is, however, taking place in this matter. In Europe the moving picture to-day is appreciated even in vaudeville houses. Apparently this is the case in New York City. The other evening we went to a well-known vaudeville house in Manhattan, where the moving picture forms a permanent feature of the entertainment. We were just curious to study the attitude of the public towards this picture. We wondered if the people would rise from their seats and leave the house as they used to do in London. Not so. The audience remained and followed the picture with great interest. Indeed, they seemed to us willing to stand for something more (and something better) than the piffling vaudeville entertainment offered them. In other words, they seemed to be conscious that they were not getting the best in the way of moving pictures. This is merely an impression, but it was confirmed for us by friends in the audience.

Vaudeville managers and others would, therefore, be wise to take cognizance of the enormous hold the moving picture has upon the public. We mean the moving picture of the best kind, not the "chaser," but subjects that appeal to the intelect and the emotions of the audience. Theatrical and variety magnates are, as we have pointed out, rising to some appreciation of the importance of the moving picture in the entertainment scheme of things, but they have yet much to learn in properly gauging the taste of the public.

What is an American Subject?

We should be glad to receive answers from our exhibiting readers to this question. We think that if they would express their views freely and openly on the subject in our columns the manufacturers would derive many useful hints. Much has been said and written the last twelve months on the desirability of providing American film subjects for American moving picture audiences. It has been urged against the imported film that it usually has the drawback of not dealing with a subject suitable for an American audience. The urgent necessity of American subjects made by American labor has been predicated and the poor importer as well as the Enropean manufacturer has therefore been, to some extent, prejudiced in the eyes of the American exhibitor.

Examining the parallel of the ordinary or talking stage it is surprising to see how very few American subjects hold the stage for any length of time in New York City. If we go to the recently opened New Theater we see that most of the works presented are by foreign authors. At this moment America's leading actress, Miss Maude Adams, is playing in a comedy by a Scottish author. Irving's son has brought a European piece with him. Mr. Frohman's most recent success is "Arsene Lupin," a French subject. So it goes pretty well down the list of recent metropolitan successes. Both opera houses put on French and Italian music. Why is this? Dare we reply because there is a dearth of suitable American subjects?

Let us look at the moving picture field. Out of about forty films commented upon in the last number of THE MOVING PICTURE WORLD, exactly one-half are foreign subjects and were made abroad. Of those that were made in this country, not more than ten are of American themes, that is, themes "racy of the soil" and distinctly American in characterization, scenery and surroundings. The other subjects were such as might have been made in Europe. In the licensed releases for the week ending January 15, out of about 31 pictures, 11 are foreign subjects; of the remaining 20 only 6 are clearly American. The remainder are, if we may so put it, of a nondescript kind.

It will be seen from this, that the American subject, even after a year's plugging away, does not seem to have secured a predominant part in the film program of the moving picture theaters of the United States. It is permissible to inquire whether this is because the makers are unable to keep up the supply of purely American subjects, or because the tastes of the public are many and varied and have to be catered for accordingly? We incline to the latter view. There seems to be amongst exhibitors, among whom we have made the inquiry, a strong and increasing demand for Indian and Western subjects, and here probably we get the most satisfactory answer to our own question. Indian and Western subjects may fairly be considered American, because they deal with the aboriginal or original life of the pioneers of the country. When you come to the comedy subject, the dramatic subject, the purely humorous subject, the American aspect of things is not perhaps so obvious as it might be.

We have examined this little question at some length, in order, first of all, to see what is meant by the common generalization expressed in the phrase "American subjects," and also for the purpose of starting the theme for discussion so as to learn the views of our exhibiting readers. It would be a good thing if our exhibiting readers would write us and give us an idea of the class of subject which their audiences like, which are the most popular and understood—what, in fact, the audience prefers. It will possibly be found that if exclusively American made subjects were presented in the moving picture theaters of the United States the audiences would clamor for more variety, so that we should be brought round to the same condition of things as prevails at the present time.

A Fool Proposition.

One Robert L. Fleming, who claims Jersey City as his home, will introduce in the session of the New Jersey Legislature, which convenes next Tuesday at Trenton, a bill to shut all children under fifteen years out of motion picture shows, unless accompanied by a parent, or guardian, meaning by that, perhaps, an older person.

Of course the same old silly twaddle about the injurious influence of immoral films is used plentifully as justification for this attempted fool legislation, though not one fact is deduced to prove the claims of immorality. And it would be impossible to bring forward one iota of proof that motion pictures are injurious to anybody.

One wonders if some of the people like Mr. Fleming have ever seen such pictures, for example, as "The Life of Moses," recently released by the Vitagraph Company? Or their Shakespearean or historical pictures? Or Edison's sermon in pictures, "A Gift from Santa Claus," or their illustrated classics, such as "Pardners," or their educational subjects, such as "The Fishing Industry at Gloucester, Mass."? One is forced to the conclusion that the marvelous dramatic and pictorial productions from the Pathe studio have never gladdened the eye or aroused the emotions of such inconsistent critics. One may reasonably believe that the wonderfully life-like pictures from the Biograph have never been seen by these men and women who apparently want to take away a legitimate and instructive pleasure. And these are only a few of the pictures which might be mentioned that this gentleman, and many more like him, purpose interdicting by law.

A good woman, who tries to do her duty toward her fellows, said in the writer's hearing not long ago that she thought it a waste of time and money for children to go to motion picture shows. "They might," she said, "be doing something better."

Here is another phase of the question. They might be doing something better; but what? Take away this perfectly legitimate and instructive amusement and offer them, what? Perhaps a sewing class, or a Sunday school gathering, or something equally attractive and, perhaps one may venture the assertion, instructive. Take away something that is alive and teeming with human interest, and offer something that has the life of mummified customs and hoary efforts. One has no sympathy with this. It is contrary to the law of nature and the activity and brightness of childhood.

The writer of this has probably seen as many films as any other one individual in the United States during the past year or more, and he has yet to see one that is immoral. He has criticised sharply those which might convey false impressions, and has seen the old type of dime novel film disappear and in its place has seen the dramatically and artistically perfect films of the present day. Men like Mr. Fleming should keep in touch with modern progress and know what they are criticising before they undertake to legislate against something of such universal benefit as the motion picture.

The New Jersey Film Rental Company, of 214 Sixth avenue, New York City, announce that they have removed to larger quarters at 61 West Fourteenth street. The firm's name has been changed to the Paramount Film Company.

The Rehabilitation of the Lantern Slide.

Not very many months ago the lantern slide was the Ishmael of the moving picture theater. Every man's hand seemed to be against it. Ours was. So were those of many of the public. But, speaking generally, the lantern slide was not what it might have been. It badly illustrated a song imperfectly sung. The maudlinity of the subject has perhaps not wholly gone. The "Spring Poet of the Broadway" still stalks the land and we yearn to assassinate some of the singers that we occasionally hear. Also the writers of the music. Nevertheless, improvement is perceptibly occurring in these latter directions; and good singers of well written songs are becoming more numerous.

But the lantern slide business itself has perceptibly improved, while the other departments of the song slide parts of an entertainment are improving. In fact, speaking generally, there has been an enormous advance in the artistic and technical departments of the lantern slides shown in American moving picture theaters to-day. The people who make these slides are employing good photographers and the pictures are nicely colored, with artistic restraint, and with some regard for pleasing color effects. We think this fact should be mentioned, to the credit of the slide makers.

It has been said over and over again that the moving picture has killed the stationary photograph, otherwise the lantern slide, for entertainment purposes. Not so, however, as we constantly observe that whenever good and artistically colored slides are shown they command the applause of the public. Lantern slides in themselves today are probably not attractive enough to form the staple of an entertainment, in a moving picture house or in any other house of entertainment. But when they are good they are always well received. They act as a very excellent complement to the moving picture. And they may be regarded as a rest or a relief to it. Moreover, there are many subjects still only possible to treat by stationary photography which frequenters of moving picture theaters desire to see. Travelogues, illustrated song slides, short lectures on special subjects, all these still find their field in stationary photography. Therefore, the better the artistic and technical productions of these pictures, the better for the lantern slide business, and the better for the moving picture end, because of the agreeable complement or influence which the still picture has on the moving picture.

A number of people recently entered the song slide field who seemed to think that nothing was so easy as to take a negative, print a positive from it, color it, and send it around to the theaters. It is not easy to make a good photograph, wherein the surroundings are well chosen, the figures artistically posed and the exposure and development carefully attended to. The work demands long training, great skill and knowledge and considerable command of the technique of the work. All this was conspicuously absent from the efforts of many of those who butted into the song slide field. As to the coloring it is a charity not now to be referred to. But this element seems to have gone out of the market, or at any rate to be less conspicuous than it was only a year ago. The result is that the work of reputable makers, such as Scott & Van Altena, De Witt C. Wheeler, A. L. Simpson and others, while steadily improving along progressive lines, has come to the front, ousting the rubbish and the amateurish, and is earning increasing applause and appreciation from the moving picture public.

Many times these last few months we made it our special business to take a general survey of the song slide end of matters in the moving picture theaters, so that we are speaking as the result of observation. There is no doubt of it, in our mind, that well made, properly colored, lantern slides will always be popular features in a moving picture theater, and we desire to encourage the makers of them in their efforts to satisfy the public demand for highly artistic pictorial lantern slides.

The Inadmissible Snbject.

The newspapers the other day published a French cablegram telling of a use of the moving picture camera that we desire to write of. The love of the morbid is inherent in the French nature, as everybody knows. In Paris, the morgue, where you may inspect the bodies of suicides, is a common thing, and one of the attractions to tourists. Even in their judicial trials, as one read of in the case of Mme. Steinheil, the alleged murderess of President Faure, the love of the morbid is carried down to the minutest detail of fact and conjecture.

It was apparently the same national trait which recently dictated the use of the moving picture camera in the execution of a criminal. Films were made both immediately before and immediately after the poor wretch had been killed. And they were talked of for public exhibition! Fortunately, humanity stepped in and the films were stopped and another slur kept off the fair reputation of motion picture photography.

The more strongly the public authorities condemn the misapplication of the moving picture camera, the higher in public esteem will the moving picture become. We remember how, some years ago on the other side of the Atlantic, there was a great outcry against an English amateur photographer holding military rank who photographed an execution in, we believe, Burmah, and then attempted to publish or exhibit the photograph. The attention of the British Parliament was called to the matter, there was an outcry, the officer was censured and the photographs were suppressed.

This is the sort of feeling we should like to see animating all public bodies, both in the United States and abroad, with regard to the use and the abuse of the moving picture camera. In this matter the public have a right to be protected; they have a right to be protected from the inadmissible in the shape of the brutal, the degrading, the gruesome, the repulsive or the immoral. And certainly, an execution shown on the screen is brutalizing and revolting. Here and there, in other directions, we notice tendencies towards the brutalization of the moving picture which we shall consider it our duty to denounce.

NOTES OF THE TRADE.

Dr. Berthold A. Baer, manager of the Lubin interests for twelve years, has tendered his resignation. Dr. Baer leaves with the most cordial relations existing between Mr. Lubin and himself to embark in business on his own account. The many friends he has made in his former capacity will wish him all success in his new sphere.

The Yerkes Manufacturing Company, Inc., beg to announce their removal to the Greenwald Building, northwest corner Eighty-seventh street and Third avenue, New York City, where the manufacture of high-grade drums and sound effects for moving pictures will be continued. H. A. Yerkes, president; P. Herfort, treasurer; C. M. Steinert, secretary.

That nothing succeeds like success, is borne out by the fact that Charles H. Streimer, who was formerly with the Empire Film Company, of New York City, has, during his short connection with the Paramount Film Company, which was formerly the New Jersey Film Rental Company, increased its business 50 per cent. The proprietors of the Paramount Film Company are F. Pennino, F. Graf and I. Goetz. They are buying from twelve to fifteen prints of the latest productions of the Independents, both of American and foreign manufacture.

THE FUTURE OF THE SILENT DRAMA.

Pilar-Morin on Her Work.—The Renowned French Actress Discusses the Future of the Moving Picture.

MME. PILAR-MORIN.

Mme. Pilar-Morin has come at the psychological moment, or, it may also be put, she is a happy accident—very gifted, very optimistic and very earnest. Curiosity as to the personalities of leading artists connected with the opera and the stage is becoming duplicated in the moving picture field, where, in the last few months, the renowned and the favorite performer have become familiar to the 7,000,000 public of the United States. The most renowned of them all, who easily takes pride of place in virtue of her record and her transcendental ability, is Mme. Pilar-Morin, who is mostly called French, but told us that she was Spanish, and who this week is rendering her Japanese monologue at the opening of the Japanese Gardens in New York's newest and most gorgeous restaurant, the Cafe de l'Opera, on Broadway.

We said that Mme. Pilar-Morin was an accident, and a happy accident. We mean by this that she entered the moving picture field just at that moment when the influence of her art was needed to strengthen the performing end of moving picture work and to stimulate the manufacturers to do justice to the enormous possibilities of the moving picture, the silent play, the silent drama, or motography, whichever name the reader thinks best to employ. She has come into the game, then, at the right moment. It is said of many things in life, that the hour brings the man. Well, here the hour brought the woman, and we do not think that there is any other woman in the world more suited by training, talent and temperament to the opportunity of uplifting the moving picture by her art.

Mme. Pilar-Morin, herself, is no accident. She is a growth, a development, and now the finished product of long and rigorous training in her peculiar and her unique art, namely, the silent drama. The phrase, "silent drama," is her own invention; it expresses her own meaning; it expresses her own work, which may, in some sense, be termed a play without words. It is the Chinese, we think, who have a proverb that "speech was given us to conceal our thoughts." Mme. Pilar-Morin conceals her speech, but thinks aloud; that is to say, she feels everything instead of saying it; she expresses everything she feels by gesture instead of speech. This, of course, is true acting. Her career commenced in girlhood at the Paris Conservatoire, the nursery of most of the renowned French actors and actresses. Thereafter, from ordinary stage work, she naturally found her forte in the silent drama, or, as it is commonly called, the silent play. She has worked not only in the United States, but in France, England, Africa and Japan, and has a special disposition for Japanese characters, which will be shown in the Edison film to be released on February 1, entitled, "The Japanese Peach-Boy," in which Mme. Pilar-Morin impersonates two characters.

Chiefest renown, however, attaches to this gifted artist in virtue of the fact that she was the exponent of the chief character of "L'Enfant Prodigue," a silent play with a world-wide reputation, which, we believe, is shortly to be revived in New York City with Pilar-Morin in her old part. Moreover, she is an exponent in the lecture theater of the silent drama. Now, the silent drama converted into everyday use, according to our fair informant, is nothing more nor less than personal acting or deportment, or, as we like for convenience sake to put it, the expression of one's personality in one's actions. Mme. Pilar-Morin would have us talk less and think more. It is commonly said that acts speak louder than words. She, if we understand her aright, would substitute, as far as possible, acts for words. And, in making this point in the interview that she was kind enough to give us, she illustrated her meaning by acting many little passages for us and throwing such an amount of meaning and thought into her little gestures that she was quite successful in speaking without words. This brings us, of course, to the underlying reason of the **penchant** which this gifted artist has for the moving picture. Being the greatest exponent in the world, on the ordinary stage, of the silent drama or wordless play, what was more natural than Mme. Pilar-Morin should see an opportunity for practising her peculiar art on the moving picture stage? There were many reasons why she adopted this plan and has contracted herself to the Edison Company for two years. Not the least of these reasons is that, being an artist, she is very naturally desirous that her work should be preserved for the benefit of posterity. She points out with some force that the phonograph is doing much to preserve for posterity, records of the vocal excellencies of Caruso and other great singers, but that hitherto there was no means of perpetuating the record of the best work of the actor and actress. But here the moving picture steps in; the photographic record can be made of the finest histrionic work for the benefit and inspection of future generations. This is peculiarly applicable to the work of those French actors and actresses who are doing picture work, and playing in Paris at this present time. We have seen, within the last year, many pictures made in Paris studios in which the most renowned actors and actresses of the Comedie Francaise have appeared. And it is to us something of a regret that such pictures, by the exigencies of business, are not more frequently shown in a moving picture theater, or continuously shown so that the public can be better acquainted with them. For example, we could see the Pathe "La Tosca" once more, nay, many more times. Just as we could see the Edison "Comedy and Tragedy" again, and we hope to do so. Such work as this could be seen again and again, and it is work of this kind that Mme. Pilar-Morin is engaged in doing in the Edison studio.

Regarding Mme. Pilar-Morin as a pioneer in this branch of work, we were naturally anxious to learn from her whether it would be possible for her to cast a moving picture film with silent dramatists of her own training or method of work —wordless players, in fact. She expressed her readiness and willingness to do so. It is one thing for your modern film manufacturer to engage the services of actors and actresses from the ordinary theaters for their pictures, but, paradoxical as it may seem, there are very few actors and actresses who act. To quote a line from a song by Louie Freear, of London, "They just walk on." Exactly. They just walk on and they mostly do what they are told by an energetic producer, but rarely do they think or act; that is to say, rarely do they allow their acts on the stage to be the manifestations of the thoughts suggested by their work. In other words, they

do not think and feel, and therefore they do not convey their emotions to the audience. If they really thought and felt, as they are supposed to be thinking and feeling, when the photograph is being taken, then our pictures would be full of dramatic action, conviction—the act would "get over."

* * *

After all, perhaps, the actor and actress, like the poet, are born, not made. The Latin race are, as we know, natural actors and actresses; that is to say, they are separated widely in respect of temperament from other races, and that accounts for a lot. We are not so optimistic as to suppose that the moving picture stage will be filled with a bevy of Pilar-Morins, now that this lady has set the example, but her influence is bound to be widespread and far-reaching. She, we think, would be instrumental in directing the film makers of England and America to engage only the best talent for the work, and, moreover, their influence would be exerted on the public, who are rapidly becoming very critical of moving picture films. The "stick" must go in the competition of quality which we have many times pointed out is a feature of the moving picture situation to-day. Over and over again we have voiced the general requirements for good pictures, well acted. So well acted that it does not need a professional critic to appreciate the work, but that the public can appreciate and can understand the action—the mental action that is going on in the picture. That, in short, your moving picture film shall be a complete wordless play. It is for these reasons that we have been warm admirers of the work of Mme. Pilar-Morin, and that we have endeavored in the personal interview with her to come to some understanding of the very beautiful art of which she is mistress. We look forward, then, with great interest to the Edison release of February 1, "The Japanese Peach-Boy," in which the moving picture public of the world will have a second opportunity of seeing this great artist in another manifestation of her gifts.

Incidentally we learn from Mme. Pilar-Morin that the wordless play, or the silent drama, as she herself prefers to call it, is likely to have a fresh vogue in the United States, a fact which we think will react favorably on the moving picture, inasmuch as the public will be led to accept the same quality of acting in the film that they will get on the ordinary stage. Then, again, the time is probably not far distant when the moving picture film will always become accompanied by suitable music. At present this is rarely the case. One means of hastening this desirable state of things would be the presentation to the American public of the ballet in the form which it is known in London, Paris and other great European cities. Here you occasionally get such a subject as "Carmen" expressed throughout by action and accompanied by music. Ballets of this kind run sometimes forty-five or fifty minutes. It is easy to conceive that a full reel running twenty minutes and accompanied by suitable music—let us, if you like, take the subject of "Carmen" itself—would be very attractive to moving picture audiences. There is, indeed, a great deal of work to be done in this direction—in the direction of doing the moving picture the utmost possible justice in its presentation to the public. At the risk of repeating ourselves possibly too often, there is no reason why the picture on the screen should not comply with the highest canons of art in the way of scenarios, accessories, photography and acting. And if to these we add the important incident of music, then you have the perfect voiceless substitute for the ordinary drama or opera. And in hastening this consummation, we feel in conclusion that the fine artistic work that Mme. Pilar-Morin is contributing to the moving picture stage to-day will have an important influence.

OBSERVATIONS BY WIDE-AWAKE EXHIBITORS.

The Editors Invite Contributions for this page from Exhibitors who can Express an Idea that will be Beneficial to the Business.

ABOUT THE N. I. FILM.

Time and again has the writer pointed out the evil results of "pulling down" the film roll. It is this, and practically this alone, which produces what are called rainmarks. Also I have repeatedly said that reels were too small. The standard reel is ten inches and the magazines are made to accommodate that size, nor would they take an eleven-inch reel, notwithstanding the fact that eleven inches is the proper reel for one thousand feet of old stock film which ordinarily ran 5-1000 to 5½-1000 of an inch in thickness. I, of course, readily grant that 1,000 feet of that stock would not quite fill such a reel, but, as a matter of fact, a reel should not be filled full. Since the introduction of N. I. film, however, stock has been thickened, some having been put out by the manufacturers which is as thick as 7-1000 of an inch. Properly treated with glycerine, the writer is unable to discern any difference in the toughness of N. I. and inflammable stock, but nevertheless he believes that that stock will, in its final form, be somewhat thicker than was the old film. As the matter is now, some of the new 1,000-foot films are overrunning the ten-inch reels by almost an inch with ordinary rewinding. This is very, very bad from any and every point of view. Not only is it difficult to get such a reel into the magazine, but it is exceedingly hard to handle it without the surplus film slipping off entirely, in which case it falls upon the floor in the dust and dirt, endangering the future salvation of the operator by causing him to shatter the third commandment into very small pieces. More than this, it has a decided tendency to induce very heavy "pulling down," thus permanently and excessively injuring the film, especially if it be new and the emulsion comparatively soft, by scratching—rainmarks. Of course it must be admitted that a change to eleven-inch reels now involves a distinct hardship, since it would require not only new reels but new magazines as well. Still, for all this, the change should be made, and if stock is to be made permanently thicker the change is absolutely imperative. Film exchanges should give this matter the serious consideration its importance merits, since it is they, more than anyone else, who are the sufferers. To the writer it is indeed a strange and incomprehensible thing that exchange men do not seem to know or realize the evil effects of pulling down.

* * *

We all know the aggravation caused by ladies who persistently refuse to remove their headgear, even though it be a cross between a washtub and an aeroplane in size and shape. What seems a likely suggestion was voiced to the writer recently: Reserve one side of the house for the men, then let the ladies fight it out among themselves. Ladies minus hats might be allowed on the men's side, but only without the hat.

* * *

In connection with the necessity for larger reels, the question has been asked if the coming exclusive use of N. I. film would not do away with the necessity for a magazine, thus eliminating the expense of changing them as well as the reel. In answer to this, I would say, No! The reels should be changed to eleven inches at once, while the exclusive use of N. I. stock is not yet. More than this, a magazine is a valuable thing, though not a really absolutely necessary one, even with N. I. stock, since it protects the film from much dust and dirt, which is always injurious, particularly while the film is new and the emulsion comparatively soft. More than this, it will take considerable time to get the authorities to consent to the elimination of magazines. The official mind is slow to move, particularly when it has things as it wants them and a proposed change merely operates to accommodate the other fellow. Mark what I tell you, N. I. stock will have to be in exclusive use for a considerable while before Mr. Official will consider the matter of leaving off the magazine at all. Meanwhile, the clinging to ten-inch reels will ruin more film than every reel and magazine ever made is worth, several times over. F. H. RICHARDSON.

* * *

Circleville, Ohio.—Hart Bros., formerly proprietors of the Wonderland Motion Picture Parlors at Marion, Ohio, and now conducting the Exhibit at Circleville, Ohio, will open a new picture house in Toledo, Ohio, on Summit street, to be known as the Hart Theater. The Hart Bros. will run both this and the Circleville house with the same high-class service they have given in the Exhibit.

St. Paul, Minn.—The Palace is a new theater of attractive construction, all on up-to-date lines except the operating booth. It is a great mistake for exhibitors to overlook the importance of having the booth as roomy and well-arranged as possible, for on it depends largely the quality of the show. The Palace is getting its share of business and all the other shows in town are doing well.

VITAGRAPH COMPANY OF AMERICA ENTERTAIN THEIR EMPLOYEES.

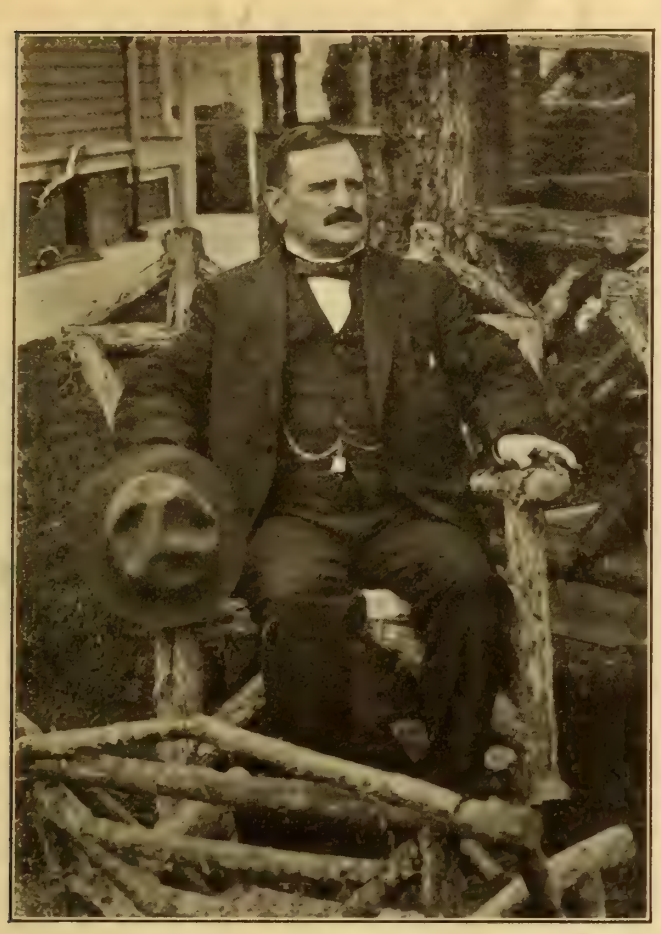
Memorable Display of Vitagraph Hospitality and Talent at the Flatbush Studios on Saturday Evening, January 8th, 1910.

One of the most enjoyable social events we ever attended, and unique in the history of the motion picture business in this country, was the entertainment and banquet tendered to its employees by The Vitagraph Company of America at its studios on Saturday evening, January 8. All the arrangements, to which reference was made in the last issue of the Moving Picture World, were carried out to the letter and with flattering success. The gathering included everyone in all the departments of the studios and factory in Brooklyn and in the New York office. It was the first time that the entire local staff of the company assembled to get an acquaintance with each other. The proprietors of the big industry mingled and chatted with their employees and were constantly on the alert to see that nothing that would promote the pleasure of the evening was left undone. Not a single incident occurred to mar the success and pleasure of the event.

The main part of the Vitagraph Company's plant in Brooklyn consists of four immense studios, the upper parts of which are so constructed that they can be operated individually or thrown into one great assembly hall. They were thus converted for this event with the exception of one of them, which was used as the banquet hall and later in the night transformed into a ballroom. The entire establishment was beautifully decorated with the national colors. The abundance and taste with which the walls and ceilings were draped with Old Glory had an inspiring effect which developed into enthusiastic demonstration whenever the orchestra played patriotic tunes. While the banquet was in progress the orchestra struck up the national anthem. It brought the assemblage to its feet in an instant and the singing that followed must have made the negative of "Washington Under the American Flag" dance with glee in the vaults below. At one end of the banquet hall a long table extended over its entire width and at this table were seated the officers of the company and the heads of the departments, including the stage directors who supervise the productions before the cameras. The remainder of the floor space was taken up by round, elaborately decorated tables accommodating four couples Fully 200 guests partook of the feast, which was prepared and served by a leading Brooklyn caterer.

Upon the final sipping of the coffee Mr. William T. Rock, president of tht Vitagraph Company, arose from his seat at the center of the main table and gave voice to the pleasure it gave him to see so many real, live, happy Vitagraph faces in one gathing. He begged off from making a long address, stating that the significance of the event was too much for him; that he was overcome and would leave the speaking to his partners, after expressing the wish that he would be permitted to be present on many occasions of the same kind. Mr. Albert E. Smith, the treasurer of the company, followed with a cordial greeting to the employees, mingled with witty references to every-day life in the various branches of the Vitagraph business, after which Mr. J. Stuart Blackton, secretary of the Vitagraph Company, maintained his reputation as a most happy after-dinner speaker. Owing to the length of the programme for the evening, the addresses were made as brief as possible. When Mr. Blackton resumed his seat toasts followtd in quick succession to "Rock, Blackton and Smith," and "Our Paris, London and Chicago managers and employees." The rousing applause and cheers given the officers sufficiently demonstrated that the relation of employer and employee, as it exists in the Vitagraph Company, should serve as a valuable asset to concerns who have not been fortunate enough to construct a similar policy. Once Mr. Blackton became serious in his remarks and made a slash at people who have referred to the licensed manufacturers as a trust. He declared that these manufacturers represented the people who had inaugurated and built up the motion picture business in the United States and they were entitled to take any reasonable steps that might serve to protect what they had acquired by hard, persistent work and enormous investments. "The only 'trust' about the matter," he said, "is their trust in the future of the motion picture business if properly conducted and protected. These so-called 'trust methods' are holding the business on a fair remunerative basis, and if they were abolished it would be a most unfortunate thing for all concerned. Instead of arranging a feast gathering as that before him, the Vitagraph and the other companies would be cutting down their labor roll and with a half dozen employees concentrate their plants in a space that would quite easily fit in one corner of the studio."

PARTIAL VIEW OF THE BANQUET ROOM—AFTERWARDS USED FOR DANCING.



WILLIAM T. ROCK,
President of the Vitagraph Company of America.

ALBERT E. SMITH,
Treasurer of the Vitagraph Company of America.

Following Mr. Blackton's address was another very pleasing event of the evening. It was the presentation of a valuable gold watch to Mr. James B. French, the superintendent of the Vitagraph factory, Mr. Blackton making the presentation on behalf of the employees. The rousing cheers which followed when Mr. French arose to accept the token of good will so unnerved the recipient that he entirely forgot the neat speech he said he had prepared. But in spite of a big lump which kept arising in his throat he managed to make a graceful acknowledgment and say how much he appreciated the testimonial. It showed, he said, that the employees of the Vitagraph Company were not afraid of being called to account for any delinquencies when they presented their superintendent with a stop watch, and he hoped it would always record their faithful service.

Mr. Brooks, one of the Vitagraph's directors of productions, presented another testimonial to the members of the firm on behalf of the employees. It was a large engrossed set of resolutions, beautifully illuminated, expressing to the Vitagraph Company of America the sincere appreciation of its employees for uniform kindness and courtesies received. The resolutions were in an attractive frame 5 x 3 feet in size. In acknowledging this presentation Mr. Blackton stated that a similar testimonial received by the company on a previous occasion is considered by it the most valuable asset in the office, and the one just received would be equally prized.

At this point the guests adjourned to the studio that was reserved for the vaudeville entertainment, where they joined 300 or more guests who had been invited to participate in the hospitalities following the banquet. It was midnight when the entertainment closed. There were twelve numbers on the program, and they were good ones. Following the overture came "Ancient History," which was a reproduction of the two first films made by the Vitagraph Company, dating back twelve years. The last number was a reproduction of the last two subjtcts made by the company up to the date of the entertainment. They were two rattling good comedies that have not been christened yet, being run without titles.

The following is the complete program: In one of the numbers the Vitagraph stock company portrayed the tribulations of a moving picture studio. Messrs. Albert E. Smith and J. Stuart Blackton supplied two of the numbers, the former showing how he used to mystify audiences with sleight-of-hand work, and in one of his tricks he used the silk flag used in making the first Vitagraph picture. Mr. Blackton gave one of the monologues and exhibitions of caricature that he, as Mr. Smith's partner several years ago, used to give to the public. He related an anecdote that will bear repeating here.

THE MAN AND HIS HOBBY.
(From a photograph by Mrs. Blackton.)

J. STUART BLACKTON,
Secretary of the Vitagraph Company of America.

They had a story that always brought down the house. It was so good that they tossed a coin to decide which of them should tell it. One night Smith left the theater for a few minues and Blackton went on with his turn. He was followed by Smith, who told the much-valued story and was shocked when it failed to provoke even a smile. When he returned to the wings he said to Blackton: "Say, Jim, that story was a regular frost to-night. I can't understand it." "Well," replied his partner, "you did not get back in time to toss up for it so I gave them the yarn."

STUDIO WAS CONVERTED INTO A THEATER WHERE THREE HUNDRED EMPLOYEES AND THEIR FRIENDS ENJOYED A PROGRAM BY TALENTED VITAGRAPH ACTORS.

ON THE ROAD—AMONG THE EXCHANGES AND EXHIBITORS.

Philadelphia.—Market street, still heaped with the snow of the blizzard, appeared very gloomy with men busy removing the furniture from the Unique and from the two Dreamlands of Eighth and Market and Ninth and Market, as if it was a general eviction of moving picture theaters. At the Victoria they must have hope of capturing some of the trade of the three closed places, as they have removed the dry goods show case from the front of their premises and stopped the distribution of skirts to the ladies.

Heard in an Independent exchange: "Mr. Jones, I give you 'A Stolen Rose' and 'Reunited at the Gallows.'" "Cut it off; I do not want such a show." "Why? They are very good pictures." "I do not care if they are better than Biograph, but I do not want to flash such names in front of my place. The words 'stolen' and 'gallows' are too suggestive of crime."

Let this be a warning to our manufacturers, as often when they have a weak story, they put a sensational title to it, to push the sales.

Mr. Geo. Graff, of the Eagle Film Exchange, has started a plant to make titles. Mr. Geo. Bradenburgh has branched out for himself as an importer of films and offers a large collection of some of the best foreign productions. Mr. Bradenburgh will soon announce a change of address, as his present quarters, 233 North Eighth street, are entirely too small to give prompt attention to the orders.

Baltimore.—The mirror screen at the Blue Mouse is still the talk, notwithstanding the objections of some persons, who claim to have somtthing better. The new screen must either increase the beauty of a picture or the Lux manufacturers must have greatly improved their work, as the picture was a revelation.

While Mr. A. Steen has started an exchange for himself, Mr. O. Prince has assumed the management of the Baltimore branch of the Eagle Film Exchange, and I wish them both the best success.

The Independents are well represented in Baltimore with a number of exchanges, making a great saving of time in the handling of films, especially when the railroads are tied up, as they have been from the effects of the blizzard.

Pittsburgh.—If the independents are well represented in Baltimore, they are badly beaten in Pittsburgh by the licensed ones. Although the American Film Exchange has new quarters, the place appears to me as a "go-as-you-please," with the head of the concern always out of town and an assistant manager and cashier not willing to answer business questions. The Liberty and J. Frank Hatch are the two other independent film exchanges. The licensed manufacturers are well represented by the Pittsburgh Calcium Light and Film Company, The Pennsylvania Film Company, The Duquesne Amusement Company and the Columbia Film Exchange. The sensation was the first release of the Actophone Company, "A Wife's Sacrifice," and many persons braved a blinding snow to see this new release, a new star in the crown of the Independents.

Columbia, Pa.—In a previous letter I said that the Opera House was showing five reels and some vaudeville acts. I had made two attempts to see the manager, but as he was too busy to be interviewed, I wrote my lttter according o the signs in front of the place, announcing five reels and some vaudeville. The manager wishes me to state that five reels and vaudeville acts are shown on Saturdays and holidays for five and ten cents, but that on other days he shows only three reels for five cents and does not charge for the vaudeville.

Cincinnati.—I found the exchanges more or less in bad humor, as the municipal authorities have forced them to abandon their respective quarters, to locate themselves in undesirable old buildings. The exchanges are not spiteful, and although much worried with their own installations, they are still preparing the banquet they will tender to the exhibitors on January 17.

The Hippodrome is changing hands and will be entirely remodeled, as the plans are to abandon the Penny Arcade and have the moving picture theater on the ground floor.

As a new theater is going to be opened on West Fifth street, the old Dreamland will close.

The Colonial is a very fine house, very wide, offering a good view from every seat.

The Pastime is a small, narrow house, but the front is of a special design, very neat in appearance, illuminated with much taste.

I was surprised to find an old friend, Geo. Davis, formerly of the Automatic Vaudeville of Market street, Philadelphia, acting as the manager of the Dreamland.

The prevailing manufacturing fever has struck Cincinnati. A photographer found that his signs of 30 ping pongs or of 3 postals for 25 cents were not noticed by the crowds rushing to the "Ohio," a moving picture theater located in the same building, and as he wondered if young men had more pleasure to take their sweethearts to a show than to present them with a set of ping pongs, he took advice from his next-door neighbor, a film renter. We know that the renters are generally dissatisfied and claim that the manufacturers are the only ones making any money. It was decided that the photographer would turn the camera and the renter would raise the capital. They were going to produce wonders, they engaged experienced help from New York. A few feet of negative was the result, and the help had to return home the best they could. These manufacturers of no experience knew that the Independents wanted some American pictures, so, to win the market, they decided to call their company The United States Film Company, hoping that the name would do more than the quality. The only thing they did, was to get some stationery printed in red and blue on white paper to represent the national colors and ornamented with the

American flag. When I called on the photographer, he had nothing to say on moving pictures or on his defunct company, but was very busy trying to repair his electric lights. I hope that he will prove to be a better electrician than a moving picture manufacturer.

This little story should warn many persons who are talking of entering the moving picture field that the turning of the crank of a camera is a rather expensive amusement.

Indianapolis.—I take my hat off to Indianapolis, the home of the sensible exhibitor.

An excellent system prevails here; the great majority of the show places, especially the licensed houses, are showing the same pictures for three consecutive days, and they all agree that it pays to do so, as when they have good pictures the receipts are better on the second day and still better on the third day. I believe it, as I often expressed myself against the idea of changing every day. Some pictures are even shown for one and two weeks, and I am told that an exhibitor has already made arrangements to show a coming film for two consecutive weeks. The system is so perfect that the same pictures are not shown in the same locality.

This system is partly due to the good harmony existing among the exhibitors and the greatest credit is due to The Lieber Company, the only licensed exchange located in Indianapolis. The Lieber Company, having no competition in the place, could prepare the system, submit same to the exhibitors, and urge them to form an association and adopt the system. Each week the exhibitors draw lots for the pictures; first week exhibitor A draws first, B second, C third, etc; the second week B draws first, C second, while A is the last one; the third week C draws first, etc.; and they are all satisfied. Why should they not be satisfied, as according to the general statement the business is very good, exceedingly good considering the snow storms and bad weather. I never saw such a happy lot of exhibitors, a smile on each face, a cordial reception from every one, no long, dreary complaints against their neighbors, none of the grouchy faces so familiar in the East.

A good front inspires confidence, and I believe that Mr. E. H. Brunt, the manager of The Lieber Company, was able to put in effect his system because the credit, reputation and elegant store and building of his company inspire much confidence.

I advocated in the past that it would be a good thing if the exchanges were more centralized and each one given a district. The work of The Lieber Company proves that I was right. The moment that each exchange would have a territory, there would be no reasons for the exchanges to employ solicitors for the sole purpose of taking away the patrons of another exchange, no reasons for cuts in the service, no reasons for special inducements and the exchanges relieved of all this trouble could then take better care of their patrons.

It remains to be seen how long this good system will work in Indianapolis. I hope the Motion Picture Patents Company will co-operate along these lines. They ask $2 a week on tht ground of protection; they promise to the licensed houses to not license other places in their immediate neighborhood, yet this protection is violated every day.

The Independents are also well taken care of by Mr. Swain of the Indianapolis Calcium Light Film Exchange. Mr. Swain has a long experience and will do all in his power to help the independent cause.

Some of our new independent manufacturers are harder on the exchanges than the Patents Company. Mr. Swain showed me a letter from a new manufacturer who has released only one picture, asking the exchanges to return the same amount of feet of film within thirty days.

I am perhaps a hard man to please, but it seems that I must always find a flaw somewhere. My complaint is that the ushers and ticket collectors, with old hat and clothes not of the best, do not harmonize with the general neat appearance of the theaters, and this struck me more forcibly as the wide, clean streets and fine buildings of Indianapolis would rather show a refined class of spectators. I found only two places with uniformed employees, the Orpheum and the Illinois.

Mr. Fred Criswell, of the Vaudette Theater, informed me that he will open, in a few days, a new house on Market street.

The Orpheum has ordered a mirror screen and hopes to have it in place in a few days. As the same party controls the Casino, the Bijou and the Mystic, we can expect a number of mirror screens in Indianapolis.

The proprietor of the Lyric is a progressive man and had something new for his song slides which attracted much attention. He hopes to have something new to show me at my next visit.

Mr. B. N. Barton, of the Crystal Theater, intends to establish a circuit of Crystal houses; the next one to open will be in Columbus on January 17.

The sensation of the place was the opening of the new Illinois Theater, a neat house with a tasteful front. The manager has arranged a series of curtain portieres in the rear of the seats. These curtains do not only give a very cozy appearance to the place, but are for the audience a protection against the cold air from the street. The very large attendance is a guarantee of success for the Illinois.

J. M. B.

ABOLISHES CELLULOID MOVING PICTURE FILMS IN NEWARK, N. J.

Taking what he believed to be the first action of the kind in this country, C. Albert Gasser, Superintendent of the Department of Combustibles and Fire Risks, has sent to each of the eighty moving picture shows in Newark, a notice that after January 11 they will not be allowed to use ordinary celluloid films, but must utilize those of the so-called non-inflammable variety. This action was taken to reduce the alleged danger from fire in this class of entertainment places.

In commenting on his order, Mr. Gasser said that he had for the past six months been observing carefully the films that have come into this city. He found that, while at first there were few of the non-inflammable films, there are now many of the better class of places where no other kind is used. All new films are of this kind, he added, and he concluded it would work no hardship on owners to enforce the order.

"It is my aim to obviate the danger from fire in these places as much as possible," Mr. Gasser declared. "I have not permitted the establishment of a film exchange here, because of a recent fire in such a place in Pittsburg, where six people were killed. The fumes from burning celluloid often explode with terrible force. The non-inflammable variety does not burn, but merely crumbles away and turns to an ash when in contact with fire."

"LOST, STOLEN OR STRAYED."

To the Editor:

Sir—Will you permit one who is interested in moving pictures to ask whether there is at present a house in New York City between Fourteenth and Forty-second streets which shows the first run of pictures **without vaudeville.** I make a practice of trying to see new pictures once a week, and formerly went regularly to a prominent house on Fourteenth street. Recently they have introduced vaudeville, and last week, in visiting the place, I stayed an hour and three-quarters and saw just two pictures—the balance vaudeville, illustrated songs and travelogues.

This week I tried a new and very handsome place at Broadway and Thirty-first street with a similar result—in an hour and a half there were shown two short pictures and part of one more.

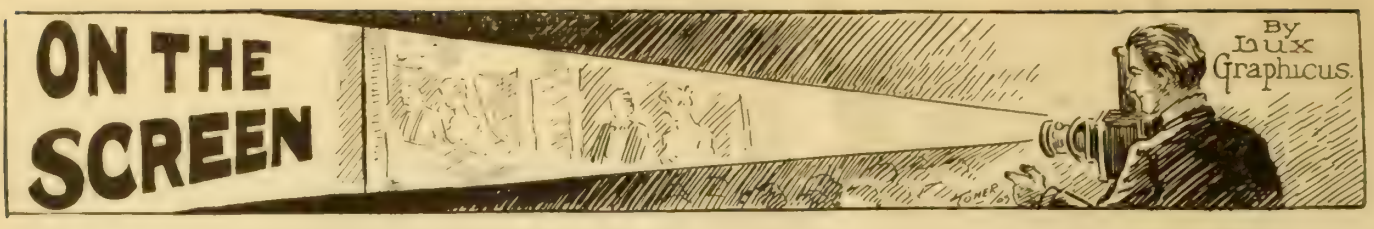
Is the great army of moving picture lovers in New York City at present forced to sit through an evening of more or less tiresome vaudeville in order to see a scattering picture—or are there places which still show pictures only and of which I am ignorant? Any information you can give me will be gratefully appreciated. A SEARCHER.

["Theatrical and vaudeville managers are afraid of the moving picture!" was a remark made to us this week by a prominent member of the dramatic profession. When the vaudeville and theater magnates have grown intelligent enough to realize that the public really **wants** pictures and does **not** want vaudeville, then the Picture Palace will come into its own. But there is not yet sufficient managerial acument on Broadway and Forty-second street.

If the theater owners and managers do not rise to the occasion and furnish New York City with what it wants—an exclusive picture house with only high-class music—then it will be up to the film makers to establish such a theater and "show them," the way.—Eds. M. P. W.]

SIGNS OF THE TIMES.

The Gem Theater, 714-16 East Baltimore street, the first independent theater in Baltimore, is now running licensed film, and on January 1 last discontinued vaudeville and substituted in its place three reels of first-class pictures with trap drum and effects and the latest illustrated songs. Mr. John H. Heinz is now proprietor, having purchased from W. G. Spurrier, the present owner of the Savoy Seattle. The manager writes that he "got the idea to discontinue vaudeville from the writings in the Moving Picture World about vaudeville not belonging in a picture house."



The readers of this page know by this that I have many pet aversions, which I hate with all the hatred of my heart and soul. Among these is the "set interview." By the "set" interview I mean the celebrity or notoriety, the personality or any other entity who, for his sins either of omission or commission, has hurtled across the public vision, and arouses demands for knowledge of the innermost characteristics of the culprit.

* * *

In the "set" interview such as we find in the Sunday editions of the daily newspapers, the photographer and the journalist wait upon you at your house. The photographer photographs you and everything that is yours—your house, your maidservant, your ox, your ass, and the whole bag of tricks—and then the interviewer interviews you; that is to say, he makes you make a pretty speech to the public. It is mostly fake. You could not make the speech or talk the talk. Never mind; you have provided your interviewer with a certain amount of copy for his space, and the public, the dear old public, is gulled once more. Which is apparently what the public exists for. I have been interviewed myself—likewise my photograph has been put in papers. But I always put my foot down on the fake interviewer and I am not particularly keen on having my photograph in the papers. Not being good-looking, or vain, or endowed with any other of the minor vices by which the average person achieves the privilege of notoriety or publicity. The interview, as a rule, is faked in this country nearly as much as it is across the Atlantic, but not quite in the solemn formal manner. In Europe they are more categorical. Here they draw upon their imagination. I had not been in New York a week before an interview with me was published in a Chicago paper—a trade paper, by the way. The gentleman who did it was a friend of mine and he made me say and think things which were all very nice, but I never said or thought them. This is a great country!

* * *

As for myself, I always prefer the personal impression of a man or woman to be interviewed. I care very little for their surroundings; their business statistics; their cut-and-dried commercial formulæ, which can be dictated to a stenographer and handed out to your obedient newspaper man for the purpose of filling his space. In other words, I detest the stock interview where the interviewed mostly writes what the interviewer is supposed to say. Surely in these days educated people are no longer edified by these things!

* * *

With these unconventional views in my mind, I determined, recently, to interview in my own way a very much interviewed man in the moving picture field. I allude to Carl Laemmle. Before Mr. Laemmle went to England he was interviewed, he was interviewed when he got there, he was interviewed when he got back to New York, he was interviewed when he got back to Chicago. I read all this stuff, and as all through the piece I admire and appreciate the position which Mr. Laemmle has taken in the moving picture game to-day, I wondered to myself, many a time and oft, where, in all the mass of words, the real Carl Laemmle lay. For I long ago came to the conclusion that Mr. Laemmle is not only a ponderable factor in the moving picture situation of the United States and the world, but is destined to be even a greater factor. So I determined to interview the president of the "Imp" Company in my own way, which was done this week in a long and discursive talk, on his recent visit to New York.

* * *

There is no doubt in my mind that Mr. Laemmle will succeed in the object which he has in view, which is to build up one of the largest moving picture manufacturing and distributing businesses in the world. I think he is the man to do it. He has mastered one great secret in the success of all captains of industry. He gathers loyal people about him and treats them well. Then, again, he has breadth of view, breadth of outlook—in short, breadth of mind. He can see the enormous possibilities of the moving picture in all its aspects, the artistic as well as the commercial. Not every maker of moving pictures does this. With many of them the picture is a mere pawn in the game of business, irrespective of its innate qualities. The artistic qualities of "Imp" films, their continual and their progressive improvement towards super-excellence, is a cardinal point in Mr. Laemmle's outlook.

* * *

I was much surprised at what I will call Carl's international grasp of the commercial situation. In vast tracts of the earth the moving picture is not yet publicly shown. Conversing the other day with a friend from Turkey, he told me that they were practically unknown in that great empire. In Asia, generally, the picture is but little known, and just consider what an enormous field this offers for expansion. There were some such facts as these in Mr. Laemmle's mind during the conversation we were having, in which he probably did not suspect that he was being interviewed, according to my formula.

* * *

The "Imp" film, then, of which during its short presence on this market its chief sponsor has reason to be proud, will, I am convinced, obtain a worldwide vogue. The man at the head of the company fully realizes the magnitude of the field and the fundamental conditions of success, namely, a perfected organization of loyal helpers and an efficient system of distribution. These two factors are prime essentials to success in any business. They have made for success in other industries; they are making for success in the moving picture field to-day. It is my view that wherever those factors are found in the creed of a business man they should be recognized and encouraged. The moving picture business throughout the world is, as I have pointed out before in this column, a very new business indeed. It is one which calls for just the businesslike qualities which Carl Laemmle possesses and which I take the opportunity of applauding.

* * *

I lived for so long in an atmosphere of conservatism and prejudice that to me the American idea of commercial expansion is a refreshing delight and something of a revelation. There is no doubt in my mind that the American idea of commercial expansion, with the breadth of outlook which it takes, is a factor in the world's commerce to-day. So that, listening as I did to Mr. Laemmle's ideas, and the possibilities of the American film taking a position in the markets of the world, was something in the nature of an intellectual treat. Narrowness of outlook, conservatism, prejudice, are things which cannot be justly alleged against the typical American business man of to-day. It is, therefore, in his positive grasp of the possibilities which lie before the American film in general and the "Imp" film in particular, which indicates Mr. Laemmle as a factor in the film situation to-day. The lesson of which, dear readers, I project onto the screen this week, so that you can all profit by it. Progress, progress, progress, appear to be the Laemmle watchwords, as interpreted by me in this unconventional interview.

MASSACHUSETTS EXHIBITORS ORGANIZE.

An association has been formed and duly incorporated under the laws of the State of Massachusetts, known as the "Amusement Association of Massachusetts." The charter members are as follows: Nat. Burgess, James Donaldson, Walter E. Greene, Cornelius H. Buckley, Silas H. Bunce, Arthur C. Milot, John E. Koen, Arthur G. Carver, George A. Copeland, Charles H. Webster, J. Henry Sohel, Napoleon L. Demara, John W. Barry, Frank J. Howard, Nathan H. Gordon, Charles F. A. Smith, George F. Washburn, Nathaniel N. Brooks, Louis Rosenbaum, Arthur E. Lord, Ernest H. Horstmann, Rufus D. Masson.

Mr. Charles F. A. Smith is secretary and his address is 49 Federal street, Boston, Mass.

NAT. BURGESS, Manager.

Renew your subscription to the Moving Picture World, $2.00. Do it now. It will pay.

"The Dancing Girl of Butte" (Biograph).—A drama of considerable power which tells an interesting love story, though perhaps one may be permitted to say that it is not so strong as most of the Biograph productions. It tells of the love of a newspaper artist for a dancing girl, and exhibits a strongly dramatic picture when he discovers the truth regarding her occupation; but she convinces him of her purity and sincerity and they are married. Visible evidence is afforded afterward that in this instance, at least, the marriage was happy. While it is not a great film, it is well acted and the photography is clear and the situations are satisfactorily worked out. The film ends happily, which is an important point in pleasing the public.

"The Tattooed Arm" (Lubin).—A story of how the tattooing of the initials of a boy and girl on the arm of each resulted in recognition after years of separation, renewing the childish pledges of love and a happy wedding to close the picture. Some thrills are included, too. An abduction, a shipwreck, life among savages and similar occurrences serve to hold the interest unbroken from beginning to end. The interpretation in the hands of Lubin's capable company is sufficiently graphic to be thoroughly satisfactory. The picture, as a whole, is one of the most interesting Lubin has offered recently and should please wherever it is shown. Plenty of action of this character is what the public likes, and in this instance the players perform their parts with an energy which adds materially to the attractions of he picture.

"The Highlanders' Defiance" (Selig).—While it is difficult to repress a feeling of pride that men should be as brave as those who play the principal parts in this drama, one cannot restrain the further feeling of sorrow for those at home, waiting silently and hopefully for the loved ones who gave up their lives to defend a position from an attack by the Boers. War is glorious, when one reads about the dashing bravery and the wondrous gallantry of the soldiers who do the fighting, but it takes on quite a different appearance when one sees the men fall in battle. Perhaps along with its other beneficent offices the motion picture will help the peace society advocates in their crusade against war. The graphic representation of deaths in battle, followed almost instantly by the equally graphic reproduction of the broken-hearted mourners at home will emphasize, more than mere words can do, the horrors of war, with its waste of life and money. War pictures may be thrilling, but they may convey a deeper meaning, and exert a more powerful and beneficial influence than their makers suspected.

"Alderman Krautz's Picnic" (Selig).—If you want clean, pure fun, with the boy's love for getting some unfortunate into scrapes made prominent, here it is. The philanthropic alderman has his picnic. The boys enjoy it, and who shall say the alderman did not, even though he took a bath, got tangled in the wreckage of "London Bridge" and was finally set upon and despitefully used by a colony of lively hornets? But the genial alderman was game, and the spirit of the Selig players accurately portrays his experiences with the bunch of kids at his enjoyable picnic.

"The Winning Punch" (Imp).—Here is a picture that will set the blood coursing through one's veins these cold days and cause one to feel like giving vent to a genuine "rah, rah, rah" when the young collegian finally sends his opponent to earth with a well directed upper cut, after a slashing ring contest that appeals with irresistible force to the man, or woman, who has just a touch of sporting blood. Anyhow the young fellow gets the girl he wanted, and she is proud to think that he was able to beat out his opponent in such a vigorous fight. There is plenty of action in this picture, action which speaks for itself, requiring no explanation of its purpose or its direction. Consequently the film is attractive and is generally vigorously applauded. It is an improvement over some of the earlier films sent out by this house. Not that the highest possible standard has yet been achieved, or even approached, but the improvement is none the less welcome and proves that the company has profited by its previous mistakes and augurs well for its future.

"The Engineer's Romance" (Edison).—A thrilling railroad melodrama, illustrated with all the vim and finished dramatic work which characterizes the work of the Edison players. A girl station agent in a lonely station is beset by theives. She wires to a distance for help. Her sweetheart jumps on his locomotive and goes to her assistance. The last part of the film, showing alternately the progress of the locomotive and the steady retreat of the girl as the robbers force door after door is thrilling, and causes one to become almost breathless as the swift-flying locomotive with its assistance seems to crawl. The story is strong and the pictorial work is clear and quite up to the requirements of the subject and the story. No question need trouble the manager of a motion picture theater if he will watch the crowd when a story of this sort is on the screen. Action is what they like, and a thrilling rescue of this character causes a wonderfully impressive exhibition of interest. Such a film will never fail of pleasing the average audience.

"Ashes" (Edison).—Probably every man who reaches middle age sometimes looks into the dying embers of a fire and reads what may seem to him the story of his life. The bachelor who sees in the smoke of his cigar the face of his first and only sweetheart, and then sees the scenes of his love story pass before him, wreathed in this smoke is probably typical of very many who have had a romance, but have lived long enough to see it vanish down the vista of the years. The story passes. The scenes resolve once more into the bachelor's den and he gazes regretfully into the ashes, apparently mourning because this romance passed. The memories of middle life will make this picture impressive, and all men will see in it some allusion, perhaps, to their own experience and that will make the picture all the stronger. It is recommended as a desirable addition to any program.

"The Minister's Daughter" (Kalem).—An interesting melodrama dealing with the love affairs of the daughter of a minister who is lured to the city by a villain and begins a course of dissipation which makes her an invalid. Then she is deserted and finds her way back to the parsonage, where she is welcomed home. The story hasn't much in it that is new, but the way it is told makes it attractive and the excellent work of the actors in interpreting it keeps the audience interested from the opening scene to the last. Dramatically it is one of the best that has recently come from the Kalem people. Photographically it is an advance upon other similar films, and the finished acting is an important feature in the film's many excellencies. The steady improvement in the Kalem films is an important factor in the increasing popularity of the firm's pictures, and the company deserves credit for its work.

"An English Boxing Bout" (Pathe).—A sporting picture which will appeal to those who are interested in vigorous athletics. The photography is remarkably clear for this character of picture and the audience is sure to be interested in watching it as it runs.

"Her Terrible Ordeal" (Biograph).—A love story, the interest in which is heightened by the fact that the girl is locked in a safe; an absent-minded business man who leaves important papers behind and must, perforce, return to his office to get them, and a general mixup which keeps up the interest throughout the film. The girl is finally rescued and the picture ends happily, with the young people united and probably all pleased, rather than otherwise, that the afore said business man was absent-minded. Maybe the central thought of this picture may be taken to be the inference that sometimes those things which seem all wrong in reality are blessings in disguise. Or, to make the application of this idea specific, if the business man in the picture had not been absent-minded the girl would have died in the safe. Not all in an audience will reason out or apprecite these subtleties, but when they do interest in the picture is increased proportionately.

"A Tale of the Backwoods" (Selig).—A melodrama which combines the Selig qualities in a marked degree and affords opportunity for some interesting character delineation. Two distinct types are shown, and the conception of the parts is accurate. The actors interpret the peculiarities of these two types so closely that one becomes involved in a mental consideration of their relative values as personalities in a community. There are a number of dramatic incidents which rouse one to a more than ordinary pitch of excitement. A delicate girl, for example, is carried away by a deformed and insane man, thrown into an old building and the place set on fire. Then suddenly he changes and the endangered girl is rescued, while the one who induced him to commit the deed is thrown in instead. But everybody is rescued, the lovers marry and the erring ones are properly forgiven. But the thrills in the film are numerous and keep one constantly on the alert. The technical quality of the film is quite as good as its pictorial features, and one feels constrained to say that it promises to be popular.

"Over the Wire" (Lubin).—A comedy which is based upon a marriage direction left in a will, which was carried out over the wire after numerous amusing complications. Like all the Lubin films it is funny and after seeing it once one wants to see it again.

"Miss Moneybags Wishes to Wed" (Pathe).—A comedy representing the desire of a wealthy girl, who had nothing else to make her attractive, to secure a husband. The numerous complications afford opportunity for a good deal of fun before the story is told.

"Women in India" (Pathe).—An educational subject, produced with all the beauty and high technical quality which accompany the Pathe productions. The picture depicts with care and detail the life of women in India, producing it so graphically that everyone who sees it will obtain a clearer understanding of the conditions existing there. Such films are not alone interesting. They are highly instructive and in them the motion picture performs its most important function, the graphic and easily comprehended dissemination of accurate information.

"Shooting in the Haunted Woods" (Gaumont).—A magic film introducing some novel features. Two hunters stray into some woods seeking rabbits, and are confronted with ghosts and all sorts of strange things happen to them. Even the chicken they were to carve for dinner flies away, a most unkind thing for an eatable fowl to do. The surprising adventures of these hunters afford much amusement for the audience, who are kept constantly wondering what will occur next. The evidence of preparation and care in making up this film adds to its interest.

"Towser's New Job" (Gaumont).—A trained dog performs most of the manual labor at a hotel, moving baggage, waiting upon the table and collecting tips from the departing guests, an important portion of the business of such a hostelry. The evidence of training given by the dog adds charm to the picture, particularly for those who are interested in dogs.

"Bear Hunt in the Rockies" (Edison).—Something new in wild animal pictures. Heretofore hunt pictures have been made with animals either in captivity or trained so as not to be dangerous. But in this instance the operator joined an actual hunt, and the audience goes with the party from the time they start until the bear is killed and taken to camp. It is reproduced on the screen with amazing fidelity and offers numerous thrills before the rifle shot brings the huge beast to the ground. The way the young woman, fishing, retreats to camp when the bear swims the stream is a touch of comedy that gives a touch of life that increases the interest. The scenery of the Colorado Rockies is faithfully reproduced. To those who have been fortunate enough to clamber over these magnificent mountains and thread their narrow defiles, this picture will appeal with irresistible power. And those who have not been there can rest assured that the reproduction is faithful and is almost as good as seeing the originals, without the attendant discomforts. Of course discomforts will not deter the enthusiast from climbing a mountain, but they do exert some influence on others; and this picture is a good substitute. The technical work is uncommonly good, considering the difficulties under which much of it was performed. It is a picture which should secure for the company the congratulations of all who appreciate the labor involved in obtaining it.

"The Call Boy's Vengeance" (Vitagraph).—A lively comedy representing the results of a theater call boy tampering with the instruments in the orchestra. The combinations and complications which follow are as funny as it is possible to make them.

"The Old Maid's Valentine" (Vitagraph).—A farce based upon an old maid's strange valentine. There is a good plot and the play is full of fun from beginning to end. Where the writer saw the picture the audience never ceased laughing until the picture ended.

"A Redman's Devotion" (Bison).—A Western story, told with dash and enthusiasm and affording opportunity for some good work representative of Western life. Some good riding is shown and there are a few thrills like capturing a girl and her rescue and an opportunity to show the better side of an Indian's character, a matter which is of considerable importance. The picture is full of action and depicts the life graphically.

"The Winning Punch" (Imp).—On the occasion when we saw this film at the old Fourteenth Street Theater the audience received it with an enthusiasm that would have gladdened the heart of the producer if he had been present. The story is cleverly handled and contains all the thrills that captivate a moving picture audience. There is a love story with a heroine and a hero, who is the champion boxer of his college. In a spirited bout this chap wins a prize-fight against a professional boxer and gets the prize money. Also incidentally winning the consent of the girl's father to their union.

"His Only Child" (Essanay).—A graphic illustration of what occurs when a man becomes so engrossed in business he forgets his family, or, perhaps it is better to say, overlooks the fact that they need affection or attention. Not all children are so well favored as the one here depicted in having a sympathetic nurse to look out for them. And even this picture, which seemed a bit forbidding at the beginning, ended happily with the father realizing that children need something more than stocks and bonds to make them grow up into well-balanced men and women. This picture possesses an unusual interest in its suggestion of what may occur, and what probably does occur, under certain conditions.

"On the Bank of the River" (Gaumont).—A story of an ill-matched pair of sisters, which represents the practical one driving the dreamer from home. Later the banished dreamer returns as a popular musician with money to pay off the mortgage and save the home of the more practical sister in quite the old-time success novel style. The photographic quality of the picture redeems it from the merely commonplace. The story itself presents nothing especially new or interesting.

"A Seat in the Balcony" (Gaumont).—Purports to depict the experiences of a man who sees a play for the first time. The picture presents considerable rough-house, and offers nothing especially new. Pelting with peanuts and bags may be tolerated in foreign theaters, and disturbances such as the one here presented may be of sufficiently frequent occurrence to warrant motion picture reproduction, but in general such scenes are false and therefore lack one of the principal elements of interest, truth to actual life. The photographic quality of this film is quite up to the Gaumont standard.

"Richelieu" (Vitagraph).—A sumptuous and strongly dramatic production of an episode in the life of the famous Cardinal, dealing with a conspiracy in which the lives of important French government officials were threatened. Much time and money were expended upon the staging of this picture, and the costumes and settings are as nearly historically correct as it is possible to make them. A love story runs through the picture, adding materially to its interest, since jealousy, however repulsive an exhibition of it may be, supplies a reasonable motive for the movements of different actors which might not otherwise seem plain. Dramatically this picture will rank with the best productions of the Vitagraph's capable players. And what is perhaps more pleasing to a critical audience, the acting is well balanced and evenly sustained through the different scenes. Perhaps it is not too much to say that the acting is convincing, each actor giving what seems to be a good reason for his movements. Such elaborate pictures, presented with the beautiful stage settings and sumptuous costumes, add materially to the educational value of the motion picture, and what is of even more importance, they furnish an opportunity whereby those who cannot afford expensive theater tickets are enabled to see and enjoy dramatic masterpieces. The influence of such pictures is beneficial. They stimulate interest in important historic events and they graphically present the beauties of literary masterpieces. Under their influence public taste will improve and the artistic and literary impulses will be cultivated and become stronger. It is one important feature of the diffusion of artistic and literary education through the medium of the motion picture.

"The Red Girl's Romance" (Bison).—A slashing Western story, possessing all the imagined elements which make the West a land of romance and poetic misconceptions. Here are presented a love story, considerable gun play, with huge clouds of smoke; the capture of one party, the escape and capture of another, with different individuals tied to different trees in different ways, and the whole ends with some demonstrative love making between an Indian girl and her white admirer. There is plenty of action, interesting scenery, and withal a series of scenes which are alike thrilling and interesting. It is a good addition to a program.

"Forgiven" (Centaur).—A threadbare story in which a young man marries below his social position and is disowned by his father but clings to the girl. In spite of this love test we are shown the couple in their own home having a quarrel, and the young wife starts to foot it back to her dad. It is a long walk from Alpena, N. J., to Avenue C, Bayonne, and on the way she gets knocked down by her father-in-law's automobile, in which she is taken to his home; hubby is telegraphed for and forgiven, and everybody is happy.

Neither the acting nor the photography lend strength to the plot.

"Mishaps of Bonehead, in Search of an Heiress" (Centaur).—This was the most applauded and most thoroughly enjoyable number on the program at the old Fourteenth Street Theater on Thursday. We overheard the manager say to the representative of the United Film Exchange: "Give us more of this kind of stuff and give us the same photographic quality." As comedy it is the best ever turned out by the Centaur Company and we advise them to stick to that line. Every independent exhibitor who shows "The Mishaps of Bonehead" will find it a house-warmer.

"Camille" (Pathe).—A veritable film d'art. A thrilling and intensely dramatic representation of what has been termed by competent critics to be Alexander Dumas' son's masterpiece—Camille. The story of the unfortunate Marguerite Gautier and her unhappy lover, Armand Duval, graphically represented and dramatically acted, as the finished actors of the Pathes company always do act. It is unnecessary to repeat the story. It would seem that one so popular in novel, drama and opera would be sufficiently well understood to preclude the necessity for repetition. Criticism of such a popular and well-known drama seems scarcely necessary, and that is especially true in this instance, because it seems almost impossible to suggest any improvement. The setting and staging are alike sumptuous and the figures move across the screen like actual persons. After seeing the picture one seems to become acquainted with them and they are individual entities which will live with one as long as memory lasts. In many respects this seems to rank among the leading films the Pathes have produced. Perhaps the play is not up to the standard of some of those produced in the past, but even though this may be true, the picture has most of the attributes of greatness and deserves to be included in the comparatively small number that are reckoned among the leaders in the motion picture world.

"Home of the Gypsies" (Urban).—A wonderfully impressive film, its superb photographic quality contributing to its beauty. It is a picture of ancient Moorish architecture in Spain. First is shown a panorama of the ancient city of Granada and following that come details of that masterpiece of architectural art, the Alhambra, the palace of the Moorish kings, with the Lion's Courtyard, Myrtle Courtyard, and the famous Lookout Balcony. This is one of those pictures which cannot be described, nor is it possible to offer any criticism. It is a record film, but such a marvelously satisfactory record that one wants to see it again. The masterly reproduction of such examples of art must be helpful and in no sense is it possible to escape the conviction that far too few such pictures are presented. On the other hand, it must not be forgotten that unless the reproduction is perfect the picture is worse than useless. It must be a faithful record, else it conveys a false impression and does more harm than good. A picture that gives accurate representations of this character has an educational value not easily estimated, but the reproduction must equal the original, else it better not be attempted. The romance of Old Spain is closely connected with the Alhambra and any reproduction of this building necessarily brings to mind the romance and chivalry of its period. Naturally this serves, in some degree, to throw a sort of halo over the whole scene which adds much to its beauty and emphasizes its influence. A touch of picturesque life is given when the picture closes with a Gypsy wedding, followed by the rejoicings and the merry dances.

"True to His Oath" (Urban).—A touching story, illustrating the lasting strength of a father's influence. The young man would have been led astray but for the Bible and the appearance of the father's spirit. Influences of this sort do not always have the actual appearance of a ghost to increase their emphasis, but the spirit is present, and probably exerts quite as strong an influence as it would if it were visible. The lesson here is obvious.

"Electric Insoles" (Essanay).—A modification of the liquid electricity pictures which were numerous last year, combining with it a long chase after a human whirlwind whose electric insoles bear him into all sorts of difficulties and bring about many and disastrous collisions with people and objects. The picture is lively and develops a good many convulsing situations.

"The Old Maid and the Burglar" (Esanay).—Based upon the oft-repeated proposition that old maids are always looking for a man. In this instance she finds him, knocks him down and locks him in a room, but he jumps to the ground rather than run the risk of marriage. Of course the picture is funny. One cannot question that; but it is a species of coarse fun which cannot be commended as highly as it might otherwise. However, it excites the risibles of the average audience, and therefore performs its mission.

"An Episode of Napoleon's War with Spain" (Itala).—A bit which purports to represent a touch in the life of the great commander. Fortunately it does not depict him as an inhuman monster. On the contrary, he is shown pardoning a peasant and his wife sentenced to death for fighting for their home. The plea of a child saved them. Aside from the glitter of uniforms and the clash of contending armies, the picture possesses little interest.

THE TIDE OF FORTUNE

will swiftly and surely roll into 111 East Fourteenth street if the Independent Motion Pictures Company continue to publish films as good as the one which bears the above title. The story is clean and ennobling—the acting is good, and then some—the photography is equal in quality to the best work of much older firms. All this should be encouraging to the "Imp." With several other callous men of the world we were invited to see an advance copy of "The Tide of Fortune." Before the last scene ended our eyes were so dim that we could scarcely discern the figures on the screen, and when the lights went up we caught some of the party using handkerchiefs. Yes, indeed, "The Tide of Fortune" shows that the "Imp" is progressing in the right direction.

A year ago the stronghold of the independent was the European films. Now the demand is for American and the outlook for the importer is not so rosy. This is hardly to be wondered at, as some foreign stuff we have lately seen was positively nauseating, while even the independent American manufacturers are vieing with each other on quality—and some of them are really making good.

PANTOGRAPH CORPORATION.

The Pantograph Corporation, as stated in our last issue, would release on January 22, request us to state their release will not be until January 29. The picture to be released on that date will be one of interest and educational value, entitled, "A Tale of Colonial Days." This picture is an episode in the life of Alexander Hamilton and Aaron Burr, and has been carefully prepared, treated and tinted by a special process of their own, which gives exceptionally fine detail and makes the outlines exceedingly sharp. The personages are reproduced with scrupulous accuracy and the scenes have all been made on the actual grounds where the episode occurred. A full synopsis will be given in our issue of next week.

TEXAS NOW THE STAMPING GROUND FOR MOVING PICTURE ARTISTS.

San Antonio and its climate have attracted the manufacturers of moving picture films, and for the next three or four months a company of real actors will work eight hours each day in enacting those roles now displayed in every city where the picture now flourishes.

Wallace McCutcheon, a pioneer in this business and now manager of the producing department of the firm of Geo. Melies, of Paris, France, and Paul G. Melies, son of the head of the New York branch, reached the city recently. Within a week it is planned to have the studio ready and the making of silent dramas and comedies will be under way. The actors will reach here Wednesday from New York City.

"We are not," said Mr. McCutcheon at the St. Anthony Hotel, "asking any financial aid of San Antonians. San Antonio was selected by our firm because we learned it was the land of sunshine and would afford us a great deal of scope for our operations. We were informed of Fort Sam Houston, and one of our aims is to secure here a number of pictures of the soldiers. There is at Fort Sam Houston a splendid opportunity for a series of brilliant pictures that must necessarily appeal to the American who has a martial spirit and is interested in his country's arms. We are now having written the story of San Antonio by an author with whom Americans are familiar and who is familiar with the history of this city and its achievements. The staging of this picture must necessarily take in many of the points of interest and will, of course, include the Alamo. We appreciate that a great amount of work and many rehearsals will be required to fulfill our aim in this respect. Before we attempt to put this picture on a film, we shall wish to have it witnessed in San Antonio first by those who are interested in San Antonio and are familiar with the city. We want something historically correct and there will be ample ro

mance in it. It will be, on the whole, one of the greatest films of the year and one, we believe, that will appeal to the masses."—San Antonio "Daily Express."

F. H. STEWART APPOINTED TRAVELING REPRESENTATIVE OF EDISON MFG. CO.

On January 10, Mr. F. H. Stewart, who was recently appointed traveling representative of the Edison Manufacturing Company, will start on a trip for the purpose of demonstrating the new Edison Improved Model "B" Kinetoscope. His itinerary, which as yet is incomplete, will probably embrace Philadelphia as the first stop and then the Eastern States. He expects to stay in Philadelphia one week, during which time demonstrations will be arranged at convenient places throughout the city to which local exhibitors and operators will be invited. Mr. Stewart, who is a veteran operator and expert mechanic, will also inspect machines in places of their exhibition where agreeable, and will offer suggestions for improvement in the projection. The Edison Company is convinced that much of the blame for faulty projection that has been laid at the door of films in the past is in reality due to defects in the projecting machine, and urges that exhibitors and operators generally take advantage of Mr. Stewart's presence in their respective cities and invite an inspection of their machines in order to discover any faults in their mechanical operation. The remarkable steadiness of projection secured by the use of the new Edison Improved Model invites the serious consideration of exhibitors who have had trouble in this respect in their exhibition.

SELIG ACTIVITIES.

The Selig Polyscope Company have made two master strokes in preparing the foundation for two famous films, "The Wizard of Oz" and "Samuel of Posen," with M. B. Curtis in his original role of "Sammy." Special arrangements have been made whereby a number of the original company in addition to M. B. Curtis will appear in the film. There can be no mistake as regards the popularity of this picture. Mr. Selig has gone to considerable expense in the issuance of beautiful four-colored lithographed posters by the Russel-Morgan Company in order that the exhibitor may make a special feature of the two great films. The release date will be watched with more than ordinary interest.

Scene from "Under the Stars and Stripes"—(Selig).

Scene from "A New Divorce Cure"—(Selig).

NOTES FROM SAN FRANCISCO.

The Theater Film Service Company, of San Francisco, has recently come under the sole ownership of A. J. Clapham, and it is safe to prophesy that now that this enterprising gentleman has attained the goal that he has long sought for, there is no limit to the heights to which this exchange will soar under his capable management. The remarkable growth of this firm in the short time it has been in existence, under the capable captaincy of Mr. Clapham, makes it safe to predict remarkable things for its future. About fifteen months ago, at the solicitation of Mr. Clapham, the Theater Film Service Company, of Chicago, established its Pacific Coast branch at San Francisco, which grew so rapidly that in July, 1909, the branch was incorporated as a separate corporation, with the following officers and directors: A. C. Roebuck, president; F. C. Aiken, Vice-President; A. J. Clapham, treasurer; S. S. Hutchinson, secretary. Just recently, on November 5, Mr. Clapham purchased the entire interests of his associates. This exchange is one of the leading renters west of Chicago, and its success is attributed solely to the management of Mr. Clapham. He has a personality that makes him extremely popular among the exhibitors of the Coast, and his fair-minded and progressive policies have won him much business. The climatic conditions of the Coast make an ideal environment for motion picture theaters, and the business is better in no other part of the country. The industry is ever growing, and the marvelous growth of the Theater Film Service Company to a large and enterprising business in little more than a year is a fair example of conditions there. With A. J. Clapham at the helm, great things may be expected of this concern very shortly.

OPERATORS' UNION, I. A. T. S. E., BRANCHES INCREASING.

Denver, Col., December 31, 1909.

Editors Moving Picture World:

Dear Sirs—Managers and operators of moving picture theaters in the United States and Canada, I desire to have a heart-to-heart talk with you on the Operators' Union. There has been during the last year much printed in the papers of the trade about our Union, which should convey to the managers of picture houses that he can depend upon his operator to give a steady picture, accurately focused, centered, etc., if he is a member of the Union. So far, so good. But I must say that if an operator gets a film terribly scratched and mutilated beyond repair, that he cannot give a good show—a show that will please his employer, and I here suggest to the managers of the inspection department of the exchanges throughout the United States and Canada to carefully inspect their films after they have been returned from the exhibitors, before he rents them out to other exhibitors. I would also tell my brother operators to be more careful in handling the films. I have been in operating booths where the operator handles the film as though it were a piece of lead or some material of a very strong substance. This cannot be done with the film, for, when it has been in constant use for a time it becomes brittle. Again I say that the inspection department manager should give his films more attention. I am a member of the Denver branch of the I. A. T. S. E. and we are all getting to be expert operators. We are also adding new members to our branch at every meeting.

G. E. S. Local No. 7, I. A. T. S. E.

A Drawing Card for Moving Picture Theatres

Louise M. Marion

IN

Illustrated poems, now booking in Moving Picture Houses in and out of town, also for professional entertainment.

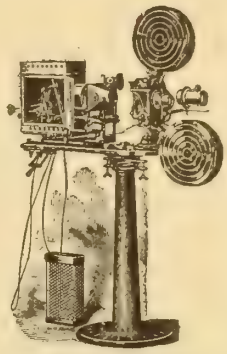
Miss Marion is presenting several beautiful poems written by Fred Emmerson Brooks, which she has illustrated with special permission from the author. This work never fails to make a hit on every occasion.

Operator, Vaudeville Sketch and music furnished when desired. Highest testimonials. Terms reasonable.

LOUISE M. MARION

321 West 23rd Street New York City

"IT IS A BEAUTY"



Motiograph
No. 1 Flickerless

That is what every man says who knows anything about moving picture machines when he sees the flickerless

MOTIOGRAPH

in operation, giving full size pictures in my new show room, which is only two minute's walk from the 8th St. station of the 6th Ave. "L"

I can prove to any unbiased purchaser of a moving picture machine that he gets more for his money and a better machine when he buys the MOTIOGRAPH than if he purchases any other make. I have had hundreds of visitors buying

"HALLBERG" Economizers

Who have kicked themselves because they did not look at the **MOTIOGRAPH** before they placed their order for moving picture machine.

Do you realize what it means to have a **quiet running** machine, giving a **rock steady flickerless picture** on the sheet? Let me tell you—**It means that you will get your competitor's trade, and your show will be spoken of as something new, out of the ordinary.**

A look into my show room takes only a few minutes and it costs you nothing. I will demonstrate to you the MOTIOGRAPH, the **"HALLBERG"** Economizer and other "HALLBERG" Specialties in full operation.

J. H. HALLBERG

I make an allowance for your old machine, rheostat or current savers in trade

If you cannot call, write for free Booklet No. W-15

J. H. HALLBERG

28 Greenwich Avenue New York

Hallberg
A. C. Economizer

PUZZLE PICTURE SLIDES

PUZZLE PICTURE SLIDES

Show Puzzle Pictures in your theatre by using our new Combination Song Slide and Puzzle Picture Carrier which can be attached to any moving picture machine.

The slides are handsomely colored and your audiences will like them, as the carrier revolves the Puzzle Pictures on the curtain.

New sets of Puzzle Picture Slides issued each week.

Price of Carrier . . . $1.00
Price of Set, Seven Slides 5.00

Delivered Express Prepaid

EXCHANGE OF SLIDES

We will exchange any set of Puzzle Picture Slides for a new set at $1 00 per set per week. You mail slides to us and we will mail you a new set in exchange.

Write for circular giving full description, or start right away by sending $6.00 for set of slides and carrier.

Remember we prepay express charges.

National Slide Company

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FOR SALE

We offer for sale about 500 Reels of old Independent and Association films in good condition; every reel has been renovated and cleaned in our own plant, putting same in fine condition. We have concluded to handle no films in the future for rental purposes that are more than six to seven months after release. Write for list to the largest Independent Film Exchange in this territory.

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LECTURES

on Suitable Subjects in Moving Pictures are a pleasing and attractive feature and always appreciated by your patrons. The peer and pioneer of lectures or "picture readings" with moving pictures is acknowledged to be

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Pleased to correspond with exhibitors

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It kills all dust, germs and odors and leaves your rooms clean, sanitary and scented with the delightful odor of new pine

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QUALITY FILMS

RELEASE JANUARY 15th

THE DEATH OF THE BRIGAND CHIEF

Stirring Dramatic Production. Length, 672 feet.

NAUGHTY BOYS

Comedy. Length, 280 feet.

RELEASED JANUARY 22nd

ANARCHISTS ON BOARD

Full Reel Feature Production of Special Interest!

EHIBITORS! When you use our product you know you are exhibiting films of the highest standard.

All Exchanges Rent Our Films
One Quality Only—THE BEST

GREAT NORTHERN FILM CO.

7 E. 14th STREET NEW YORK

Among the Exhibitors.

Aberdeen, S. D.—J. A. Wigard, of this city, has purchased the Princess Moving Picture Theater, at Watertown, from Easrl Barr.

La Grande, Ore.—M. J. Windstock is planning to open a new moving picture theater here.

Chandlerville, Ill.—T. S. Allen, of Springfield, has sold his moving picture theater here to C. E. Golden and K. Underwood, of Springfield, who will continue the business.

Topeka, Kan.—A new moving picture theater has been opened at 718 Kansas avenue. It is known as the Cozy.

Nashua, Ia.—L. E. Hardy will open a new moving picture theater in Frank's Hall.

Weiser, Ida.—George W. Moyer is making arrangements to start a new moving picture theater here.

Mountain View, Cal.—Mr. Smith will open a new moving picture show on Castro street.

San Jose, Cal.—Ed Redmond has purchased the theater of the Jose Amusement Company.

Greeley, Col.—R. W. Speer has been awarded the contract for the erection of a new vaudeville theater on Ninth street.

Galesburg, Ill.—Edward Kennedy has purchased the Nickelodeon, on South Cherry street, from Mr. Martin and has taken possession.

New York, N. Y.—Architect Thomas W. Lamb has filed plans for the remodeling of the German Evangelical Church, at 141 East Houston street, into a moving picture theater.

St. Clairsville, W. Va.—Sands & Hillenbrand, of Wheeling, have purchased the moving picture show here of Paul Zauplus.

Chicago, Ill.—A. H. Lowden has completed plans for the erection of a new theater, at the corner of Sixty-third and Kimbark avenue.

Buffalo, N. Y.—John G. Sattler will erect a new vaudeville and moving picture theater, at 1820 Genesee street.

Milford, Mich.—William Avery has sold his moving picture theater, in the Hubbell Building, to George McCoy.

New York City.—The Hudson-Fulton Theater, at 136th street and Broadway, will open its doors on Saturday, January 1, with high class moving pictures and vaudeville. S. Abrams, a member of Local 35, I. A. T. S. E., will have charge of the machine.

Claremont, N. H.—Joseph Lynch has opened a moving picture theater here.

Hamilton, Ohio.—Mason & Shears have erected a new moving picture theater, the Royal, and will conduct it as a first-class picture house with all up-to-date film.

Brandford, Conn.—A new moving picture theater has been erected in Pythian Hall.

Jeffersonville, Ind.—A new vaudeville and moving picture theater is being erected at the Armory here.

Knox, Ind.—A new 5-cent theater will shortly open in the Musselman Building under the management of Albert Metzger.

Paterson, N. J.—The Paterson Show Company have purchased the moving picture theater at 136 Market street.

Medalia, Me.—The Unique Theater, at 110 East Third street, has been reopened.

St. Louis, Mo.—Joseph Bower will open a new picture house at 1428 Market street.

Reading, Pa.—Frank K. Stetler is planning to open a picture theater at 739 Penn street.

Baltimore, Md.—Frank H. Durkee will erect a new moving picture theater here, which will cost about $4,000.

Chatham, N. Y.—A new moving picture theater will be erected here by S. M. Spaulding.

Boston, Mass.—A new moving picture theater is being erected in the Gray Hall.

Green Bay, Wis.—The Gem is the name of the latest moving picture theater opened here under the proprietorship of H. U. Cole.

Lowell, Mass.—The old Tremont house, in Merrimack street, is being converted into a moving picture palace for George Husson.

Lowell, Mass.—Another moving picture theater is being erected here, at Bridge and Paige streets, for Alexandra Straus.

Annapolis, Md.—The Magnet Theater, a new moving picture house, situated on Main street, near Conduit, has at last opened its doors to the public. The seating capacity is 300.

Muncie, Ind.—C. L. Pemberton has purchased the Royal Theater from Owen Davies.

Philadelphia, Pa.—J. Fred Zimmerman will erect a new moving picture theater on his property on Columbus avenue, west of Broad street, which will be able to seat about 2,400 persons.

Glen Falls, N. Y.—William Rosay has purchased an interest in the Fairyland Theater and hereafter will manage it. Mr. Rosay was formerly connected with the Peoples Vaudeville Company, of New York City.

Blandinsville, Ill.—N. T. Guy is making arrangements to open a new moving picture theater here.

Frankfort, Ky.—Edward W. Ramsey, of Lexington, has leased the Crystal moving picture theater on St. Clair street, and has taken possession.

Wilkesbarre, Pa.—M. H. Kuehn has disposed of his interest in the Dreamland moving picture theater here to William LeRoy Foster, of Alleghany, N. Y.

Pleasanton, Cal.—Rutherford Sinclair is making arrangements to open a new moving picture theater here.

Mansfield, Ohio.—Wm. G. Georgion & Co., of Cleveland, are preparing to open a new moving picture theater here.

Baltimore, Md.—Messrs. A. Brager and Robert H. Baum are planning to erect a new moving picture theater at the corner of Light and German streets.

Philadelphia, Pa.—The H. B. Deal Company has been awarded the contract for the erection of a new $25,000 vaudeville and moving picture theater, to be located at the corner of Fifty-second and Sansom streets, for Thomas McAllister.

Pecatonica, Ill.—Geo. Buxton has opened a moving picture theater here.

Cascade, Ia.—Jake Leytem will open an electric theater here December 1.

Port Huron, Mich.—Will E. Culhane Amusement Company, incorporated, capital $1,000.

Baraboo, Wis.—F. E. Shults sold his Orpheum Theater here to A. B. Robbins.

Platteville, Wis.—Harvey Mann will conduct a moving picture theater here.

Goshen, Ind.—E. J. Stanton has purchased the Vaudette Theater, located in the Mummert Building on South Main street, and has taken possession.

Salina, Kans.—Matt Price has purchased the National moving picture theater here.

Ishpeming, Mich.—Miss Emma Schott has purchased the Bijou Theater here from T. H. Crinnian, of Sault Ste. Marie.

Buffalo, N. Y.—A. J. Hoch will erect a new moving picture theater on Grand street, north from Breckenridge.

Baltimore, Md.—Plans have been completed for the erection of a new moving picture theater here.

Stafford Springs, Conn.—A new moving picture theater has been built here for John Sena.

Salem, Mass.—The Olympic Theater will be enlarged and is to run all up-to-date film. Mr. Hagerty is the present manager.

Hudson, Mass.—Henry W. E. Taillon has purchased the Hudson Theater's interest from S. E. Sherman.

St. Louis, Mo.—The Independent Amusement Company have leased the lot at 1800 South street, where they will erect a moving picture and vaudeville theater.

Webster, Mass.—An application has been filed for Oscar Mercier for the erection of a moving picture theater at St. Jean Hall.

New London, Conn.—Joseph Silva has leased the A. O. U. W. Building, which he will convert into a moving picture theater.

Goshen, Ind.—The New Vaudeville Theater, in the Mummert Building, on South Main street, has reopened and is now under the management of E. J. Stanton.

Walton, N. Y.—E. C. Eger has leased the Opera House here and will convert it into a moving picture theater.

New York City.—A new moving picture theater has been erected at the corner of Bowery and Bayard streets, which will be under the management of William H. Mackgraf.

Philadelphia, Pa.—George F. Steumpig is the manager of the new moving picture theater erected at Germantown avenue, south of Chelton avenue.

Portland, Ore.—Arrangements have been made for the erection of a new moving picture theater in the Montgomery Building.

Philadelphia, Pa.—Peter Kuhn has filed plans to build a moving picture theater at the corner of Frankford avenue and Ontario street, which will cost about $18,000.

Paducah, Ky.—A new moving picture theater is being erected here and will be under the management of Mr. Derberger.

Easton, Pa.—Iori Brothers have built a first-class moving picture theater on Northampton street.

Runbury, Pa.—The Blanchard Amusement Company is erecting a new moving picture theater here.

Potsdam, N. Y.—The Wonderland Theater, on Main street, is now under the management of H. E. Flack and is being enlarged and beautifully decorated.

Three Rivers, Mass.—Eugene Pigeon has opened a new moving picture theater, The Pastime, in Ruggles Hall.

New York City.—Harry Pollak has leased the building at the southwest corner of 101st street and Columbus avenue, which he will convert into a moving picture theater.

Brooklyn, N. Y.—The Aeroplane Amusement Company will erect a moving picture theater at 439 Fulton street.

Frackville, Pa.—The Family Theater here has been forced to close on account of poor business.

Camden, Me.—A new moving picture theater is being erected here for Roland Crockett.

Georgetown, D. C.—Crandal Mackie is having a moving picture theater erected in M street, near Thirty-third, which will cost about $8,000, and will seat about 400 people.

St. John, N. B.—The People's Mission, on Waterloo row, is going converted into a moving picture theater.

Aitken, Minn.—Fred Hall has sold the Electric Theater to Ora D. Freer and associated with him will be Mr. Edwards, who has been introducing special features at the nightly performances. Mr. Freer has taken possession and will continue the business.

Grand Forks, N. D.—The Gem Theater opened December 11. All the latest and best in moving pictures and illustrated songs. Newest and nicest family theater in the entire Northwest. Price 10 cents.

Plattsburgh, N. Y.—The Palace Theater in the future will be run for motion pictures and vaudeville. The stage has been enlarged and a complete set of scenery put in. The contract for enlarging this house has been given; house will hold about 700, making one of the best houses of its kind in Northern New York.

Portsmouth, N. H.—Gray & McDonough are making arrangements to open a new moving picture show in the Pierce Hall.

Peoria, Ill.—Fred Pitts has closed the Unique Electric Theater, located in the Arcade Building.

Watseka, Ill.—George De Onzo has purchased the Princess Picture Theater here.

Livingston, Ill.—J. B. Jordan has opened a new electric theater in the Kepplinger Block.

South Tacoma, Wash.—R. R. Pratsch is making arrangements to start a new moving picture theater here.

Salt Lake City, Utah.—The Midgley-Bodel Company will erect a new moving picture theater at 35 East First South.

Streator, Ill.—The Chicago Amusement Company is preparing to open a new moving picture theater here.

Roanoke, Ill.—Adamond Faucon and Alfred Bodhaine are making arrangements to start a moving picture theater in the Duggan Building.

Ida Grove, Ia.—Mr. Ford has opened a new moving picture theater here. It is known as the Bijou.

Ft. Scott, Kan.—Mr. Henderson has sold the Pictureland Moving Picture Show to H. C. Ernich and P. V. Jordan.

Danbury, Conn.—The Electric Theater, on White street, has been purchased by Harry Deck, who will have the theater remodeled and fitted with new chairs and a new stage for vaudeville.

Louisville, Ky.—A new amusement palace is being erected on Jefferson street, east of Fourth, which will be perfectly fireproof and will be operated by the Princess Amusement Company. This theater will run first class vaudeville and moving pictures.

Hartford, Conn.—The Scenic Theater has again opened here and will remain under the management of Mr. Hallaby.

Pottstown, Pa.—A new moving picture theater will be erected in the new building on High street for the Pastime Theater Company.

Stroudsburg, Pa.—Bert B. Palmer has purchased, from O. F. Koch, the Nickelet Theater, which is located in Angle Building, on Main street.

Amsterdam, N. Y.—Leslie O. Behr opened the Theater Premier here and is using all of the latest moving pictures and illustrated songs. The house has a seating capacity of 300 and is very finely equipped.

Richmond, W. Va.—Irving L. Dulaney will open a moving picture theater in the Cross Building.

Georgetown, Tex.—A new moving picture theater is being erected in the Glassock Block, which will be under the management of A. S. Grayson and John Sherman.

Cincinnati, Ohio.—The Moving Picture Theater Company here has been given a permit to erect a moving picture theater which will cost about $3,000. It will be located on Gilbert avenue, near Hewitt street.

Houman, La.—Henry Breaux has purchased the Bijou Theater, which had been closed for some time.

Binghamton, N. Y.—Arrangements have been made for the erection of a moving picture theater in the Kunkie Block for Charles H. Everett.

Cleveland, Ohio.—Joseph Koberna will build a moving picture theater at 7614 Central avenue.

Allentown, Pa.—The Lion Theater here has been closed by the building inspector on account of not having enough exits.

Clyde, N. Y.—Hamilton & Mack are to instal a first-class moving picture theater at the corner of Main and Ford streets. This theater will be opened to the public on January 15.

Bisbee, Ariz.—M. D. Betz has purchased the Royal Moving Picture Theater here.

Orange, Tex.—J. B. Humphreys and A. Eickman are making arrangements to start a new moving picture theater here.

Knoxville, Ill.—R. O. Farmer is to open a new moving picture theater here.

Bridgeton, N. J.—Lester Loper is making arrangements to open a new moving picture theater at the Ellmer Hall.

Athens, Ohio.—Fred Stires is making arrangements to open a new moving picture theater here.

Xenia, Ohio.—J. H. Dakin has sold the Detroit street moving picture theater here to Jeffrys Bros.

Ware, Mass.—Michael D. Haight is planning to open a new moving picture theater here.

Streator, Ill.—Myer Silvermaster is planning to open a moving picture theater here.

St. Louis, Mo.—Joseph Van Raalte has commenced the erection of a new vaudeville and moving picture show at 2635 Cherokee street.

Sheridan, Wyo.—James Klindt has purchased the interest of his partner, C. E. Merritt, in the Star Moving Picture Theater.

Louisville, Ky.—John H. and James P. Whallen are making arrangements to erect a modern moving picture theater here.

Laingsburg, Mich.—Ernest Hayward has opened a new moving picture theater here.

Independent Films
FOR RENT

We are offering a strictly high grade Independent Service at greatly reduced prices. Our Films are all practically new, and carefully inspected before shipping.

A Big Feature with every shipment

SONG SLIDES FREE

Films, Machines, Supplies of all Kinds constantly on hand for sale

Let us quote you prices on anything you need

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Acme Theatre Building

Long Distance Phone No. 533 **GOLDSBORO, N. C.**

CUSTOMER wants manager for first class moving picture house in Chicago. Says great opportunity for right man. Write to me for particulars.

CUSTOMER wants to sell nickelodeon located in big moving picture district in Chicago. Says he will sacrifice for quick cash. Write to me for details.

Exhibitors Overjoyed

With the new films now being released by the Independent manufacturers of America and Europe. Never since I have been in the film renting business have I received so many letters complimenting the new stunts being pulled off by the Independents. There are some renters who can't give you a good Independent service, because they are not buying any of the new films, but I can and will give you the cream of the best. If you want to be dead sure that you get the best the market affords, write to the biggest and best film renter in the world. Meaning nobody but me.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE
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Entire Contents of a Large Arcade—500 PENNY SLOT MACHINES

Consisting of Byerjein Display Machines, Phonographs, Illustrated Song Machines, Looking Glasses, Electric Postal Card Outfit, Dumb Bells, Candy Machines, Laughing Mirrors, U. S. Grip Machines, Weissman Blower, Shooting Gallery and Outfit, Doctor Machines, Rifles, Self-Playing Automatic Piano, Melle Zita (fortune teller), Fight Machines, Electric Machines, Roover's Name Plate, Palm Reader, Telephone Girl (fortune), Mutoscopes, Picture Machines, Fairbank's Scales, Guessing Scales, Balloon Machines, Rosenfield Punching Machines, Mills Punching Bags, Mills Lifter, Cash Registers, Desks, Combination Safe, Phrenometers, Electric Fans, Motors, etc.

Sale absolute Rain or Shine. **Auctioneer's Office, 31 Willoughby St., Bklyn.**

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This is a book of descriptive music, regular sheet music size, and arranged for both hands. Specially selected, arranged and composed by one of the best descriptive Pianists in the U. S., who for the past twenty years has been Musical D rector in all lines of Theatrical Productions. This work is the result of actual experience, and is now being used in hundreds of M. P. Theatres Contains music, for all probable scenes, actions, characters, etc , and its suggestions are entirely practical. Increases the value of YOUR SHOW 100%. Descriptive circular sent free to anyone upon request. This book sent promptly upon receipt of price. $1.00 Remit either by P O. or Express Order, Draft or Check to

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The ingredients of which can be purchased anywhere at a very reasonable price. Can be used on both kinds of Film

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JOHN H. HEINZ
1905 Cecil Avenue **Baltimore, Md.**

Sayre, N. Y.—John R. Kasper has sold his moving picture theater here to Maney & Page, of Athens.

Terre Haute, Ind.—A new moving picture theater has been opened at 323 Wabash avenue. It is known as the Savoy.

Cincinnati, Ohio.—The Alhambra Theater Company is preparing to erect a new theater at 148 West Fifth street.

Buffalo, N. Y.—Domenico Saraci will erect a moving picture theater at 103 Dante place.

Ft. Madison, Ia.—W. W. Cassidy is making arrangements to start a new moving picture theater here.

Palmer, Mass.—The Scenic Theater, owned by the New England Amusement Company, was closed.

Marion, Ind.—Charles Sipes is preparing to open a picture show in the Gas City.

Rockport, Mo.—Linville & Harrison have opened a new moving picture theater in the Lewis Building.

Great Bend, Kan.—O'Brien & Brumley have sold their moving picture theater here to Paul Curry.

Bloomingburg, Ohio.—Mr. Coleman has opened a new moving picture theater here.

Maquoketa, Ia.—Andrew Fuhglsang has sold a half interest in the Lyric Moving Picture Theater here to Lee Kullmer.

Chicago, Ill.—G. H. Stricker has secured a permit for the erection of a moving picture theater at 3056 Lincoln avenue.

Buffalo, N. Y.—Emil Schmidt will erect a nickelodeon at 170 French street.

Brooklyn, N. Y.—A new moving picture theater is being erected on New Utrecht avenue which will cost the proprietor, M. Baron, $2,500.

Philadelphia, Pa.—Plans are being made for the erection of a new picture palace, at Fifty-eighth and Lansdowne avenue, for Smith & Smink.

Monson, Mass.—A new moving picture theater is being erected here.

Somerville Station, Boston, Mass.—A petition has been received at the Mayor's office urging him not to grant a license to operate a moving picture show in the Day Street Church. This petition has been signed by 71 citizens, who objected to it.

Baltimore, Md.—Another moving picture parlor is to be erected on North avenue, near Charles street, opposite the Casino Theater. Eugene A. Cook, who is the proprietor, claims that when the construction is finished it will cost him $25,000.

Brattleboro, Vt.—A new moving picture theater is being erected here, and will be under the management of John Galvin.

Stockton, Cal.—Donnellan & Collier are erecting a new moving picture theater on Main street, which will be equipped with 4,000 opera chairs, a new No. 6 Power's machine, a first class violin and piano player and all of the latest moving pictures and illustrated songs.

Foxboro, Mass.—Messrs. Wheeler and G. B. French will open a new moving picture theater in the Union Building, which will be well equipped and will have the latest pictures and song slides.

New York City.—Moving pictures took possession of the New York Roof Garden, and were well applauded by the spectators that attended the opening.

Green Bay, Wis.—A beautiful high-class moving picture theater is being erected at Cherry and Adams streets. The name of this place is the Park, which is well equipped with exits and is a very comfortable playhouse.

Laundrie, N. Y.—Arrangements have been filed for the erection of a first-class picture house here.

Lawrence, Mass.—The New Pastime Moving Picture Theater is enjoying a generous patronage every night. Miss Mae Bagshaw sings with the latest illustrated song slides.

New Haven, Conn.—Announcement that the Lyceum Theater is about to take up vaudeville and moving pictures again indicates that they don't make enough coin with dramatic plays.

Topeka, Kan.—The Cozy Motion Picture Theater, at 718 Kansas avenue, has at last opened its doors to the public, and have all new chairs and a new new moving picture machine put in. The pictures will be changed daily.

Milwaukee, Wis.—The Crystal Theater has been purchased by Thomas Saxe, formerly owned by Frank E. Winter, and is being remodeled, which will amount to $30,000 when finished.

Aberdeen, S. D.—J. A. Wigaard has purchased, from Earl Barr, the Watertown Theater.

Springfield, Mass.—A new moving picture theater is being erected on Main street for Frank Sutty.

Hartford, Conn.—The Park Theater, in Trim Little Building, on Main street, has at last opened its doors to the public and will be provided with all up-to-date moving pictures and vaudeville. This house will be under the management of H. P. Heine.

Bronx, N. Y.—Charles Knickrihm is having a new theater built at 864 Longwood avenue, and it will be known as the Longwood Theater.

New York City.—A new moving picture theater will be opened on Eighth avenue, between Thirtieth and Thirty-first streets, for Mr. Eckhardt.

Milwaukee, Wis.—The Princess Theater is one of the latest moving picture houses erected here and is beautifully fitted with new chairs and a handsome front. The capital of this theater amounts to $50,000.

Springfield, Mass.—The New Bijou Theater is now in the process of construction on Worthington street, just below Main street.

St. Clairsville, W. Va.—Sands & Hellenbrand have purchased the moving picture theater formerly conducted by Paul Zauplus.

Danbury, Conn.—The Electric Theater has been purchased by Harry Dick.

Suffolk, Va.—The Comedy Theater has reopened with moving pictures and vaudeville.

Topeka, Kan.—The Frost Building is being converted into a moving picture show. It has a seating capacity of 550.

Cincinnati, Ohio.—A new moving picture theater will be erected on the east side of Gilbert avenue, between Hewitt and Holloway avenues.

North Attleboro, Mass.—Charles Reen and Henry Collins have purchased the Wansutta Moving Picture Theater.

Milwaukee, Wis.—The Grand Theater, on Third street, north of Grand avenue, has been converted into a moving picture and vaudeville theater.

Buffalo, N. Y.—Domenico Saraci has erected a new picture theater at 101 Dante place.

St. Louis, Mo.—Joseph Van Raalte has filed plans for the building of a $20,000 moving picture theater at 2635 Cherokee street. This show house is well provided with exits and has a handsome front.

New York City.—A new moving picture theater has been erected at 93 Park row and will be under the management of J. Rosenthal.

Chester, Pa.—The Pastime Theater has again opened and is doing good business.

Olean, N. Y.—L. D. Nourse and Glen Pratt expect to open a moving picture palace, either in Castile or Silver Springs.

Washington, N. J.—Frank Bair, proprietor of his moving picture theater here, reports good business.

Athens, Ohio.—Fred Stires has purchased the Athens Opera House from Finsterwald & Slaughter, which he intends to convert into a first-class moving picture theater. It is Mr. Stires' intention to open another moving picture house, in Logan, in the Spring.

Bordentown, N. J.—Work has begun for the erection of a new moving picture theater on Farnsworth avenue.

Bridgeton, N. J.—Lester Loper has opened a moving picture theater here.

Asbury Park, N. J.—The Nickelet Theater which opened its doors a week ago was forced to close on account of poor business. Messrs. Frank Banks and Vet are the proprietors.

New York City.—Plans have been filed for the erection of a new moving picture theater at 31 West Thirty-sixth street, which will be under the management of Maximilian Zipkes and will cost about $5,000.

Vineland, N. J.—The hall on the Zambone property, on the West Side, will soon be opened as a moving picture and vaudeville theater.

Norwich, Conn.—The Hub Moving Picture Theater, in the Keystone Block, was ordered to close by the Mayor because of not having enough exits.

Camden, N. J.—It is reported that George Ware and Zeke Mires are about to open a moving picture parlor here.

Sault Ste. Marie, Mich.—The Lyric Theater opened again and will be under new management.

Philadelphia, Pa.—A permit was issued to George F. Stuemppling for the erection of a moving picture theater at 5508 Germantown avenue, which will cost about $15,000.

New York City.—A. L. Erlanger has opened the Crescent Theater, in 135th street, between Fifth and Lenox avenues, and will run first-class moving pictures and vaudeville.

New York City.—Zalka & Kramer are having a new picture theater erected at 655 Second avenue.

Philadelphia, Pa.—The Unique Amusement Company, proprietors of the Unique Theater, on Market street, between Twelfth and Thirteenth streets, have closed their theater on account of poor business.

Cleveland, Ohio.—The Moving Picture Theater Company, of Cincinnati, have been given a permit to erect a moving picture theater which will cost about $3,000. It will be located on Gilbert avenue, near Hewitt street.

New Brunswick, N. J.—The Bijou Moving Picture Palace, on George street, has been purchased by Feiber & Shea.

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ON THE REEF

A BIOGRAPH STORY OF A FATAL MISTAKE

Love is not in our power, nor is it in our choice. We only love when fate ordains we should. This was the sad experience of the heroine of this story, who, to comply with the deathbed request of her mother, marries an old friend of the family. Her mother wishes this that her family's future welfare may be assured. The friend is a widower beyond the middle age, and the father of a young child. The wife has all she can wish for, but her heart is untouched, until later she meets a young man, who she realizes she loves and who loves her. Both honorable, the young man, to avoid wrong, goes to parts unknown. The husband, however, learns of this attraction and the shock kills him. Here she is now alone, she feels, until the thought of his child awakens interest and she will devote herself to the care of it.

LENGTH, 988 FEET

RELEASED JANUARY 20, 1910

THE CALL

A STORY OF LIFE UNDER THE "WHITE TOP"

There is possibly no profession as alluring as that of circus performer. Once you have cavorted about in the sawdust you become inoculated with the germ of the circus fever. Edith was engaged as a dancer with a traveling tent show and collapses under the arduous work. Her plight is witnessed by a young farmer who offers to marry her and take her away from the life of the circus. A second breakdown and discharge decides her. She marries the young man, but often feels the longing for the arena. During the following season the same show plays the village and are in need of a dancer. The temptation becomes irresistible and she goes to join, but arriving at the dressing tent she sees the old life in a different light, and retraces her steps to her humble home entirely cured.

LENGTH, 989 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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BIOGAPH COMPANY.

ON THE REEF.—Love is not in our power, nor is it in our choice. We only love when fate ordains we should. Such was the experience of poor Grace Wallace, who acceded to her mother's last request to marry the man she selected. Grace was the only child of a widow of decidedly meager means. Mr. Rupert Howland, a widower of considerable wealth, the father of a girl child, and an old friend of the family, often surreptitiously helped them. He dearly loved the young girl, but it was only at the death-bed of Mrs. Wallace that he really showed it. The poor woman at the point of death realized the helplessness of those she was leaving behind—her own aged parents and her daughter Grace. To assure their future she begged Grace to marry their dear friend, and Grace, touched by the man's goodness and her mother's condition, consented. Not content with the promise, she asked that the marriage take place at once by her bedside, and the wish was granted. Poor Grace struggled hard to love the dear old man, but while she admired and respected him, and was profoundly grateful for his kindness, she could not love him. It was not that she loved another, it was simply that their hearts were not affined. Her only happiness was to visit and ameliorate the burden of her grandparents, which she was able to do. Of course, Rupert's little one, Elsie, strongly appealed to her. However, resigned to her lot, she endeavored to make the best of it and hoped for a change in her nature. Here fate intervened, and one day Rupert introduces her to his friend, Mr. Wilson, a young and prosperous author. It was love at first sight, and the more they struggled the tighter they were caught in the net. Each fully appreciated their moral obligations and fought to down the tendencies of their inclination until at last an open declaration is made. At first it is delectable to Grace, but in a moment her better self asserts itself and she repulses his advances. Leaving her he goes home, writes her a note that he is going to where she will never see or hear of him again. Sending the note by a messenger, he leaves for parts unknown. This note falls into the hands of Rupert, and the shock proves too much for his weak heart, and he succumbs to the crushing blow. Rupert dead, Wilson gone forever, she feels she is indeed alone in the world. She sits sobbing in her room, when little Elsie, weeping bitterly over the loss of her father, enters. Grace's heart goes out to the child and feels that this is all there is to live for. She will devote her life to it.

THE CALL.—A story of life under the "white top." There is possibly no profession as alluring as that of circus performer. To reason it out, appreciating their hardships and many privations, we must conclude there is a fascination about it that is simply irresistible. Once you have cavorted and capered about in the sawdust you become inoculated with the germ of "Febris Circensis"—in other words, the circus fever, and there is no positive antidote. Strong wills become weak under the intoxicating influence of the sawdust's exhalations; the shrill-voiced steam calliope, the guttural bleating of the bally-hoo, with his iridescent collection of adjectives, and the near-Rembrandtian paintings portraying the wonders that are "alive! alive! and on the inside!" All this considered, few will wonder at the struggles of the pretty little heroine of this Biograph subject. Edith Lawson is engaged as the star dancer of a traveling tent show. Her circus name is Fatima. Billy Harvey, one of the performers, and a part owner of the show, is, or rather pretends to be, in love with Fatima, and she loves him in return. The arduous duties have made the poor girl ill but her managers cruelly insist that she must appear, as she is a feature. During her dance, however, she faints from weakness, and the audience is dismissed. Amos Holden, a young merchant in the village, who is in the audience, is deeply moved by the poor girl's predicament, and determines to help her. He writes her a letter which she receives after her second attempt and failure to go through her dance. She is discharged and cast adrift by her managers, and as a resort seeks out Amos. He has fallen in love with her and she never having been accorded such tender treatment feels for the first time the power of pure honest love. Shortly afterwards they were married, and Edith seems happy and has grown strong in her new life. She feels that the circus fever has left her forever, but one day during the following year she finds a handbill advertising the return engagement of "Harvey's mammoth aggregation of celebrities," and the fancied smell of the sawdust reaches her nostrils. The inclination is almost overpowering, and a surreptitious visit from Harvey decides her. Leaving a note for her husband, she goes back to the circus, but it is not many moments before she realizes the error of her way, and how loathsome are the surroundings. Hence she rushes from the tent to her home to find her letter has not yet fallen into the hands of Amos. Edith is now thoroughly cured of the circus fever. The production is rather novel, depicting with true atmospheric strength the life of a circus performer.

EDISON MFG. CO.

IN THE NICK OF TIME.—Fast living and gambling have caused the cashier of Riverdale Bank to embezzle large sums of money from the safe, at which stage of affairs the story of the picture begins. He has succeeded in evading detection by manipulating the bank's books, but upon news being received of the coming of the official bank examiner he realizes that he stands face to face with ruin and arrest. Through the aid of a friendly newspaper reporter he gives forth false impressions regarding the bank's financial standing. This is done with the intent to cause a run on the bank, by means of which he hopes to be able to evade detection for a time at least.

In the meantime one of the bookkeepers of the bank, who is loved by the president's daughter, has been ordered to report for duty upon the practice maneuvers of the Engineers' Corps of the National Guard of which he is a member. After obtaining permission from the president and bidding his sweetheart farewell, he leaves to fulfil his duty. On the following morning the sensational newspaper article appears, and the president and his daughter arriving at the bank in their auto, are surprised to see a pushing, struggling crowd in front of the door clamoring for their money. The president's appeal to the depositors is fruitless. At last he decides to negotiate for a loan of $50,000 in ready cash from a neighboring bank at Junction City, twenty miles away. Consulting a time table, he finds that the trip cannot be made by train in time for the money to be of avail, and is at his wit's end, when his daughter suggests that she be permitted to make it by auto. He willingly consents.

The plan becomes known to the guilty cashier, who, realizing his immediate danger should the run be stopped, decides to take a desperate chance and delay the auto's return with the money by blowing up the bridge between the two towns. This he accomplishes in a very thrilling and dramatic manner. After securing the money the bank president's daughter arrives at the bridge, only to find it destroyed. She realizes that all is lost unless she can reach the bank with the money in time. Suddenly remembering that her sweetheart is camped in the neighborhood with his Engineers' Corps, she appeals to him for aid. The matter is placed before the Captain, and in a few moments orders are flying from aCptain to Lieutenants. Not a second is lost, and in one minute after the arrival at the destroyed bridge the Engineers' Corps have built their first pontoon or floating boat. This is launched into the stream preparatory to building a pontoon bridge to carry the president's daughter in her auto containing the $50,000 in money across the stream. Pontoon after pontoon is rowed into place, stags, styles and flooring are quickly lashed upon these floating boats, and in less time than it takes to tell it the auto carrying its precious weight, the girl, her sweetheart and a detachment of guards, is seen dashing across the bridge and on its way to their destination, Riverdale Bank, ten miles away.

The guilty cashier returns to the banks sees the auto coming, and in his desperation draws his revolver and fires upon its occupants. The soldiers immediately respond with a volley. One of the bullets finds the heart of the guilty man, who with folded arms is left to keep his lonely watch at the cross roads while the auto dashes on without further hindrance and arrives at the bank just in the nick of time to save it from ruin.

THE COQUETTE.—A young officer of a regiment from one of the Western States fell in love with a young lady in San Francisco and was accepted by her. They exchanged love tokens, he giving her his seal ring and she giving him a locket containing her portrait. Some months after he had gone to the Philippines with his regiment the young lady met an officer of a regiment from one of the Eastern States, who became smitten with her. Instead of discouraging his attentions she acted as though her heart was free, and brought about a proposal from the second man. In accepting him she gave him the ring presented to her by the first suitor.

By a strange coincidence the two suitors were engaged in the same skirmish with some Filipinos. The man from the Western regiment was mortally wounded and died in the arms of the man from the East. Just before expiring he noticed his ring upon the finger of the man in whose arms he was held. Questions from him brought forth explanations, and he informed the young officer from the East that the ring was his and that the girl had accepted him as her sweetheart. On returning to California the young Easterner visited the girl. She advanced to meet him with a glad heart, but her happiness soon turned to remorse when he told her in vigorous language of having met the man she had so basely wronged.

THE LUCK OF ROARING CAMP.—Bret Harte's stories have for years stood as the standard of artistic and true delineation of Western life, in which field he was undoubtedly the first.

Briefly, the story deals with a certain mining camp around the time of '49 and the arrival of a young wife from the East with her little boy. Her husband, who was one of the miners in the camp, has died, and it is left to the rough men gathered in the barroom on the widow's arrival to tell her of her loss. This they do in an uncouth way, but with some delicacy after all. She does not long survive the news of the loss of her husband, and the little child is left alone lacking a mother's care in such incongruous surroundings. How the miners take up a collection for the "kid," contributing personal ornaments, revolves, knives and even a whiskey bottle, is shown, grotesquely perhaps, but in such a way as to cause tears rather than laughter. Finally the child, in playing near the camp, discovers gold and this leads to its formal adoption by the camp.

ESSANAY FILM MFG. CO.

WON BY A HOLD-UP.—Our friend, Bill Smith, a cowpuncher, in the employ of Jim Parsons, a gruff old rancher, is stung by Cupid's arrow, succumbing this time to the irresistible smile of Nell Parsons, the ranchman's daughter. After a short courtship, pretty Nell is won—as far as she is concerned, but when Bill starts to put the ring on her finger, she doubtfully waves it aside, referring him first to the lord of her household, her father.

Jim is a rough old aristocrat and guards his daughter with jealous pride. "She's fit for a king, and no one else will have her," Jim has remarked from time to time, and when Bill and his sweetheart brace him on the subject, Jim turns from the farm implement he is tinkering with and kicks Bill off the premises.

The young lovers try all means to win the old gentleman, but their meetings are invariably frustrated. On one occasion Bill sends a note to Nell to meet him at a certain place, which is intercepted by Jim, who gives the youth another thrashing and himself waits for his daughter. When she arrives he surprises her and leads her back to the house by the ear.

The two lovers are unanimous in their opinion that Dad is an old reprobate who needs a lesson. They must win him by foul means or fair and Bill, being of inventive turn of mind, concocts an excellent plan. He enlists two of his inseparable comrades and instructs them to mask themselves, waylay the old gentleman on his way to town and after giving him a good scare, he will dash up, disperse the robbers and thus win the affections and admiration of his reluctant prospective father-in-law.

The scheme works well and turns out just like a fairy story. Dad is won over and agrees to the marriage, notwithstanding the fact that the two cowpunchers, who posed as murderous brigands, in an effort to get their guns returned to them, interview old Jim and lay bare the secret.

FLOWER PARADE AT PASADENA, CAL.—Pasadena, several miles out of Los Angeles, is one of the most beautiful of the minor cities in the world. Its delightful climate, exhilarating air and other attractive advantages has made it world-famous as a Winter resort and it is estimated that Pasadena is the Winter home of more American millionaires than any other Southern city. The citizens of Pasadena have assisted Mother Nature in her work in the building of beautiful homes and the construction of beautiful paved streets and shaded park drives.

Southern California, in Springtime, is a veritable earthly paradise. Bright, sweet-smelling flowers of every description and specie grow in prolific abundance, without the touch or care of any human hand. The earth is riotous with rich coloring and sweet fragrance.

The flower parade in Pasadena, an annual celebration, occurs in the Spring of each year, and outrivals the world-famous Fete of the Flowers at Nice, in France Preparations are made a month or more ahead of time and every vacant lot and patch of ground available is sown with rade flowers.

The great parade is a marvel of artistic beauty in the designs of the many beflowered floats. Many Los Angeles and Pasadena business firms are represented with clubs and associations and private individuals, each striving to outrival the others in the gorgeousness and beaty of the decorations of their floats and carriages.

THE CONFESSION.—Brandon Sherman, our hero, is a phonograph enthusiast and a poet. As he writes his verses he records them upon his phonograph that, in his morbid fancies, he may, "Listen to the children of his thoughts, the passions of his soul." He is interrupted one afternoon while at his phonograph by the entrance of his sister Jane and his betrothed, Gertrude Hale. He is finally persuaded to leave his work to accompany them to the home of Gertrude's uncle, Philip Hale, an exacting man, at whose hands Gertrude suffers indignities and much cruelty.

While wandering about the beautiful Hale gardens the old gentleman meets them and being bitterly opposed to Brandon orders him from the place. Hale, in his anger, strikes Gertrude with his cane, which so angers the young man that he bitterly denounces Gertrude's guardian and is saved from personally attacking him by the interference of the gardener. The scene ends in the bodily ejection of Brandon from the premises, Jane is ordered off and Gertrude sent to her room.

Brandon is so incensed that he cannot sleep until he exacts an apology from Hale. Later he en-

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EDISON FILMS

Releases of January 18 and 21

RELEASE OF JANUARY 18

IN THE NICK OF TIME

A virile melodrama of love, hate, revenge and death, in which are shown a run on a bank, an exciting auto ride, the blowing up of a bridge, the erection of a pontoon bridge by Co. "K", 22nd (N. Y.) Regiment, Engineer Corps and a cross-road fight. Thrillingly dramatic.

No. 6576 Code, VESCIMUR Approx. Length, 975 feet

RELEASES OF JANUARY 21

THE COQUETTE

Dramatic. A true story of the Philippine insurrection in which two U. S. Army officers learn on the field of battle that they are engaged to the same woman. The one dying, the other rebukes her falseness.

No. 6577 Code, VESCOVADO Approx. Length, 495 feet

THE LUCK OF ROARING CAMP

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Releases of January 25 and 28

RELEASE OF JANUARY 25

A WOMAM'S STRATEGY (Dramatic)

No. 6579 Code, VESCOVILE Approx. Length, 975 feet

RELEASES OF JANUARY 28

A GEORGIA POSSUM HUNT (Descriptive)

No. 6580 Code, VESCULORUM Approx. Length, 140 feet

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counters the old gentleman in the latter's conservatory. The old man again orders him off and enraged by the young fellow's impudence strikes him again with his cane. Brandon wrests the cane from Hale's hands and in turn belabors him across the shoulders. Hale is beaten down among his plants and in the confusion a giant fern is joggled from its pedestal, crushing Hale's skull. Panic-stricken, the young man turns and runs away.

There has been no eyewitness and suspicion never turns toward Brandon. For six weeks the mystery of the cause of death has not been solved, but finally an extra announces the verdict—accidental death. Brandon, who has suffered untold misery, instead of being comforted or relieved, lapses into hysteria and says the paper lies.

In the persistent solitude his mind weakens beneath the strain of remorse and mortal fear. His soul yearns to confess to someone the awful secret that he himself killed Philip Hale. He calls his sister that he may confess to her, but his voice chokes on the first word and he drives her from him. Falling on his knees he pleads Divine aid to help him unburden his soul.

As if in response to his pleadings, his eyes rest upon the phonograph before him and an inner voice bids him "record his confession there." In feverish haste he adjusts the cylinder and placing his mouth to the machine murmurs tremulously: "I killed Philip Hale, but it was in self defense! Brandon Sherman."

A knock at the door interrupts him as he is removing the tell-tale cylinder. He opens the door to admit his sister Jane. She notes his nervousness and asks him what he is recording. "Poetry! Poetry!" he answers, but she is not convinced and resolves to hear for herself. On the pretext of obtaining something from an adjoining room, she sends him out, then locking the door adjusts the cylinder and starts the machines.

As the little clay cylinder begins unfolding, in her brother's tremulous voice, the confession he has made, Jane staggers back in dismay. The youth in a paroxysm of mingled rage, despair, delirium, bangs on the door, then seizes a chair and dashing the door to flinders leans through the aperture he has made, wildly demanding the record. The girl unlocks the door, he reels into the room and falls into a chair dazed. Jane, by this time horror stricken, takes the record from the phonograph and Brandon dashes it to the floor.

The boy, completely unstrung, heartbroken, his life crushed out of him, sinks back sobbing as Gertrude Hale enters. A moment later, with his two dearest ones at his side, he falls back in his chair lifeless, the broken record of his confession lying in scattered fragments at his feet.

GAUMONT.

(George Kleine.)

FATAL FASCINATION.—A beautiful and capricious young woman, the only daughter of a farmer, is sought in marriage by a rich young man.

Her father insists that she accept the young man, but as she does not love him she declines. The rejected lover, understanding the ways of womankind, makes love to the pretty maid of the girl he really wants to marry, in order to attract the tetention and arouse the jealousy of the one he loves.

The poor servant girl takes the young man's advances all too seriously and falls deeply in love with him.

This brings the farmer's daughter to the point where she is willing to marry the young man. Unfortunately for the poor maidservant, she appears on the scene just as the lovers pledge their troth and the shock proves too much for her. The fatal fascination exercised by the young man over her causes her to die of a broken heart.

GETTING SQUARE WITH THE INVENTOR.—An ingenious and inventive watchmaker conceives the idea of making a clock-work motor powerful enough to propel every kind of vehicle.

By way of experiment, he attaches his clock-work motor to a baby carriage, while the nurse is not looking. The effect is very startling to the nurse and baby, though highly satisfactory to the inventor, as proving the efficiency of his device.

Next, he applies his motor to a porter and then to a coachman, who thinks that his horse is running away.

The various victims of these experiments meet and combine forces to revenge themselves on the watchmaker.

They attach his spring motors to his own heels, thus proving to him beyond all doubt how effective his invention really is, and at the same time enabling them all to "get square" with the inventor.

SWALLOWED BY THE DEEP.—A beautiful young Princess is so rich that there is practically nothing left for her to desire. She is so satiated with good things that she does not know what to do to enjoy herself. Several handsome young Princes seek her hand in marriage, but she refuses them all as she does not love anyone. One day, in a moment of waywardness, she throws a goblet into the sea with the remark that she will share her throne with the man who succeeds in bringing it back to her.

No one among her admirers has the courage to plunge into the sea in order to recover the cup.

A young sailor who has admired the Princess since the day he first saw her, makes up his mind that he will get the goblet at all costs.

Accordingly, he invokes the aid of the Fairies of the Sea. One of them, disguised as an old woman, appears and undertakes to conduct him to the spot where the cup lies.

He recovers it, but has to promise to return to the Mermaid Queen whenever he hears the sound of her conch-shell horn.

Then he presents himself at the palace of the Princess and presents the goblet to her.

She fulfills her promise and rewards him with her hand and half of her kingdom. The Mermaid, still disguised as an old woman, comes to the wedding. She is turned away by the courtiers. In revenge, she waits until the bridal pair are alone and about to retire for the night. Then the Mermaid's horn sounds a loud blast! The bridegroom starts for he recalls his rash promise to return to the Mermaid Queen at the call of the horn. He hesitates and lingers with his bride. The castle with the Princess and her husband and their courtiers and retainers then slowly sinks and is swallowed up by the deep.

KALEM MFG. CO.

THE MAGIC FLOWER.—For years and years—yes, hundreds and hundreds of years, fairy tales have been the most popular means of entertaining the children, and even the grown-ups, too, for that matter. And it is not without good reason that their popularity has never lagged, for, aside from their beauty and wonderful charm of mystery, they always carry with them a moral—that is—"good deeds never fail to receive their reward."

Scene I.—First we see the beautiful Magic Flower itself, and as its fragrant petals slowly unfold, it discloses the radiant, happy face of Little Marjorie, the heroine of our story, who begs your indulgence while the story proceeds.

Scene II.—Marjorie and Her Mother are Evicted from Their Home.

Scene III.—Marjorie, in Desperation, Decides to Beg for Food.

Scene IV.—Marjorie Receives Two Pieces of Bread.

Scene V.—Marjorie Gives Her Share of Bread to the Good Fairy, Who Is Disguised as a Beggar Woman.

Scene VI.—Marjorie Receives the Magic Flower, Which Will Grant Any Wish. As Marjorie came running down the path she noticed what appeared to be an old beggar woman, who stopped her and begged for a bite to eat. Now Marjorie only had two slices of bread, one for her mother and one for herself, and she was very hungry too, but out of sympathy for the old woman she gave her her own share of the bread and started away. But the old woman stopped her again and waving her staff, which was really a fairy's wand, she caused a beautiful flower to suddenly grow on a bush by the side of the path, which she plucked and gave to Marjorie, telling her that it would grant her any wish. Marjorie accepted the flower and thanking the old woman hurried to take the remaining piece of bread back to her mother. The old woman then transformed herself back to the good fairy and gazed fondly after her.

Scene VII.—Marjorie's Mother Revived.

Scene VIII.—Marjorie and Her Mother, Homeless, Take Refuge in the Park.

Scene IX.—The Golden Loaf—The Magic Flower Works Wonders. Marjorie found the Magic Flower on the ground where it had fallen from her lap and remembering what the old beggar woman had said about its power to grant any wish, decided to try it and wish for bread. The wish was no sooner uttered than a loaf of bread appeared in her lap. Marjorie was so startled that she hastened to waken her mother and showed her the bread and the Magic Flower, and told her all about how she got them. And when she broke the loaf of bread in two to share it with her mother, lo and behold! it was filled with golden coin. Their happiness was unbounded and they laughed and cried all in the same breath. The wonder of it even made them forget their hunger. Marjorie kissed and loved the Magic Flower while her mother busied herself picking up the coin which she placed in the pocket of her apron. By this time Marjorie was so taken with the wonders and possibilities of the Magic Flower that she decided to wish again, and noticing her mother's shabby garments wished that her mother was better clothed. "No sooner spoken than done." There stood her mother beautifully dressed. With all this good fortune Marjorie never once thought of herself, until her mother called her attention to her own poor rags of clothes. One more wish, and Marjorie was as beautifully dressed as her mother. Their happiness was unbounded.

Scene X.—In the Greenhouse—Marjorie Now Wealthy, Wishes for Playmates.

Scene IX.—Ten Years Later—Marjorie Has One More Wish Gratified. The years rolled on, and Marjorie grew to be a beautiful young lady. The Magic Flower had granted wish after wish until there did not seem to be anything left to wish for, but one day she was standing on the beautiful terrace overlooking her magnificent estate, when there suddenly appeared before her, the Prince of her dreams. She had unconsciously expressed a wish which the Magic Flower immediately granted. The Prince was an ardent lover and soon won Marjorie's heart completely.

Scene XII.—And They Lived Happily Ever Afterward. And so the Prince brought her to his beautiful palace, and as he clasped her in his arms and the dear little flower girls and pages entwined them in a garland of flowers, her happines was complete and she felt sure that there was nothing more on earth that she could wish for.

PATHE FRERES.

MISS MONEYBAGS WISHES TO WED.—The heiress, Miss Moneybags, makes up her mind to marry, so, accompanied by her father and mother, she applies at a matrimonial agency where she is shown photographs of the different eligibles on their list, for he must possess good looks besides being a man of aristocratic birth. Several photographs are examined and cast aside until the proprietor of the agency shows them a picture of a handsome but impecunious nobleman who immediately attracts the young girl's fancy. In the next scene we see the handsome, impecunious one receiving the telephone message from the agent, saying he has an heieress for him and to come at once to the office. In his haste he wrecks the room, knocks down a fat woman on the stairs and collides with everything from an automobile to a baby carriage he meets on the way. Although spick-and-span enough when he started out he arrives at the matrimonial agency looking like the only surviving member of a railroad wreck. When the girl sees him she begins to cry with disappointment and the father storms around the room at the deception that has been practiced upon them. The aspirant pleads for mercy and taking the father aside explains the case to him and prevails upon him to change clothes with him. When he reappears wearing the old gentleman's frock coat he is quite presentable and the girl takes him to her heart. But the poor father who is waiting in another room decked out in the torn and tattered garments of the young man is soon set upon by a howling mob that bursts into the place looking for the man who in his hasty dash through the streets but a few moments before had aroused their indignation by colliding with and injuring each and every one of them in turn.

WOMEN IN INDIA.—The women in India spend their time in making their toilet, in sweet idleness and in prayer. They are passionately fond of jewelry. Their dress consists of tight trousers with sleeveless waist over which is worn a piece of cloth of more or less value. The poorest of them deck themselves out with jewelry of all kinds. The women of India as a rule are brought up in ignorance. Formerly a widow was supposed to be burnt up with her husband's corpse. To-day, however, she has the choice of becoming a public dancing girl if she wishes to live after her husband's death. In the evening they go in groups to the temple for prayer, throwing flowers by the roadside as they pass along. It is thus we see them in the last picture of this pretty film.

THE BEGGAR'S REPENTANCE.—A famished beggar finds a bank note on the street and stifling the voice of his conscience he goes to the baker's to buy some bread. Once his hunger is appeased, however, his conscience bothers him to such an extent that he goes to the church and places the money in the poor box. The pastor sees him and becomes suspicious at such a very generous offering from such a shabby looking stranger and decides to follow him. As it happens a young clerk lost the money the beggar found and was discharged by his employer as a thief. Driven to despair by such an accusation the boy decides to drown himself, and as fate would have it the beggar happened to be on the river bank and is successful in saving the boy's life. The latter tells him of losing the money and of his employer's accusation and his own despair. After hearing the boy's story the beggar confessed his fault and the pastor, who had been following the beggar comes forward, explains to the boy how the former had tried to make up for his momentary weakness. All ends well and the beggar is given a good steady job for his honesty.

STORY OF A LEG.—The one-legged fellow seen in this picture is a wonder much more nimble than many men possessing both limbs. His wife arranges his necktie and sees him to the door as he starts out for his customary walk, telling him to be very careful not to get run over. He goes to the park and falls asleep on one of the benches. Some bad boys come along and tie one of his legs to the bench. They then tickle him with a straw and as he awakens suddenly and starts up after them, lo and behold he leaves his leg behind. With a worried expression on his face he picks up the leg and hops all the way home. His wife is enraged when she sees what has happened and throws the unoffending cork limb out of the window. A ragpicker finds it and carrying it along with him meets a legless cripple seated on the sidewalk begging. The ragpicker gives him the leg and he fastens it on to one of his stumps and jumps up as good as new and travels as quickly on that one leg without any crutch or cane, as most men do on two. The one-legged man in this film is surely a wonder.

ON A RACKET.—Monty is overjoyed because he has got his degree and when his generous father hears the good news he presents his son with a goodly amount of money which the latter decides to spend in having a glorious time in celebration of the event. He therefore sends a note to a chum and tells him to meet him at "The Terrace"

KALEM FILMS

Issue of January 21, 1910

THE MAGIC FLOWER

LENGTH 860 FEET (Approx)

"THE MAGIC FLOWER"

is the second of our new series of Fairy Stories of American Children, and is so good that it has determined the date of our second weekly reel—i. e., Wednesday, February 2, 1910.

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Mary you're a Big Girl Now.
My Dream of Long Ago.
When I Fell in Love With You.
Rosenbaum.
When You've Won the Only Girl You Love.
Just a Girl Like You.
In the Harbor of Sunshine and Love.
Round Up.
Would You be Satisfied, Sally?
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Heinz.

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with two "queens" and he will foot the bill. He then proceeds to get into his evening clothes and we soon see him hastening away to join his friends. He finds the friend and the queens and they surely do make a night of it. Monty is the life of the party and not only keeps his own friends amused but has everybody in the cafe in roars of laughter at his wonderfully amusing doings. In a most good natured way he takes up a siphon and squirts the contents over an inoffensive gentleman sitting at the next table. The gentleman naturally take umbrage at this want of courtesy and strikes Monty. The latter hauls off and is evidently about to give him a telling blow, but just as his fist is about to come in contact with the man's head he changes his mind and smilingly places his arm about his neck and embraces him most affectionately. Of course the man's wrath is immediately turned to amusement and everything ends up satisfactorily. Nine bottles of champagne having already been consumed by the party and Monty himself drinks a tenth from his own hat. This of course brings down the house and the party finally gets so hilarious that they are all put out. When Monty reaches his home, mistaking the open window for his closet, he opens it and throws all his clothes piece by piece out into the street, thinking he is carefully hanging each piece away in the closet. His parents finally find him asleep on the dining room table with his head resting in the cheese cake.

A STAG HUNT IN JAVA.—The coloring in this picture is exquisite. The stags are so graceful and so gentle it really seems a shame to kill them. They are so very timid that the sportsmen have to be very careful not to frighten the pretty creatures, so they steal up with the softest kind of a tread and it is necessary to be a pretty good shot as it is impossible to get very near this kind of game, as the slightest rustling or noise sends them scampering in all directions. The huntsmen here are most successful and bring down several specimens. The whole view of the hunt is most interesting and instructive.

SELIG POLYSCOPE CO.

A NEW DIVORCE CURE.—The opening scene is laid in the beautifully appointed home of Henry Morland, who has recently married a lady twenty years younger than himself, she being a social leader of the set, and fond of theaters, cafes and dances, her husband preferring his library and the many surroundings of a comfortable home.

Dolby, an Englishman, and friend of the Morlands, calls as a guest one evening. Following closely upon his arrival, a number of friends of the younger set call, and prevail upon Mrs. Morland to accompany them to a theater party. She quickly consents, the husband preferring to remain at home after an irksome day in a busy office.

The next morning Morland, arriving at this office, and upon opening his mail, finds a letter from a business friend, suggesting that unless he is more attentive to his young wife that he will find a depreciation in her affections, and his casual reference to Dolby, the Englishman, a self-appointed scion of British nobility, visiting America for the first time, in search of American dollars—the easy way, by marriage. The letter awakens Morland to his sense of duty. His books are forgotten and office affairs cast aside. A hurried visit to his home culminates in his inadvertently confronting his wife and Dolby enjoying each other's society in the conservatory. Showing the letter, he demands an explanation. The wife, resenting the insult, refuses to explain, whereupon Dolby is asked to leave. As he does so, he makes a futile attempt to explain his invasion. At this juncture the wife's mother appears and indignantly denounces Morland for his presumption and prevails upon her daughter to leave the Morland home and go with her, which she does.

At her mother's home the next morning she receives a message from her husband telling her that while he loves her, his one thought is for her happiness, and if she desires her freedom he will place no obstacles in her way. Her mother and Mr. Dolby, entering the room at the moment, are informed of the new turn of affairs. All are jubilant over the apparently easy victory, and dinner at Cafe Martin is suggested as suitable to the occasion. Soon the trio forget the droll old outer world amid the music and Bohemian atmosphere of Martin's.

The husband, by this time, has formulated his new plan for the "cure of Divorce." The green-eyed monster suggests to him a new way to pay old debts. Summoning a female detective from the agency, a dashing, handsome young woman, to act as his companion. She discovers the party has gone to Martin's for dinner. This suggests to him the first treatment of the New Cure. In the course of their dinner they are observed by the wife and her party.

Consternation pervails throughout the cafe. They hastily take their departure. On their arrival home, Mrs. Morland discovers that she loves her husband, proving the success of the New Cure. She sends for him and a reconciliation is effected. He takes her back to the same cafe, and, as a fitting termination to a turbulent evening, on arriving there, he is imbued with the idea of holding Dolby up to ridicule.

With the aid of the lady detective, who is in company with another employe of pugilistic attributes from the same office, and aided by the head waiter, who is directed to usher Dolby to the private dining room, in which will be the detective and her companion. When Dolby arrives, presumably to meet Mrs. Morland, he is escorted to the room, and "like a lamb, is led to slaughter." He falls into the trap and the noise emananting from the room in no way resembles a family reunion. The door flies open and Dolby lands squarely in the center of the cafe, looking much the worse for wear and tear. Deaf ears are turned to his pleadings and he is ejected.

Morland and his wife are happy once more and the new divorce cure demonstrates its value beyond a reasonable doubt.

THE COURTSHIP OF MILES STANDISH.—Miles Standish, as we all know, was a man among men, a warrior who knew no fear in battle, but who was very timid and abashed when it came to the wooing of the maid Priscilla. Therefore we see him requesting his young comrade, John Alden, to go to Priscilla and give her a bunch of mayflowers as a token of his love. John goes to her, and sincere in his devotion to his friend, tells her of the strength of character and of the nobility of the man who has sent him to her. He pleads, but his pleading has the wrong effect, for the maid loses her heart to him. But John cannot understand, and so he goes on urging the suit of his friend, explaining, persuading, speaking of the courage and skill of Standish and of all his battles in Flanders, until finally the truth dawns upon him as she archly smiles at him, and with tremulous voice, whispers, "Why don't you speak for yourself, John?"

Heart-torn betwixt love for the maid and duty to Standish, John returns home. At first we find him in despair as to how to tell his friend the true state of affairs, and then we see Standish with the whole naked truth upon his awakened senses, about to plunge his sword into the heart of his young friend: "John Alden, you have supplanted, defrauded, betrayed me, Miles Standish, you friend. One of my ancestors ran his sword through the heart of Wat Tyler; who shall prevent me from running my own through the heart of a traitor?"

So he speaks, and Alden, always the scholar, and yet fearless, awaits the death blow. But the scene is interrupted, for news of an Indian outbreak is reported to Standish, and buckling on the weapon with which he had threatened John, he rushes from his cabin to gather his men for action and for defense of wives and sweethearts.

The scene shifts, and we see before us an assembly of men, rugged, war-beaten, determined. The council is on, debate is held as to self-protection, and extermination of the Indian is decided, unless they smoke the pipe of peace.

Now let us wander to the Atlantic shores, where we see the Pilgrims delivering their mail to one who will bear it all to the home of their birth across the ocean, on the vessel "Mayflower." Again the scene changes, and we see Miles Standish, after a three days' march, at an Indian encampment, pitched on the edge of a meadow, between the sea and the forest. A parlay ensues between white and red, wherein Pecksuot tells Standish that he and his braves will sweep the whites from their land. Angered at such a defiance, Standish grabs the red man's knife and plunges it into his breast. As he does this, Wattawamat drives his own knife into the back of our Plymouth captain. A fight ensues and the Indians are driven over the embankment and into the sea.

Fortunately Standish recovers, and eventually, after many hardships and physical trials, he begins to think of the maid, Priscilla, more as a daughter than as one he would wed. So he goes to her home. He sees her in the arms of the man she loves, John Alden. He, poor youth, still conscious of that word "betrayer," the last that his friend had called him, expects further rebuke, but he is mistaken, for with a smile of benediction, Standish takes the hand of the maid and the hand of the youth, and joining them, smiles his approbation of two well-met, well-loved, and well united.

URBAN-ECLIPSE.

(George Kleine.)

THE COAST GUARD.—On a wild, romantic, rocky coast a young coast guard corporal is on duty, under orders to watch for smugglers. He is also in love with a young peasant girl and the match is favored by both the girl and her father.

While watching the coast one day, the young officer is overcome by the heat, lies down and falls asleep. While he sleeps the smugglers creep up on him, take away his rifle and go about their business.

The guard detail of coast guards come around to relieve the man on duty and find him asleep and his gun gone. They arrest him and take him to headquarters, where his corporal's stripes are torn from his sleeves and he is disgraced. His sweetheart and her father now dismiss him from their house and altogether things look very bad for him Clearly the only way out of his troubles is for him to perform some act of conspicuous bravery or merit. He follows up the trail of the smuggler band and succeeds in locating them. Then he summons the other coast guards to his assistance, and the smugglers are arrested.

This act results in the restoration of the corporal's stripes and the return of his sweetheart's love and favor. He is now and henceforward worthy of the name of "coast guard."

RIVA, AUSTRIA, AND THE LAKE OF GARDA.—The picturesque borderland of Austria and Italy. This film will prove a great attraction to all admirers of exquisite scenery. It certainly would be impossible to find more superb mountain and lake effects than those depicted in this glorious motion picture. The Lake of Garda reflects mountains, vineyards and sky in its placid depths. No mirror could do it more perfectly. The panoramic view of the densely wooded hills, interspersed with dazzling white buildings, lordly historic castles, ruins of ancient temples and picturesque residences cannot be rivaled anywhere. Everyone is sorry when this picture comes to an end. A thousand feet of such sublime views as are here depicted would not be too much.

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PAULI
Code Vide

Pauli, a famous conspirator, gaining the confidence of the Duchess, plans for their flight. The Duke, learning of this, makes escape impossible by surrounding the castle with his soldiers. A fierce conflict ensues. This is a most beautiful film.

Friday, Jan. 21st, 1910
"BISON"
ROMANY ROB'S REVENGE
Code Virtu

Another frontier picture taken in the wilderness. Showing how a father, after several daring attempts, regains his stolen child from a tribe of gypsys.

Saturday, Jan. 22nd, 1910
"ITALA"
THERE ARE SOME GHOSTS
THE TEMPTING COLLAR
Code Victor

These two interesting subjects making a complete reel. Both the staging and acting have been cleverly taken care of.

LITHOGRAPHS AND POSTERS FREE

Exhibitors:—We furnish as usual all exchanges handling these productions with one sheet four colored lithographs, also posters containing synopsis, absolutely free with each reel. Demand same from your exchange as they will positively increase your box office receipts.

Brief description of all subjects will be found on another page.

NEW YORK MOTION PICTURE CO.
Manufacturers of "Bison" Life Motion Pictures
429 Sixth Ave., Cor. 26th St., NEW YORK CITY
PHONE 6690-1 MADISON SQ.
Cable Address: NOSIB

"BULLY FOR THE IMP"

The announcement in last week's papers that within a month there will be TWO weekly "Imp" releases instead of one, was greeted with a veritable yell of approval by Independent exhibitors and exchanges. .The telegrams, letters and telephone calls that stormed our office are the greatest encouragement the "Imp" has had since it started to manufacture films.. We'll keep you posted as to the exact date of the two-a-week release. Watch all our announcements. Meanwhile our next release (January 24) is a double-header, entitled

NEVER AGAIN
(About 615 Feet)

A ROSE OF THE PHILIPPINES
About 730 Feet)

The first part of this reel is a scream. Watch Mrs. Henpecker in "Never Again." If she doesn't make your patrons laugh till the tears flow they have the heart of a mummy, the soul of a mutt. The other part of the reel is one of the strongest love stories ever pictured. It keeps you guessing till the last few feet and then—it "turns out right."

This Week's Release
By Right of Love
Next Week's Release
Tide of Fortune

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Carl Laemmle, President.

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We have a large number of films and slides that we will sell from one half a cent a foot up. Good condition. Write us at once as they will sell at once.

THE MIAMI FILM SERVICE
11 Fountain Square Cincinnati, Ohio

VITAGRAPH COMPANY.

THE TOYMAKER'S SECRET.—In the workshop of an old toymaker of the Tyrol we see him surrounded by the dolls, manikins and life-size figures which testify to his great skill. There is but one thing lacking to make his triumph complete, and that is to give life to the creatures of his handiwork. He is poring over a book in search of this secret and his eye rests on this paragraph:

"To bring a toy to life, place upon its forehead a drop of blood from a lover's lip."

The toymaker is elated. He goes to the window, where a life-size doll is shown looking down at the street, and causes it to nod and beckon to the people on the street below. Then he starts on his quest for the magic charm.

Meanwhile we must go back to another little episode which has been taking place. A pretty Tyrol girl shows her friend a letter from her lover:

"Sweetheart Swanhilda: Have had a prosperous voyage. My ship will dock to-day. Meet me. Your lover, Frantz."

Swanhilda meets her lover and is returning with him through this very street as the toymaker is putting the figure in the window through the life motions. Frantz sees the pretty face at the window and waves his hand. The face nods and smiles to him and he is elated and infatuated, and repels Swanhilda, who leaves him in anger. She is determined upon revenge upon the one who has stolen her lover's affections and approaches the toymaker's house as he passes out and picks up the door-key, which he has dropped. She enters and sees all the toys and approaches the window and shakes the young lady sitting there, only to find that her rival is a doll. Seeing her lover approaching, and climbing up to greet his new inamorata, Swanhilda hastily puts on the doll's dress and takes its place at the window. The toymaker returns in time to see Frantz climbing in through the window and gives him a drink, in which is a drug that puts him to sleep. The toymaker then draws a drop of blood from his lips and applies it to the forehead of what he supposes is the doll, and is delighted and surprised when Swanhilda steps down and ambles in doll-like fashion around the room. Frantz awakes and is humble and penitent when he learns of his mistake, and as he and Swanhilda march off arm in arm the old toymaker is disconsolate at the failure of his experiment. This is a weird and interesting tale and is so well acted that titles are hardly necessary to make it clear to the beholder.

A PAIR OF SCHEMERS; or, MY WIFE AND MY UNCLE.—A young married couple, the honeymoon not yet over, are comfortably settled in a neatly furnished apartment. The young wife is clearing away the table while her hubby is writing a letter as well as he can between the interruptions of lovemaking. He shows her the letter:

"Dear Jack: I am married to the dearest little woman in the world and happy except for the fact that if my rich Uncle John knew that I had married without his consent he would cut me off with a nickel. However, I hope for the best. Yours, Will."

They have hardly finished reading the letter before the bell rings and a letter is handed in which causes consternation:

"Dear Will: I am coming to visit you in New York. Think I can arrange a splendid marriage for you. Your affectionate Uncle John."

Will is in a quandary. He tells his wife that she must not be seen there, that she must hide somewhere until his uncle departs. She pouts and refuses, while he looks at his watch and becomes more and more agitated. At last an idea strikes him and he rushes into the next room and comes out with a maid's cap and apron, which he tells her to don and pass off as the maid. She is indignant at first, but finally sees the humor of the situation and assumes her duties just as the rich uncle is ushered in. There is an affectionate greeting between Will and his Uncle John, and after a smoke and a chat the uncle finally pulls out of his pocket the photograph of the woman he has selected for his nephew's wife. Will declines the choice and Uncle John is furious; he places the photo on the mantel and intimates that Will must accept his choice. Here Will's wife enters in maid's dress and begins to tidy up the room. Uncle John eyes her suspiciously and Will lightly explains that she is the hired girl from upstairs. Uncle John slyly pokes Will in the ribs and winks, but Will is justly indignant. Uncle John then makes an excuse and goes out, and Will's wife enters, and seeing the photograph of Uncle's choice, she tears it up and throws the pieces on the floor. Meanwhile, Uncle John, who is not without an eye to beauty, returns with a bouquet of flowers. Under pretext of sending Will out to mail a letter he takes the opportunity of presenting the bouquet to the pretty maid, and trying to flirt with her. She boxes his ears, and Will returns to find them both storming up and down the apartment. Explanations of course follow, and Uncle John flies into a rage and is about to take himself away, fortune and all, when Will's wife, with a winning smile, pats him on the cheek and says some pretty things, and the old chap melts and takes them both to his heart as he calls them "a pair of schemers."

FIVE MINUTES TO TWELVE. A messenger boy sauntering along the street, reading a novel, happens to look up and see that it is but five minutes to twelve, and realizing that he has but five minutes in which to get his lunch, he turns and makes a dash for the nearest pie stand. A pedestrian, thinking there is something up when he sees a messenger boy actually running, gives chase, as also a policeman and a street-sweeper. Two men are moving a large painting from a store; this the boy clears at a leap, and as the astonished bearers bring the painting to the perpendicular the others dash through it. The boy also leaps over a baker who is coming up out of a cellar with a pan of flour, but his pursuers get the full contents over them. A bridal party is coming out of a coach and the boy and his pursuers dash through their midst and all join in the chase. Fast and furious the chase continues until the messenger boy reaches the pie stand, where he buys a large pie and begins to devour it, while his disgusted pursuers shake their fists and sheepishly disperse.

LUBIN FILMS

RELEASED, MONDAY, JANUARY 17, 1910.

He Got Rid of the Moths

He got rid of the moths but he was sorry afterward that he went after them with such enthusiasm, for the tenants in a big apartment house were driven from their homes by the fumes of the sulphur candles he employed too lavishly and all sorts of trouble followed. A good story and plenty of fun make this a certain laugh getter. LENGTH, 540 FEET.

A Slippery Day

The Lubin acrobatic comedians are the talk of the country and the recent blizzard gave us a chance to make a snow scene that is a remarkable photographic achievement and at the same time as funny a knockabout comedy as you ever saw. Old Moneyton starts for the office on foot, but after many adventures he arrives back home on all fours. One of the fastest little comedies of recent weeks. LENGTH, 320 FEET.

RELEASED, THURSDAY, JANUARY 20, 1910.

The Usurper

A strong, melodramatic story of a man who impersonates his rival in love and obtains a part of the inheritance to which the latter has fallen heir. But luck turns and in the end the scoundrel is turned over to the police with three serious charges to face. In photographic quality this subject is exceptionally good but, better than that, the story is so strong and so well acted that the attention is grasped and held to the very finish. LENGTH, 905 FEET.

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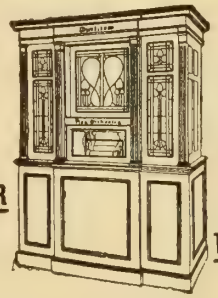

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GREAT NORTHERN.

THE DEATH OF THE BRIGAND CHIEF.—For a considerable time, a company of soldiers have been endeavoring to catch a gang of brigands who have done great damage to the property of the inhabitants in the surrounding villages. At length they succeed in rounding up the brigands, who are taken and temporarily locked up in a shed guarded by two sentries under the command of a sergeant. The sergeant's sweetheart, full of pity for the exhausted and starving brigand chief, asks her fiance if she can bring the man some food. He permits her to do this, and the prisoner accepts it gratefully. After that, she persuades the sergeant to walk a little way home with her, which he does, although reluctantly, and after giving strict orders to the sentries to be on the lookout. The two sentries having taken part in the search, are tired, and after their sergeant has given them such a bad example of discipline, they fall asleep. The brigand chief, noticing the quietness, is successful in releasing himself from his bonds, and manages to steal away. He has hardly left, however, when the sergeant returns and finds the two sleeping sentries, and he quickly opens the door to assure himself of the prisoner's presence, and is much astonished on discovering he has escaped. He rouses the two sleeping sentries, and the three make a hurried search through the surrounding country for the prisoner. All is in vain, and there is nothing left to do but to report the matter to the superior officer. The sergeant is at once arrested for his negligence, and just as he is being taken away as a prisoner, his sweetheart appears on the scene. She hears the terrible news that the sergeant is to be shot at sunset for having neglected his duty. With tears in her eyes, she runs away to find the brigand chief, for she knows he is the only man who can save her sweetheart. Climbing over rocks, and cutting her way through bushes, she continues until she finds the hiding place of the brigand. Going on her knees, she tells the chief what has happened, and asks him to help her. For a moment the chief hesitates, after which he orders his men to remain where they are, and he himself accompanies the girl. Both hurry back to the quarters, arriving there the very moment the sergeant is placed in a position to receive the deadly volley of shots. The commanding officer is just lifting his sword to give the signal to fire, when the brigand chief rushes before him, reporting himself back as prisoner. With raised head, he exchanges places with the sergeant, and receives the shots instead, knowing that he had done one good deed in his life.

LUX FILMS.

THE REFUGEE.—A wounded corporal, who is on leave, is seen at the residence of his fiancee, when the order comes for him to return to his regiment. He bids farewell to his sweetheart and hurries off, leaving her grief to be assuaged by her parents, after, however, she has presented him with a locket and chain as a keepsake A month later, war has been declared, and our hero is selected by his officer to undertake a confidential mission. But the enemy are in ambush and waylay him, and after robbing him of the document with which he has been entrusted, take him before their commanding officer, and he is condemned to be shot. Led forth from his prison, he entrusts his sweetheart's keepsake to a soldier's care. His hands are then bound and he is about to be blindfolded prior to the execution, when the spirit of the soldier asserts itself and he decides to face death without the handkerchief over his eyes. He is led out, the firing party appears, and he is shot. But at that moment his comrades appear, and after a stern chase annihilate the enemy and gain a victory. In the encounter, the soldier to whom our hero has entrusted the keepsake, is wounded, but, escaping to the seashore, is found by the father of our hero's fiancee and the lady herself, who are shrimping, and taken by them to their home. Here they discover the keepsake and accuse the wounded soldier of being the murderer of the hero, but as the soldier expires he proves his innocence.

THE ADVENTURES OF A SANDWICH MAN.—We see the sandwich man walking along with a large sign on his shoulders, handing out advertising circulars. A beautiful young lady passes by and he immediately falls in love with her, at the same time forgetting all about the large sign on his shoulders. He walks along thinking of her and knocks down an extension sign with the sign he is carrying, which at the same time knocks him over. He then passes a cafe where a lot of men are seated. He throws down the awning, which covers up the men. He then throws down a couple who are making love to each other on a bisycle. A man is bringing a sack of coal into a house when the sandwich man comes along, knocks him down and upsets the bag of coal. When he picks himself up he is black as a negro. However, he is a very persistent wooer, and continues to follow the girl. He then passes a building with a scaffold on it. This he knocks down, and the men on top of it fall upon him and start to beat him. The girl then meets her real sweetheart and excitedly tells him of the ardent wooer who has been following her all this time. He is very angry and threatens to chastise him. In the struggle between her sweetheart and the sandwich man, the former throws the wooer Bob is brought before Lieut. Due who offers him into the water, who at the same time throws a man who is peacefully fishing at the foot of the embankment into the water.

A. G. WHYTE.

THE WAGES OF SIN.—Young, wealthy and greatly admired, with a worshipping husband and a beautiful child, Adele Wyndham was pointed out as a woman favored by fate. Still she was not happy; her husband gave too much of his time to business, the governess took entire charge of the child, so with nothing to occupy her time, she grew morbid and discontented. She felt that she would willingly sacrifice her whole life for one real thrill. If only something would happen—anything to put an end to her boredom. At a reception she met the artist, Lablanc, and his Latin temperament interests her. He must paint her portrait. Her husband, glad to humor her slightest wish, sent for the artist, who, quick to recognize his power over her, strengthened it every moment they spent together. At last, Lablanc succeeded in compromising her at a hilarious dinner in a well-known Bohemian restaurant. Adele had not meant to go so far, but the cunning Frenchman assured her that it was now too late to retreat and that flight was the only thing possible. Ashamed, afraid and quite bewildered at this sudden turn of things, she took her child, much against Lablanc's commands, and fled with him. Three years passed—a short time when one is happy, but to Adele it was a century. Lablanc, unable to retain his former customers, grew more and more surly and abusive. Scarcely a day passed now that he did not abuse her with drunken fury if she dared keep the little she earned by sewing to get food for herself and the child. One day, after tearing the clothes from her back and leaving her on the floor more dead than alive, he rushed out, snatching a pocketbook from a passerby as he went; but the man gave chase, and soon had Lablanc behind the bars. Adele was unable to enjoy her liberty, however, for the machine agent called, and finding her unable to pay, promptly carried off her only means of livelihood. Next, the landlord appeared, and ignoring her plea for mercy, threw her out into the snow, where, after wandering for hours, she fell, weak and exhausted. Her little daughter, seeing a carriage approaching, ran forward to summon aid.

So that the Frenchman might marry her, Wyndham had given Adele a divorce, and while he knew he could never love another woman as he had her, his loneliness induced him to ask Miss Grant, the governess, to remain and superintend his home. They had a quiet wedding at the little church, and were driving home when the child called to them to aid her mother. Wyndham lifted the dying woman into the carriage, but it was not until they had placed her on the couch and raised her heavy veil that he recognized his former wife. Adele implored his forgiveness, and upon receiving it, died content with the knowledge that at last their daughter was restored to her father's home.

INDEPENDENT M. P. CO.

THE TIDE OF FORTUNE.—The indolent, thriftless black sheep of the family—the good-for-nothing son of a rich banker—this is the young man we see bothering his busy brother, who is disgusted with the doings of the drunken ne'er-do-well, and leaves him alone in the room. Notwithstanding the entreaties of his two pretty sisters, he fills himself with liquor from a flask and stumbles out to meet his cronies.

They all imbibe freely at a fashonable cafe, and the young man starts home at dawn. He fumbles at the lock, and when he finally gets into the library he surprises two burglars at work. There is a quick scuffle, after which the cracksmen escape, leaving the stupefied young man alone. The commotion has awakened the family, and the black sheep stands before them with all the circumstances pointing to him as a thief in the family. This is the last straw to the suffering father and brother, and they bid him leave the house forever. He bows to the inevitable, kisses his sisters good-bye, and goes forth with heavy step.

Fate has ordained that men be not the masters of their destinies, and the fortunes of the father, in the course of years, turn unfavorably. The stock market has taken his all; his home is sold over his head, and in a last effort to recoup he appeals to his good son. Whether it is "the iniquities of the father" we cannot say, but the son he had so lovingly reared turns against him at the crucial moment, and he returns to his now squalid home and his hard-working daughters.

Meanwhile the fortunes of the black sheep have taken him to the golden West and in years of labor he has struck it rich. We now see him selling his claim, and he comes home. To his great surprise his father's house holds a new tenant, and he hears of the ill-fortune that befel him. Very unhappy, he begins to walk toward another section of the city, when a little girl selling newspapers accosts him. No, he doesn't want a paper, but he pities her, and reaching down for some change, takes one look at the face—it's his own little sister!

It is better that we should not try to tell in words of how he met his other sister, too; prepared a new home for father, without his knowledge, and conspiring with his sisters had the little family evicted, only to bring them to the new home, where the father, bewildered, learns for the first time of the happy return and regeneration of his son.

NEW YORK MOTION PICTURE CO.

A COWBOY'S REWARD (Bison).—Colonel Austin's daughter, Grace, a charming young girl from the East, is made a great favorite by the boys attached to her father's ranch, who shower candy and flowers upon her, regardless of the fact that her father prohibits such attentions. Bob, while riding through the woods comes upon Grace, fastens her loosened saddle and assists the girl to mount her horse, when the Colonel appears. He does not credit Bob's story and he himself escorts his daughter back to the ranch. Grace, much perturbed at her father's actions, writes a note of apology to Bob and incidentally plans for a meeting at the creek. They meet, and Bob fearing his sweetheart might catch cold, ties his handkerchief about Grace's head, which she wears back to the ranch. This act of chivalry reveals to the father that she had disobeyed his instructions, and in consequence he plans to send her back East. They start the next morning. After riding a short distance their Indian driver discovers they are being pursued by a band of hostile Indians. They try to cover their trail, thus outwitting their followers, and finally enter an old shack. The Indians come upon their place of refuge, take possession of horses and wagon, and begin to fire upon them. Blue Cloud, the Colonel's servant, escapes from the shack, returns to the ranch and gives alarm. Bob loses no time in going to the aid of the Colonel and his daughter, the other cowboys following after. Bob arriving first on the scene shows great heroism in fighting the Indians single handed, and the timely arrival of his comrades saves him from being slain. The Colonel, in gratitude for their rescue, forgives his daughter, and as the cowboy's reward gives him the hand of Grace.

PAULI (Ambrosio).—On the Duke of Cesena's grounds, while a masque ball was going on, Pauli, a famous conspirator, was saved from his pursuers by the quick foresight of the Duchess, who gave him her domino, which completely concealed his identity. The Duke arranges that Pauli leave for the Greek coast, where he will have safe refuge. Because of constant companionship with the Duchess, Pauli has fallen in love with her, and this the Duke discovers by seeing their shadows in a curtained window. Amazed as he was, the Duke did not utter a sound, but cautiously withdrew in the woodland shadows. The following morning, as the Duke and Duchess were taking their daily ride, a band of gendarmes suddenly sprang from a wooded patch. At that moment the truth flashed through the woman's mind and looking at the Duke she realized that betrayal came through him, and with a sudden outburst of rage, the Duchess lashes his face with her whip. Ascending the castle stairs she joins her lover, warning him that there has been foul play. Escape by this time has become impossible and they are encircled by a troop of gendarmes. Under the bailiff's discharge of musketry the Duchess is wounded. Pauli inflicts a wound upon himself and falls beside her. As they lie in the moonlight they regain strength enough to meet in last embrace.

ROMANY ROB'S REVENGE (Bison).—A mother and her two children, a son and daughter, are enjoying the pleasures derived from porch and lawn. Hilda's sweetheart, a military captain, enters and is bidden to get a spade, and join the son in fixing the garden. While he is fulfilling the mission, the family is approached by a brawny gypsy, who asks alms, and when refused becomes violent. The Captain sees him and finally succeeds in making the gypsy go, not without gaining the latter's hatred, however. He awaits an opportunity, when the others have entered the house and the young child is playing outside, to carry him off. To mislead any followers, he takes off the boy's shoes and stockings, puts them on a river bank and throws his cap in the water. A country boy has watched these proceedings and later, when the boy is being looked for, tells the Captain of the subterfuge. The gypsy takes the boy to his camp and puts him in a tent. The Captain and country youth have followed to watch, then the Captain leaves. He goes to his quarters, explains to the soldiers, who offer their aid, and then dons a gypsy disguise. When in this garb he enters the camp and displays a bottle, he is welcomed. They all go to their tents but the Chaptain, who finally locates the boy's hiding place. The child creeps out, is startled by the gypsy, when the Captain makes himself known. The boy crawls into his arms and thus are they found by the gypsies who surround them. The Captain signals to his soldiers, who dash on and level guns at the others, while the boy and his rescuer depart. The Captain with his charge returns to the cottage. He delivers up the boy and is ordered off the premises, when he removes his disguise and all are again happy.

GREAT WESTERN.

ON THE FIRING LINE.—A stirring American military drama. Lieut. Ralph Due, of the U. S. Signal Corps, takes leave of Edna, his sweetheart, carrying her picture away with him. Bob, a former sweetheart, whom Edna still cares for, calls and pleads for her hand but is refused. Brokenhearted, he starts on the downward path, until ejected from a saloon without friends or money, he enlists in the U. S. Army and becomes a private under Lieut. Due, neither being aware that both love the same girl. Drunk one day on post duty,

good advice as to a future career as a soldier, to which he replies, "I joined the army to be shot and forgotten, not reformed." As the troop is later ordered away to protect an outpost, Lieut. Due tells Bob that his chance to prove his worth is now at hand. The U. S. Cavalry are seen mounting their horses, and after a hard ride they reach the outpost and are soon engaged in a stirring battle, horses and men plunging wildly over the hilly country, amid shot and shell. In the midst of the fight Lieut. Due is fatally wounded and falls from his horse. When Bob, beside him, sees the Lieutenant kiss the picture of Edna, he at once realizes that both love the same girl. He hesitates only for an instant, then resolves to save the Lieutenant if possible, and calls for aid. Edna receives the message that Lieut. Due is dying, jumps on her horse and rides wildly towards the hospital on the battlefield, reaching there just before his death. The Lieutenant, dying, recognizes Edna, and places her hand in Bob's, dies, surrounded by soldiers with bared heads and tear stained eyes.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, January 17.

Biograph—On the Reef (Dr.).....988 ft.
Lubin—He Got Rid of the Moths (Com.)....540 ft.
Lubin—A Slippery Day (Com.).....320 ft.
Selig—A New Divorce Cure (Dr.).....1000 ft.
Pathe—Testing Their Love (Com.).....561 ft.
Pathe—A Visit to Bombay (Col.) (Sc.).....544 ft.

Tuesday, January 18.

Edison—In the Nick of Time (Dr.).....975 ft.
Vitagraph—The Toymaker's Secret (Nov.)....969 ft.
Gaumont—Fatal Fascination (Dr.).....580 ft.
Gaumont—Getting Square with the Inventor (Comedy) .....393 ft.

Wednesday, January 19.

Essanay—Won by a Hold-up (Com.).....629 ft.
Essanay—Flower Parade at Pasadena, Cal. (Scenic) .....292 ft.
Pathe—The Bareback Rider (Dr.).....735 ft.
Pathe—An Aerial Acrobat (Sc.).....226 ft.
Urban—The Coastguard (Dr.).....747 ft.
Urban—Riva, Austria, and Lake of Garda (S.).204 ft.

Thursday, January 20.

Lubin—The Usurper (Dr.).....905 ft.
Biograph—The Call (Dr.).....989 ft.
Selig—The Courtship of Miles Standish (Dr.).1000 ft.

Friday, January 21.

Edison—The Coquette (Dr.).....495 ft.
Edison—The Luck of Roaring Camp (Dr.)....490 ft.
Kalem—The Magic Flower (Fairy Tale).....860 ft.
Pathe—The Painter's Sweetheart (Dr.).....525 ft.
Pathe—Fickle Fortune (Com.).....420 ft.

Saturday, January 22.

Gaumont—Swallowed by the Deep (Dr.).....977 ft.
Vitagraph—A Pair of Schemers (Com.).....743 ft.
Vitagraph—Five Minutes to Twelve (Com.)..162 ft.
Pathe—Count Tolstoi (Personalities).....213 ft.
Essanay—The Confession (Dr.).....960 ft.

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INDEPENDENT FILMS

THE ACTOPHONE COMPANY.

Jan. 12—Robert Macaire; or, The Two Vagabonds.

LUX FILMS.

Dec. 29—The Gold Digger's Son.....891
Jan. 5—Drama at Sea (Dr.).....655
Jan. 5—Football Craze (Com.).....331
Jan. 12—Drama at Sea (Dr.).....655
Jan. 12—Football Craze (Com.).....331
Jan. 19—The Refugee (Dr.).....750
Jan. 19—Adventures of a Sandwich Man (C.)...232

FILM IMPORT AND TRADING CO.

Jan. 10-15—The Garibaldi Boy (Cines).....687
Jan. 10-15—Walkaway's New Boots (Cines)....390
Jan. 10-15—Hotstuff Takes on the Champions (R. & R.).....220
Jan. 10-15—The Rebel's Fate (Cines).....650
Jan. 10-15—The Law of Destiny (Aquila).....890
Jan. 10-15—The Terrors of the Family (R. & R.).230
Jan. 10-15—Brave Little Heart (Eclair).....675
Jan. 10-15—Toes and Teeth (R. & R.).....230
Jan. 10-15—Monarchs of All Nations (R. & R.).395

GREAT NORTHERN FILM COMPANY.

Dec. 8—Temptations of the Gold Fields (Dr.).750
Dec. 8—Gerhardi Mohr (Com.).....194
Dec. 18—Mother-in-Law Crazy with Music.....460
Dec. 18—The Butcher's Bill.....230
Dec. 18—In Southern Sweden.....292
Dec. 25—An Outcast's Christmas.....495
Dec. 25—Father Busy Papering.....360
Jan. 8—Child as Benefactor.....950
Jan. 15—Death of the Brigand Chief.....690
Jan. 15—Naughty Boys.....289

"IMP."

INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

Oct. 25—Hiawatha 988
Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny 864
Nov. 15—Forest Ranger's Daughter.....700
Nov. 15—Brave (?) Policeman.....300
Nov. 22—Levitsky Sees Parade.....704
Nov. 22—Honor Among Thieves.....296
Nov. 29—Her Generous Way 970
Dec. 6—His Last Game 941
Dec. 13—The Two Sons 955
Dec. 20—Lest We Forget.....916
Dec. 27—The Awakening of Bess.....985
Jan. 3—The Winning Punch.....957
Jan. 10—Right of Love.....975
Jan. 17—The Tide of Fortune.....975

NEW YORK MOTION PICTURE CO.

Oct. 29—Mexican's Crime 1000
Nov. 5—Young Deer's Bravery.....950
Nov. 12—The Ranchman's Wife.....950
Nov. 19—An Indian's Bride.....1000
Nov. 26—The Parson's Prayer (Dr.).....550
Nov. 26—Dooley's Thanksgiving Turkey (Com.).400
Dec. 3—The Message of an Arrow.....1000
Dec. 10—Reunited at the Gallows (Dr.).....1000
Dec. 17—The Love of a Savage (Dr.).....990
Dec. 24—An Italian Love Story (Dr.).....900
Dec. 31—The Red Cross Heroine.....1000
Jan. 7—Red Girl's Romance (Dr.).....990
Jan. 11—A Redman's Devotion (Bison).....950
Jan. 12—An Episode of Napoleon's War with Spain (Itala).....775
Jan. 14—A Forester's Sweetheart (Bison).....950
Jan. 15—The Son of the Wilderness (Ambrosio).925
Jan. 18—A Cowboy's Reward (Dr.).....
Jan. 19—Pauli (Ambrosio) .....
Jan. 21—Romany Rob's Revenge (Dr.).....
Jan. 22—There Are Some Ghosts (Itala).....
Jan. 22—The Tempting Collar (Itala).....

THE POWERS COMPANY.
(Columbia Film.)

Nov. 2—Change of Complexion.....950
Nov. 9—All for the Love of a Girl.....950
Nov. 16—The Gypsy's Regret.....925
Nov. 23—A Red Man's Love.....830
Nov. 30—Pressing Business 850
Dec. 7—A Run for the Money.....950
Dec. 14—Manhood's Reward.....950
Dec. 21—Reunited by Santa Claus.....950
Dec. 28—Excelsior (Comedy) 950
Jan. 4—A Frozen Ape.....950
Jan. 18—The Little Heroine.....975

PHOENIX FILM CO.

Nov. 18—Millionaire Bootblack (Dr.).....1000
Nov. 25—Delayed Telegram (Com.).....900
Dec. 2—Answered Prayer (Dr.).....850
Dec. 9—Bad Case of Grip (Com.).....750
Dec. 9—July 4th, 1910 (Com.).....250
Dec. 16—Her Mother's Mistake (Dr.).....850
Jan. 6—Convicted by His Own Child (1).....1000
Jan. 13—Convicted by His Own Child (2).....1000

EXCLUSIVE FILM COMPANY.

Dec. 30—A Romance of the South.....875

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FOR SALE—1,000 ft. reels film, released to Dec. 1, $5 and $10 per reel. Lubin, Power's, Edison Ex. Model, $40 to $60; new, $100; Model B gas outfit, $25; odd slides, 5c.; sets, $1.50; paying moving picture theaters, cheap. For Rent—6,000 ft. film, 3 sets slides, $10; 9,000 ft., $12, one shipment. Will Buy—Machines, film. H. DAVIS, Watertown, Wis.

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Mary Brown
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BIOGRAPH COMPANY.

		Feet
Dec.	2—The Death Disc (Dr.)	995
Dec.	6—Through the Breakers (Dr.)	974
Dec.	9—The Redman's View (Dr.)	971
Dec.	13—A Corner in Wheat (Dr.)	953
Dec.	16—In a Hempen Bag (Dr.)	455
Dec.	16—The Test (Com.)	545
Dec.	20—A Trap for Santa Claus (Dr.)	989
Dec.	23—In Little Italy (Dr.)	956
Dec.	27—To Save Her Soul (Dr.)	986
Dec.	30—The Day After (Com.)	460
Dec.	30—Choosing a Husband (Com.)	531
Jan.	3—The Rocky Road (Dr.)	990
Jan.	6—The Dancing Girl of Butte (Dr.)	984
Jan.	10—Her Terrible Ordeal (Dr.)	952
Jan.	13—All on Account of the Milk (Dr.)	989
Jan.	17—On the Reef (Dr.)	988
Jan.	20—The Call (Dr.)	989

EDISON MFG. CO.

Nov.	30—The Wonderful Electro-Magnet (Com.)	400
Dec.	3—The Keeper of the Light (Dr.)	965
Dec.	7—What the Cards Foretold (Com.)	420
Dec.	7—My Lord in Livery (Com.)	520
Dec.	10—The House of Cards (Dr.)	960
Dec.	14—Fenton of the 42d (Dr.)	860
Dec.	14—The New Policeman (Com.)	100
Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975
Jan.	4—Pardners (Dr.)	995
Jan.	7—The Engineer's Romance (Dr.)	670
Jan.	7—Ashes (Sentimental)	310
Jan.	11—Bear Hunt in the Rockies (Descrip.)	975
Jan.	14—A Warrior Bold (Com.)	475
Jan.	14—The Parson's Umbrella (Com.)	220
Jan.	14—Troop "B," 15th U. S. Cavalry, Bare-back Monkey Drill (Descriptive)	285
Jan.	18—In the Nick of Time (Dr.)	975
Jan.	21—The Coquette (Dr.)	495
Jan.	21—The Luck of Roaring Camp (Dr.)	490
Jan.	25—A Woman's Strategy (Dr.)	975
Jan.	28—A Georgia Possum Hunt (Des.)	140
Jan.	28—The Skipper's Yarn (Dr.)	850

ESSANAY FILM MFG. CO.

Dec.	29—A Policeman's Revolver (Comedy)	281
Jan.	1—A Western Maid (Dr.)	785
Jan.	1—Why He Did Not Win Out (Comedy)	213
Jan.	5—The Adventuress (Dr.)	525
Jan.	5—How Hubby Made Good (Com.)	473
Jan.	8—His Only Child (Dr.)	997
Jan.	12—Electric Insoles (Com.)	502
Jan.	12—The Old Maid and the Burglar (Com.)	498
Jan.	15—Review of U. S. Troops, Fort Leavenworth (Scenic)	1000
Jan.	19—Won by a Holdup (Com.)	629
Jan.	19—Flower Parade at Pasadena, Cal.	292
Jan.	22—The Confession (Dr.)	960
Jan.	26—The Modern Messenger Boy (Com.)	945
Jan.	29—An Outlaw's Sacrifice (Dr.)	996

GAUMONT.

(George Kleine.)

Nov.	27—The Village Scare (Com.)	381
Nov.	27—The Mixup at Court (Dr.)	590
Nov.	30—In the Consomme (Com.)	491
Nov.	30—The Broken Vase (Com.)	472
Dec.	4—How to Get a City Job (Com.)	501
Dec.	4—X-Ray Glasses (Magic)	416
Dec.	7—Listen (Com.)	344
Dec.	7—Top-Heavy Mary (Com.)	283
Dec.	7—In a Pickle (Com.)	374
Dec.	11—Daughters of Poverty (Dr.)	953
Dec.	14—Nothing Is Ever Lost (Com.)	495
Dec.	14—The Life Buoy (Dr.)	446
Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486
Dec.	21—The Stranger (Dr.)	935
Dec.	25—The Greek Slave's Passion (Dr.)	967
Dec.	28—A Clever Sleuth (Com.)	623
Dec.	28—Hush Money (Dr.)	361
Jan.	1—The Legion of Honor (Dr.)	1009
Jan.	4—The Wreck at Sea (Dr.)	626
Jan.	4—The Avenging Dentist (Com.)	319
Jan.	8—On the Bank of the River (Dr.)	604
Jan.	8—A Seat in the Balcony (Com.)	371
Jan.	11—Shooting in the Haunted Woods (Com.)	570
Jan.	11—Towser's New Job (Com.)	393
Jan.	15—Decorated by the Emperor (Dr.)	698
Jan.	15—Railway on the Ice Sea (Scenic)	312
Jan.	18—Fatal Fascination (Dr.)	580
Jan.	18—Getting Square with the Inventor (C.)	393
Jan.	22—Swallowed by the Deep (Dr.)	977

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	22—Fiorella, the Bandit's Daughter (Dr.)	741
Dec.	22—From the Fighting Top of a Battleship in Action (Scenic)	263
Dec.	29—Battle in the Clouds (Scenic)	658
Dec.	29—Battle in the Clouds (Dr.)	658
Dec.	29—The Park of Caserta (Scenic)	201
Jan.	5—Tragedy at the Mill (Dr.)	612
Jan.	5—Shanghai of To-day (Scenic)	351
Jan.	12—True to His Oath (Dr.)	672
Jan.	12—Home of the Gypsies (Scenic)	321
Jan.	19—The Coast Guard (Dr.)	747
Jan.	19—Riva, Austria, and the Lake of Garda (Scenic)	204

KALEM CO.

Nov.	27—Judgment (Dr.)	988
Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875
Dec.	24—The Cardboard Baby (Fairy Story)	855
Dec.	31—A Slave to Drink (Dr.)	950
Jan.	7—The Deacon's Daughter (Dr.)	950
Jan.	14—The Romance of a Trained Nurse (Dr.)	
Jan.	21—The Magic Flower (Fairy Tale)	

LUBIN MANUFACTURING COMPANY.

Dec.	2—The Cub Reporter (Com.)	945
Dec.	6—She Took Mother's Advice (Com.)	465
Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	20—The Policeman's Christmas Eve (Dr.)	440
Dec.	20—Three Christmas Dinners (Comedy.)	495
Dec.	23—Blissville the Beautiful (Comedy)	830
Dec.	27—The New Chief (Comedy)	495
Dec.	27—The Persistent Poet (Comedy)	525
Dec.	30—Three-Fingere Jack (Dramatic)	940
Jan.	3—Their Chaperoned Honeymoon (Com.)	816
Jan.	6—The Tattooed Arm (Dr.)	860
Jan.	10—Over the Wire (Dr.)	900
Jan.	13—Wild Duck Hunting on Historic Reel Foot Lake (Scenic)	550
Jan.	13—He Joined the Frat (Com.)	300
Jan.	17—He Got Rid of the Moths (Com.)	540
Jan.	17—A Slippery Day (Com.)	320
Jan.	20—The Usurper (Dr.)	905

GEORGE MELIES.

Dec.	1—Seeing Things (Com.)	286
Dec.	8—The Fatal Ball (Dr.)	1000
Dec.	15—The Living Doll (Dr.)	1000

PATHE FRERES.

Dec.	3—The Three Neighbors (Com.)	413
Dec.	3—Forced into Marriage (Dr.)	561
Dec.	4—From the Egg to the Spit (Ed.)	398
Dec.	4—A Cask of Good Old Wine (Com.)	535
Dec.	6—The Lady's Companion (Dr.)	804
Dec.	8—Impossible to Get Sleep (Com.)	315
Dec.	8—The Evil Philter (Dr.)	623
Dec.	10—Masquerader's Charity (Dr.)	394
Dec.	10—Bear Hunt in Russia (Scenic)	564
Dec.	11—Exploits of a Cowboy (Scenic)	446
Dec.	11—Willyboy Gets His (Com.)	502
Dec.	12—La Grand Breteche (Dr.)	900
Dec.	13—The Tramp's Romance (Dr.)	541
Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331
Dec.	20—The Death of the Duke D'Enghien (Dr.)	951
Dec.	22—Contest for a Handkerchief (Com.)	459
Dec.	22—The Love Token (Dramatic)	515
Dec.	24—The Birth of Jesus (Biblical)	525
Dec.	24—Agriculture in Hungary (Ind.)	826
Dec.	25—The Good Doctor (Com.)	590
Dec.	25—The Happy Widower (Com.)	384
Dec.	27—Bad Bargain (Com.)	630
Dec.	27—Marvelous Garlands (Scenic)	295
Dec.	29—Oh, You Doggie (Com.)	187
Dec.	29—A Well Earned Medal (Dr.)	728
Dec.	31—A Live Corpse (Com.)	610
Dec.	31—Corsican Hospitality (Dr.)	390
Jan.	1—Tabby's Finish (Dr.)	426
Jan.	1—Trials of a Schoolmaster (Dr.)	528
Jan.	3—The Marriage of the Cook (Com.)	502
Jan.	3—A Victim of Circumstances (Dr.)	459
Jan.	5—The King's Command (Com.)	561
Jan.	5—The Overzealous Domestic (Farce)	410
Jan.	7—Modern Highwayman (Dr.)	600
Jan.	7—An English Boxing Bout (Sports)	298
Jan.	8—The Last Look (Dr.)	587
Jan.	8—His Opponent's Card (Com.)	367
Jan.	10—Miss Moneybags Wishes to Wed (Com.)	581
Jan.	10—Women in India (Educational)	377
Jan.	12—Camille (Dr.)	1033
Jan.	14—The Beggar's Repentance (Dr.)	692
Jan.	14—Story of a Leg (Com.)	285
Jan.	15—On a Racket (Com.)	600
Jan.	15—A Stag Hunt in Java (Scenic)	367
Jan.	17—Testing Their Love (Com.)	561
Jan.	17—A Visit to Bombay, Col. (Scenic)	544
Jan.	19—The Bareback Rider (Dr.)	735
Jan.	19—An Aerial Acrobat (Scenic)	226
Jan.	21—The Painter's Sweetheart (Dr.)	525
Jan.	21—Fickle Fortune (Com.)	420
Jan.	22—Count Tolstoi (Personalities)	213

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Dec.	23—The Christian Martyrs (Dr.)	950
Dec.	27—Buried Alive (Dramatic)	1000
Dec.	30—A Daughter of the Sioux (Dr.)	985
Jan.	3—The Smuggler's Game (Dr.)	1000
Jan.	6—The Highlanders' Defiance (Dr.)	625
Jan.	6—Alderman Krautz's Picnic (Com.)	370
Jan.	10—A Tale of the Woods (Dr.)	1000
Jan.	13—Under the Stars and Stripes (Dr.)	900
Jan.	17—A New Divorce Cure (Dr.)	1000
Jan.	20—The Courtship of Miles Standish (Dr.)	1000
Jan.	24—The Ranch King's Daughter (Dr.)	700
Jan.	24—An Afternoon Off (Com.)	300
Jan.	27—The Devil, the Servant and the Man (Dr.)	950

VITAGRAPH COMPANY.

Nov.	6—From Cabin Boy to King (Dr.)	958
Nov.	9—Into the Shadow (Dr.)	642
Nov.	9—A Sticky Proposition (Com.)	323
Nov.	13—Launcelot and Elaine (Dr.)	1000
Nov.	16—Benedict Arnold (Dr.)	685
Nov.	16—Indian Basket Making (Ind.)	245
Nov.	20—The Sins of the Fathers (Dr.)	985
Nov.	23—Why They Married (Com.)	905
Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	21—The Forgotten Watch (Comedy)	413
Dec.	21—The Cook Makes Madeira Sauce (C.)	561
Dec.	25—A Midsummer Night's Dream (Dr.)	991
Dec.	28—The Power of the Press (Dr.)	997
Jan.	1—Cupid and the Motor Boat (Dr.)	946
Jan.	4—The Life of Moses (Biblical)	868
Jan.	8—Richelieu, or the Conspiracy (Dr.)	992
Jan.	11—Call Boy's Vengeance (Com.)	320
Jan.	11—The Old Maid's Valentine (Com.)	
Jan.	15—A Sister's Sacrifice (Dr.)	970
Jan.	18—The Toymaker's Secret (Novelty)	969
Jan.	22—A Pair of Schemers (Com.)	743
Jan.	22—Five Minutes to Twelve (Com.)	162

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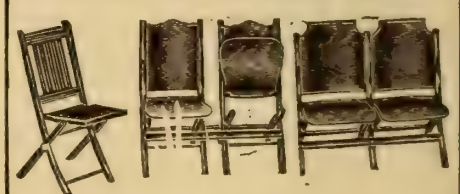

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Beautiful production of Broadway quality. Incomparable photography!

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NEXT WEEK

RELEASE OF WEDNESDAY, JANUARY 26

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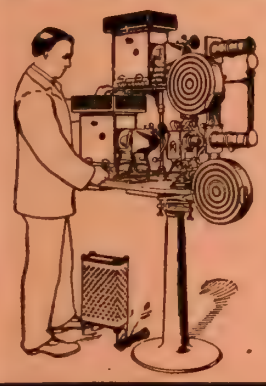

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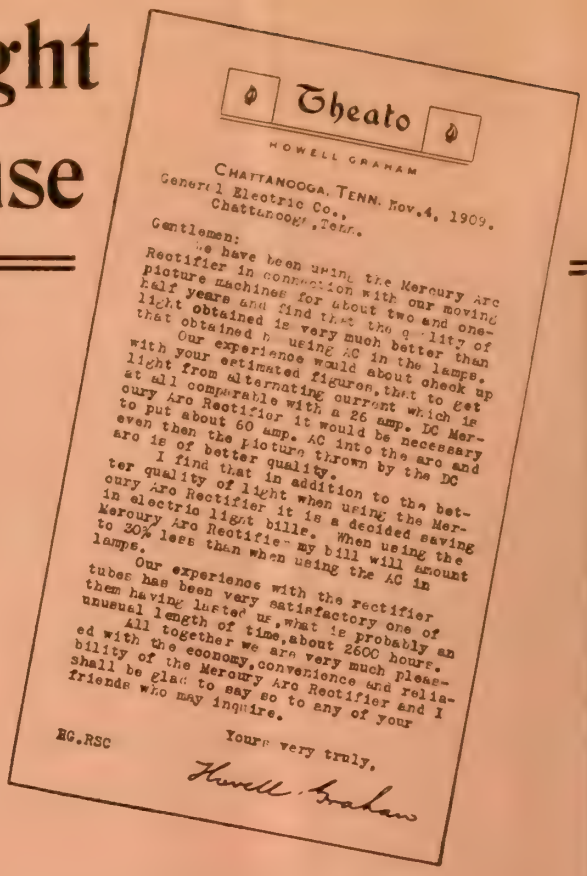


Theato

HOWELL GRAHAM

CHATTANOOGA, TENN. Nov.4, 1909.

General Electric Co.,
Chattanooga, Tenn.

Gentlemen:

We have been using the Mercury Arc Rectifier in connection with our moving picture machines for about two and one-half years and find that the quality of light obtained is very much better than that obtained by using AC in the lamps. Our experience would about check up with your estimated figures, that to get light from alternating current which is at all comparable with a 26 amp. DC Mercury Arc Rectifier it would be necessary to put about 60 amp. AC into the arc and even then the picture thrown by the DC arc is of better quality.

I find that in addition to the better quality of light when using the Mercury Arc Rectifier it is a decided saving in electric light bills. When using the Mercury Arc Rectifier my bill will amount to 30% less than when using the AC in lamps.

Our experience with the rectifier tubes has been very satisfactory one of them having lasted us, what is probably an unusual length of time, about 2600 hours. All together we are very much pleased with the economy, convenience and reliability of the Mercury Arc Rectifier and I shall be glad to say so to any of your friends who may inquire.

EG.RSC

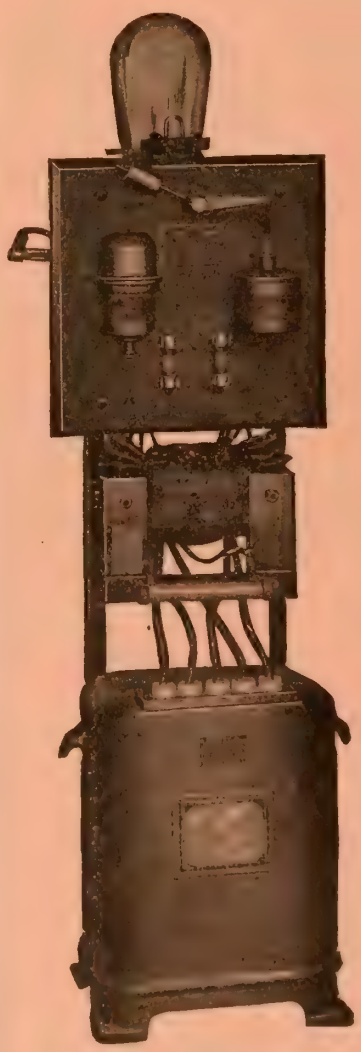
Yours very truly,

Howell Graham

Mr. Howell Graham, a prominent moving picture man of Chattanooga, Tenn., got these results in his theatre by using the—

G.E. Mercury Arc Rectifier

Read the letter in which he heartily endorses this device.



Many Similar Recommendations

Moving picture men all over the country are writing us their satisfaction with the Rectifier--justifying our claims for economy and better service afforded by its use by those limited to an alternating current supply.

It will pay you to investigate

Ask our nearest sales office to send a representative to see you. He will explain the operation of the G. E. Rectifier and just what it will do for you in improving pictures and saving money.

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2348

BISON FILMS

TRADE MARK

Regular Release Days—Tuesday, Wednesday, Friday, Saturday

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

WE GOT 'EM ON A RUN

Since we started releasing four reels a week. Nothing but headliners. Every licensed exhibitor is beating it for an Independent Exchange to get Independent service. Do not be a sucker all your life and listen to a lot of Bull that the Licensed Exchanges are trying to hand you that the Independent service is no good. Let us say right here that we have them lashed to the mast. You are in a position to get 18 good Independent reels a week. There are many other good makes of Independent films within our ranks. If you are a Missourian, ask your exchange man to show you. He's got the goods, and we know it; but of course, do not stand for any unscrupulous or so-called Independendent Exchange slipping you a lot of conversation by telling you that they are buying everything, and in turn handing you a lot of Association junk. Make him show you. We will gladly furnish exhibitors information as to who the exchanges are that are buying our releases. We will tell you where you can go and get the real stuff. Just plant your optics on what we are releasing this week, and they are all corkers.

Tue. Jan. 25th—A "BISON"

A ROMANCE OF THE PRAIRIE

Code, Stun. Approximate Length, 975 Feet

Here is one of the high standard Bisons that will make the kids in the gallery holler their heads off.

Fri. Jan. 28th—a "Bison"

HIS IMAGINARY CRIME

Code, Slue. Approximate Length, 950 Feet

Here is another Bison that will raise the audience clean out of their seats, and make them gasp for breath.

Wed. Jan. 26th—"Ambrosio"

THE LAST KEEPSAKE—A CHOICE POLICEMAN

Code Snug. Approximate Length, 1 000 Feet

A double header from Ambrosio this week; a swell dramatic story together with a comedy on one reel, that will make you laugh yourself sick.

Sat. Jan. 29th—"ITALA"

THE TIMID ONE—A GOOD WINNING

Code, Soar. Approximate Length, 975 Feet

Here we have another double header from Itala, both comedies, and on the level they're so funny, they would make a horse laugh.

LITHOGRAPHS AND POSTERS FREE

Exhibitors:—We furnish as usual all exchanges handling these productions with one sheet four colored lithographs, also posters containing synopsis, absolutely free with each reel. Demand same from your exchange as they will positively increase your box office receipts.

Brief description of all subjects will be found on another page.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

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in the slide business; something never before attempted or heard of. Your entire weekly supply of sets shipped in one consignment every week for the amazingly low price of

25c PER SET PER WEEK

This remarkable 25c rate will put our service within the reach of all, and you surely can **NOW** afford to pay extra for your slide service. It is our aim to supply every picture theatre in the United States with our exclusive gilt edged slide service, which will enable the film houses to give all of their attention to their film service.

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for our immense list. You have the privilege of selection, and we guarantee to ship what you select. All sets guaranteed complete from title slide to chorus. The largest slide renters in the world.

Chicago Song Slide Exchange

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VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, January 25

3d Series of THE LIFE OF MOSES

The Plagues of Egypt and the Deliverance of the Hebrews

Another Magnificent Reel in this Epoch-Making Biblical Series. They grow in impressive strength and popularity with each successive release. This reel is a marvel of scenic beauty and powerful dramatic action. Approximate length, 976 feet.

Saturday, January 29

THE GIRL AND THE JUDGE

The Most Intensely Gripping Dramatic Film Ever Produced. It is destined to create a veritable sensation in motion picture production. How a Southern Judge solved a great murder mystery and was tempted to conceal his discovery. A study in deduction more convincing than Sherlock Holmes. Approximate length, 980 feet.

The Two Concluding Reels of THE LIFE OF MOSES will be issued as follows: PART IV., **"The Victory of Israel,"** Feb. 12. PART V., **"The Promised Land,"** Feb. 26. Exhibitors will thus have the opportunity of showing all five reels before the end of Lent. Make your arrangements now with your exchange.

USE VITAGRAPH POSTERS. ORDER FROM YOUR EXCHANGE.

THE VITAGRAPH COMPANY OF AMERICA { NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 25 Cecil Court PARIS, 15, Rue Sainte-Cecile

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THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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Vol. 6 JANUARY 29, 1910 No. 4

Summary of the Week.

The popularity of the picture drama with the seekers after enjoyment is obvious by listening to the applause and watching the faces of the "gallery gods."

* * *

The meeting of the F. S. A. suggests some thoughts on the situation and the better regulation of the moving picture business. (Page 118.)

* * *

George Kleine compiles a library of educational subjects in motion pictures. The coming popular method of imparting instruction. (Page 119.)

* * *

Henry Lee, the gifted impersonator and lecturer and moving picture exhibitor, fills the New York Theater with an audience which justifies our arguments for an exclusive and model picture show house on upper Broadway. (Page 119.)

* * *

Biograph Stock Company migrates to the land of sunshine and flowers. New Biograph studio planned.

Pathe presents a popular and varied program and solves the difficulty of good vaudeville by getting it in the picture.

Vitagraph Company increase their output to three reels per week, beginning February 14. (Page 120.)

* * *

Suitable pictures for church work forms the theme which is discussed by two World correspondents. (Pages 121, 130.)

* * *

The World's dream of a practical school for moving picture operators has been realized, and Mr. Richardson, of The World's staff, will devote part of his time to its oversight. (Page 124.)

* * *

Our "Man-About-Town" throws the search light on some rather queer practices and hands out some sound advice to the exhibitor. (Page 121.)

* * *

"Lux Graphicus" discovers that Fra Elbert Hubbard is a man after his own heart and welcomes him into the circle of moving picture exponents. (Page 126.)

* * *

The Operators' Union of New York City have a rally meeting and a smoker and discuss fraternal matters. They also secure offices on "Moving Picture Row." (Page 129.)

* * *

Correspondents from far and near air their grievances, issue challenges and generally pick flaws in the moving picture game as it is being played. (Pages 129, 130.)

* * *

Posters, their source, novelty and usefulness are discussed on page 122.

* * *

Recently Hubert Latham, an aeroplanist, made an ascent with a moving picture camera and operator having a combined weight of two hundred pounds. Whether or no satisfactory views have been obtained, deponent sayeth not. If such is the case, however, they should be of vast interest.

Amongst the "Gods."

Whenever we go to inspect a moving picture we always, as these pages have witnessed for many months past, study the audience. The attitude of the audience towards the moving picture is the keynote of the business—the very pivot of the system of machinery which keeps the moving picture in evidence before the world to-day. If your audience is apathetic or takes to the bad habit of staying away, then, the future of the moving picture is in doubt.

Some months ago we wrote an article in which we pointed out that audiences are of many kinds, ranging between the moving picture equivalent of the opera goer and the humble patron of the lower East Side nickelodeon, who probably almost always falls into the category of the illiterate and the uneducated. As the audience varies, so do the theaters, especially in New York City.

Theater managers all the world over trace their chief success to the popular priced parts of the house. If the gallery applauds a piece, then its success is assured. In other words, the masses and not the classes hold the success or failure of public entertainment in their hands. On the other side of the Atlantic it is the pit and gallery, as it is commonly called, which makes or mars the success of an entertainment. All the falsely favorable criticism in the world, all the support of the plutocratic, will never convert a popularly assigned failure into a success. It is the cheap parts of the house alone which do that.

In New York City, just now, there is a well-known theater, the Circle, which has lately taken to the exhibition of moving pictures instead of the usual theatrical entertainment. And as this house possesses a gallery, we were the other evening in that gallery for the purpose of mixing with the "gods" and being for the time being one of them. The "gods" at the Circle follow the moving picture entertainment with the raptest possible attention. They laughed, they applauded, they appreciated and they were interested. There they sat, as critical of the picture as they would have been of a first-rate play. They were interested in the human side of each story just as they would have been in the human side of a play. In other words, we could discover no difference in the general attitude of the Circle "gods" towards the moving picture than we probably should have done in that of the "gods" in an ordinary theater where a big success is running.

This little fact is worth mentioning on two grounds; firstly, as another indication of the enormous hold which

the picture has upon the public at large, and, secondly, that it is perfectly possible to conduct a house on the differential price system. Here in New York City the exigencies of the building laws forbid the erection of a proper moving picture palace with seats ranging in cost, let us say, from a dollar down. Were those laws abrogated, no doubt some capitalist would come forward and give New York what it does not at present possess, and that is a proper moving picture palace. The attitude of the Circle "gods" convinces us that the New York public, at any rate, is ripe for such an experiment.

The F. S. A.

The semi-annual meeting of the Film Service Association is to be held this week in New York City, practically on the anniversary of its virtual extinction as a potent factor in the moving picture business. It will be remembered that it met last year about this time—to be accurate, on January the 9th and 11th. It met to be put out of business by the newly formed Patents Company. Since then it has existed as a purely social body. It had a pleasant meeting last Summer at Atlantic City, where it dined and did nothing disagreeable. Next week's meeting, from all accounts, is to be similarly innocuous. In other words, a licnesed exchange man or renter, counts for little or nothing as a free agent in the film business. The F. S. A., therefore, is nothing but a purposeless mass of purposeless units.

It would be idle to say that the members of this association, though reduced to impotence, are satisfied with their lot. They are not. Several months passed before they exactly realized their position, and now realizing it, they are just wondering what is going to happen next. Not a very enviable frame of mind for an American business man to be in: and not to know from one week to the other whether he is going to be permitted to continue in business or not. That is the feeling of the average exchange man of to-day—a feeling that has been personally expressed to us from leading cities of the Union where there are licensed exchanges. In other words, the ordinary licensed exchange does not like the position of matters. He does not care to tell his manufacturer or the Patents Company. This being so, we do so for him.

If we thought these men had the courage of their convictions, we should not be surprised if many licensed exchanges did not voluntarily go independent, after listening to their tales of woe. Many of them threaten to. What bearing upon the general situation this will have it is hard to tell. Can the manufacturers exist without the exchange? Can they afford to ignore him and go direct to the exhibitor? Probably not. Are there too many exchanges for the volume of business? This is a question difficult to answer.

One fact, however, is perfectly clear, and it is this: that however pretty the superficial harmony of next week's meeting of the F. S. A. may be, below the surface there is discord, discontent and dissatisfaction. The exchanges complain that not only is their position in the business unsatisfactory, but that they are not making money. Many of them resent the restrictions put upon them; many of them are indignant at being told that they can continue in business so long as they are "good boys." It is time, we think, that the air should be cleared in this matter, and that the Patents Company and manufacturers should define their position towards the licensed exchanges. In the last twelve months of its existence, the F. S. A. has done absolutely nothing. Meanwhile its competitive organization, the N. I. M. P. A., certainly has done something. It is organizing its manufacturers and exchanges and has to-day, as compared with twelve months ago, several progressing and progressive independent manufacturers in the field, whereas then there were none. It can be seen that the position of a licensed exchange just now is not of the happiest. We shall be interested to know if anything practical comes of next week's meeting.

The Regulation of the Business.

In the film rental business order is emerging from chaos, slowly, very slowly, but nevertheless it is coming. In the beginning, men with little or no knowledge of the business jumped into the rental field with absolutely no idea but to make money. To conduct a legitimate business seemed farthest from their thoughts. To them the exhibitor was an easy mark—a man without rights. He was merely a means to an end, and that end was the making of every possible dollar out of him. Agreements and contracts were made without the slightest intention of fulfilling them. Customers were solicited by means of elaborate promises and held just as long as they would stand for any old kind of service, and then they dropped off, to be taken up by some other exchange and have the dose repeated. Stock was sent out without proper inspection, under the impression, seemingly, that it was cheaper to do so. Films which were nothing more nor less than junk were kept in active service just as long as they would hang together, and in every way the exhibitor was getting the worst of it.

The manufacturers finally woke up and saw that unless these abuses were at least in some degree rectified, the business, as a whole, would soon receive its death-blow, and the Motion Picture Patents Company was the direct result of this awakening. The abuses, in modified form, are still with us, but week by week they are being lessened. So far has this work of reform progressed that the exchange which tries to do business on hot air and gall is beginning to have a distinctly hard time of it, and that is as it should be. There is no reason on earth why film renting should not be carried on in a straightforward, businesslike manner, just the same as any other business. There is no reason why an exhibitor should purchase one thing and get another. That the Motion Picture Patents Company has operated to correct some of the crying evils which beset the business, no man who has watched events of the past year can, or will, deny. Many of the results attained have not come directly through that company, but they have come indirectly as a result of its entering the field. Much hue and cry has been raised about the amount of money collected by the company. Perhaps it is excessive, in the sense that the work might be performed for a less fee. Of that it is not in our premises to judge. Many assert, however, that the change which has come about as a result of the work of the Patents Company is well worth double the amount the company receives, so that, after all, they are a necessary and valuable adjunct to the moving picture business as a whole. This opinion is expressed by many exhibitors and exchange men who are not blind to their own interests.

But there is yet a vast amount of work to be done before the business can be said to be in a thoroughly satisfactory condition. There are still exchanges which should be either compelled to mend their ways or else leave the field. Abuses must be eliminated if the business as a whole is to live and prosper. Daily the great public is becoming better educated and more critical. Gradually it is evincing a disposition to pay increased prices for their entertainment, but, at the same time, it demands a much better show. That which passed muster

a year ago would be received in chilly silence now. Junk and rainstorms have had their day and must be relegated to the has-beens. And it is right that they should.

The Motion Picture as an Educator.

We have at various times, in these columns, commented upon the importance of the moving picture in the educational field, and the time is slowly but surely coming when it will take the place of the antiquated blackboard in the school and college. In medicine, surgery, scientific research, agriculture—in fact, every branch of study, its use has either been demonstrated or its possibilities pointed out. And as a means of disseminating throughout the whole world the laboratory researches of the scientist it has no equal. The experiments are carried out in front of the camera and the pictures may be used to illustrate the lectures of the scientist all over the world at the same time.

As we have before announced, George Kleine, of Chicago and New York, has been assiduously working for some time on the preparation of a catalogue of educational film subjects, and, at a private demonstration in his office a few days ago, a MOVING PICTURE WORLD representative was given a glimpse of some of these educational films—some of them being of microscopic studies which must have been obtained only with the exercise of great skill and patience. These microscopic pictures emanated from the Urban studio, which has led the world in motographic educational subjects, and the perfection of the films shown may be realized when we say that the hair on the back of the ordinary house fly stood out like quills on the back of a fretful porcupine. One of the series was "Curious Caterpillers," and showed how our beautiful park trees were ravaged and destroyed by this pest. "The Fly Pest" was also very interesting and a timely illustration to aid in the present campaign against the house fly as a vehicle of disease. We are shown the fly invading a chunk of meat and laying its eggs. We see the hatching of the eggs and the maggots crawling over the meat. The maggots bury themselves in the earth for a few days and when they emerge they are still wingless, but on the eleventh day they are grown flies. We see them feasting on some dead fish, next they fly to the sugar bowl and deposit therein some of the microbes they have collected from the dead fish. Next he alights on the edge of a cuspidor and from thence to the mouthpiece of a nursing bottle, and, as a finish to the film, we are shown a baby sucking at his bottle, which, if it had not been sterilized, is covered with the germs left by the house fly.

But Mr. Urban here tries to offset the disagreeable impression created as we think of our own carelessness with the house fly, and he puts him through some acrobatic stunts for our amusement. The fly is shown juggling with dumb bells, balls, etc., and going through all manner of tricks which must have taken infinite pains to train.

After this interesting picture we were shown "Chemical Action," in which is demonstrated how various metals are dissolved by the acids, the combustion of steel filings, etc.

The exhibition terminated with a scenic picture, "The Val de l'Aude," an exquisite specimen of Gaumont photography and coloring. If we can be assured of a plentiful supply of such subjects we may safely venture the assertion that the moving picture is the most potent factor that has yet been promulgated for the world's enlightenment.

"The Life of the World."

Henry Lee's Interesting Moving Picture Travelogue.

Such entertainments as the one briefly described in the head line of this article do so much to popularize the moving picture with the better classes of the community that we consider it a duty to encourage them to the utmost limits of our powers. The other evening the handsome New York Theater was filled to its capacity with an audience clearly of high-class standing, who followed the entertainment with all the rapt closeness and attention that they might have devoted to an opera or a successful play. This is a spectacle that always fills us with confidence in the stability of the moving picture as an educational and entertainment factor.

Of the manager who presents "The Only New Thing Under the Sun," Henry Lee's "Life of the World," we have never before heard, but we think his business enterprise is being expended in the right direction. Personally he may in some sense be regarded as a competitor with Lyman Howe, Elmendorf, Burton Holmes in the popularization of the moving pictures. If he is to make this his program, we wish him every success. We think he will obtain it on lines such as those shown in his present entertainment.

Practically the entertainment consists of a series of moving pictures, interspersed with colored lantern slides, which take the spectator practically around the world. Starting from the North River, we cross the Atlantic to the British Isles, and then make for France, Russia, Italy, Egypt, India, Japan, and so, by way of San Francisco, once more across the American continent to Little Old New York. This program gives the organizer of the entertainment opportunity for a wonderfully varied display of moving and stationary photographs, in which (and here we speak with personal knowledge of the program down to Berlin) the salient features of the "life" of the world are shown. Indeed, we were very agreeably impressed by the expert manner in which those salient features were extracted from such an enormous program and shown to the large and interested audience.

The entertainment was in three parts and it was accompanied by orchestral music very judiciously chosen. The monologue, if we may so call it, was spoken by Mr. Henry Lee, the author of the story or lecture which accompanies the moving and stationary photographs. Incidentally Mr. Lee, who is a splendid lecturer, made up and appeared in a number of characters who form part of "The Life of the World." For example, he appeared as Mark Twain, Croker, Carnegie, Shakespeare, Dickens, Edward VII., Emperor William, Pope Leo XIII., Mr. Roosevelt, Mr. Kipling, the Mikado, Joseph Cannon, Lincoln, and President Taft. These impersonations were very successful and to the taste of the audience, those of Twain, Shakespeare, the Mikado and Lincoln being especially convincing. We warmly congratulate Mr. Henry Lee upon his enormous success as a lecturer and as an impersonator. Besides being a graphic speaker, he is also a witty one, and frequently made his large audience break into laughter.

The lantern slides, of which there were many scores, were exceedingly well colored, and the moving pictures, on the whole, of excellent quality, though here and there they were somewhat aged and had in several respects deteriorated. The ocean pictures crossing the Atlantic were enormously realistic.

A special word of praise is due to the effects produced by voices at the back of the stage. These were extremely realistic and added materially to the success of the enter-

HENRY LEE.

tainment. We hope that innumerable audiences will have the opportunity of seeing Henry Lee's "Life of the World."

One thing in this delightful show, the absence of flicker in the moving pictures, so impressed us that we made inquiry as to what make of projecting machine was used. It is but fair to say that it was the new Power's Cameragraph No. 6. We were informed that this machine was selected after competitive test, and really, where the films were in first-class condition, the projection was so perfect that we forgot we were looking at a moving picture, it was so like the real thing. We have since learned from Mr. Will C. Smith, who managed the projection apparatus, that the latest improvements in the Power's No. 6 machine place it, in his estimation, above all others, so, giving credit where credit is due, much of the success of the entertainment, from our point of view, belongs to Mr. Smith and the apparatus at his command.

VITAGRAPH COMPANY WILL ISSUE THREE REELS

Beginning with the week of February 14, the Vitagraph Company will increase their regular output to three reels per week. The release days will be Tuesday, Friday and Saturday. Extensive additions to the Vitagraph plant have been in progress for some time with this object in view and as a month ago we were informed that they had enough completed subjects on their shelves to carry them up to March, there is no indication that the factory facilities will be taxed beyond its capacity by the extra reel to be issued.

We are told that this step has not been taken without consulting with the exchanges and, although they could have increased their output long ago, it was only done in conformity to the increased demand for the Vitagraph product.

BIOGRAPH COMPANY MIGRATES TO THE LAND OF SUNSHINE AND FLOWERS.

New Biograph Studio in Progress.

Past history proclaims the fact that when the Biograph Company essays any move on the board it is the result of keen judgment and is carried out with that precision and finesse which commands success. Having exhausted all the facilities of their cramped but well utilized studio on Fourteenth Street they realized that they were handicapped in futher progress, therefore another site was looked for. After careful study of the advantages of several locations a plot of land in the Bronx was selected as the ideal spot, being high ground, removed from factory smoke, adjacent to romantic rural scenery and yet convenient to the main artery of New York City—the subway trains. As soon as the frost is out of the ground, building operations will commence, meanwhile the plans of the new studio and factory are being carefully discussed and by next Fall we will see things moving in the making of moving pictures. What the plans for this new equipment are is not for our readers to learn at present. Sufficient for the exhibitor to know that they provide every facility for the production of Biograph pictures on a much larger scale and with every provision for the futher perfection of that product both artistically and technically.

But this is not all. Acute minds perceived that the march of progress must not await the new habitation; the rural settings around this section had been well nigh exhausted: the inclemency of the season made journeys into the country a severe task. So on Wednesday, January 19, the entire Biograph stock company, with Lawrence Griffith, director-in-chief, was dispatched on fast trains to the sunny and picturesque lands of Southern California. With headquarters in Los Angeles, where a developing plant has already been installed, with a careful selection of scenarios suitable for that region and with the inspiring influence which a delightful climate must exert on the artistic temperament, we may look forward to seeing on the screen, pictures that will yet more and more maintain the Biograph name for quality.

PATHE PRESENTS A POPULAR PROGRAM.

It would seem that Pathe Freres have come to the relief of those exhibitors who must have vaudeville acts in their programs yet cannot afford to pay for good ones. In the Pathe program for the current week there are no less than four vaudeville acts excellently pictured. "The Bareback Rider" and "An Aerial Acrobat" of January 19; "Acrobatic Exercises by the Colibris Dwarfs" of January 24, and "The Strong Man" released to-day. The strong dramatic story of the first named and the realistic production of them all should make these pictures of great value to the exhibitor who caters to the popular audience.

Comedy and pathos are also well represented in the Pathe program. "Fickle Fortune" and "The Unlucky Fisherman" provoke many laughs. "Motherless," the Wednesday release, is a strongly pathetic story which is a desirable antidote to the lighthearted subjects issued the same day by the other licensed manufacturers.

The educational pictures, which are really more appreciated by the public than the exhibitor will allow, are also excellent and varied. We are taken on "A Visit to Bombay," we are introduced to the personality of the renowned and venerable "Count Leo Tolstoi" and we are given in ten minutes or less an excellent idea of "The Leather Industry" from the removal of the hide from the carcass to the tanned and finished product. Altogether a very excellent addition to the moving picture circulating library.

WELL-KNOWN WRITERS TURNING TO A NEW FIELD—THAT OF WRITING FILM SCENARIOS.

When such writers as Richard Harding Davis, Rex Beach and Elbert Hubbard (the latter having just closed a contract with the Selig Polyscope Company, Inc., Chicago, to make an extensive and elaborate film production of "Justinian and Theodora") turn to this fast growing field of amusement as a market for their composition, it clearly demonstrates to the minds of the semi-skeptical that the "survival of the fittest" will maintain its time-honored position. The advent of such writers in this new departure not only assures us better subjects, higher themes, more elevating pictures and an increased popularity throughout the country, but they are now finding themselves confronting a new era in amusement reviews. Referring back to Elbert J. Hubbard, for the benefit of those who are not familiar with this fascinating writer we wish to mention him as the editor of "Fra Magazine," "The Philistine" and many other well-known periodicals.

PICTURES FOR CHURCH WORK.

Your "Man-About-Town" very wisely advocates moving pictures for church work, yet he makes a slight mistake when he predicts that Dr. Leighton Parks, the rector of St. Bartholomew's Church, will be criticised by the clergy. The idea of Dr. L. Parks is not a new one and will not be unfavorably criticised by the clergy, as other ministers have made similar attempts, and, although supported by the clergy in general, had to abandon their idea of using moving pictures for church work, for the lack of proper pictures.

Many pastors have tried, in the past years, to pay the debts of their churches by showing moving pictures, and at one time several solicitors were making good money in booking films for churches. Gradually this business went down, as the good films were getting scarcer and scarcer and more than one show had to be stopped on account of bad films.

One day I recommended to one of these solicitors the "Four-footed Hero" of Selig, and after showing this film to one church, the solicitor had many orders for other churches. To-day, where could we find a copy of "Four-footed Hero" in any decent shape to be shown?

Another day I met in Bound Brook, N. J., a minister from Plainfield, N. J. He informed me that he had fitted a hall with a screen, a projecting machine, etc., but he was now at a loss to find enough good films to give a show once a week.

I am acquainted with a minister who is very anxious to show moving pictures if he can be assured a steady supply of decent films. He tried it, but he says that he cannot depend on the exchanges, as most of the renters do not seem to know all the films; they buy them and rent them without looking at them. The ministers claim that they cannot even depend on the Board of Censorship, as the censors seem to have a very poor conception of good moral lessons.

As to religious films, we have only very incorrect pictures, and as your "Man-About-Town" mentions the "Prodigal Son," allow me to say that the ministers do not care for the two known copies of the "Prodigal Son," as both of them, although masterpieces of the producing art, do not convey the proper meaning of the parable. The Bible tells us that the old man is waiting, watching for the return of his son, and when he sees him at a distance, he runs to him to welcome him back home. The first film of this name shows us the old man comfortably seated in his house, while the son comes to the door and calls a servant to notify the father. In the second film of this name, the manufacturers correct this first blunder by having the old father watching through a window, but then they omit the great feast of the killing of the fatted calf to celebrate the return of the son. The second film has another great drawback—the fact of showing the young man on a debauch, with dancing girls falling in his arms, etc. No minister would show such a scene in his church.

With the exception of the "Life of Moses" series and a few Christmas stories, I cannot recall a single other film of recent issue that is suitable for church work. No, the clergy and the newspapers will not criticise Dr. L. Parks; they will encourage him; but, like myself, they will doubt of his success, as after a few Sundays the learned doctor will be at the end of the available pictures for church work. Then, when the exchanges will send him bad films, he will have to stop his show, and his unsuccess will go down in history as a failure of the moving pictures for church work.

I know of two gentlemen, great church workers, who are ready to finance any serious movement for introducing motion pictures in churches, hospitals, etc., if they can be assured of a supply of decent subjects and of correct religious pictures, true to the teachings of the Bible. To my knowledge one of these gentlemen is a millionaire and contributes yearly vast sums of money to church work.

I have in my possession the books and papers of a man who four years ago was booking motion pictures for churches. He was then making a comfortable living, but as business went down for the lack of good subjects, he died some two years ago practically a pauper.

If Dr. L. Parks is criticised it will not be because the clergymen have faith in other methods for holding and directing the attention of the youthful, but because we have not the proper pictures to show.

Evidently we have a few good subjects that can be shown in church work. "The Unwritten Letter" of Gaumont, "The Old Couple" of Pathe, "The Good-hearted Policeman" of Gaumont, etc., are clean, good moral lessons; they are admirable, but they do not suit the majority of our manufacturers, as such productions do not show the villain knocking down a woman or do not show a murder, etc. Our manufacturers, listening to the demands of the unscrupulous exhibitors, want some highly sensational thrills or the silly chases. In other words, the manufacturers seem to believe that their duty is to show the dark sides of humanity—infidelity, divorces, burglary, murders, brutality, executions, etc.—while they pay little attention to the brighter sides of life.

If the manufacturers were to produce pictures fitted to be shown in churches, they would make more money, as we have more churches than moving picture theaters. They could strike a medium in producing films to be shown in churches as well as in theaters. J. M. B.

THE AGFA PRODUCTS FOR MOVING PICTURE WORK.

In the field of the manufacture of chemicals for the making of photographs, whether they be of the stationary or moving picture kind, the Agfa Company stands pre-eminent. The word "Agfa," our readers should know, is an abbreviation of a German name of the house, which is one of the greatest chemical manufactures in Europe, represented in New York City by the Berlin Aniline Works, of 213 Water street. The word "Agfa," then, known to photographers all the world over, signifies high-class products made for photographic purposes.

It is a good many years since, in the making of photographs, we commenced to use the "Agfa" developers. We are well within the mark in saying that we have used nearly every one of those products and have used them successfully, both on glass plates, celluloid films and on paper prints. Amongst developers we may mention "Agfa" Metol, Ortol, Eikonogen, Pyro, Glycin, Rodinal, Hydrokinone, Amidol. There are also the "Agfa" intensifiers, reducers and fixers, as well as their flash powders, the latter of which we have used for making at home pictures.

Each and every one of these products is available for use in the developing rooms of moving picture manufactures. Indeed, this present writer has made up many gallons of developers from "Agfa" products, and therefore we can recommend them to all our readers as being the acme of technical excellence for developing negatives and positives. We question whether there is a moving picture manufactory in the United States, or, indeed, in any other part of the world, which does not feel the necessity for using "Agfa" products.

One of the recent introductions of the company touches a branch of the work which is rapidly attracting much attention amongst moving picture makers. This is the tinting of the film. The Agfa Company, or rather the Berlin Aniline Works, have made up a list of fourteen colors for coloring or tinting photographs, whether they be slides or films. The colors are rose, orange, blue, green, brown, violet, maroon, vermilion, leaf green, pink, turquoise, purple, dark yellow and light yellow. These are sold in three-ounce bottles of concentrated solution at 50 cents each. They should be tried and experimented with by all those who are at work in the tinting of moving pictures.

But besides the actual making of moving pictures, there is usually done in every moving picture factory a great deal of ordinary photography, the taking of stationary negatives and the making of prints therefrom, for a variety of purposes, and for work of this kind the "Agfa" products will be found of special value. Large numbers of the readers of The Moving Picture World are interested in lantern slide making and in snapshot work and general commercial photography. To these also the "Agfa" products can be recommended. Our readers should apply to 213 Water street, New York City, for full lists and catalogues of these developers, etc.

A NEW BUSINESS HAS BEEN EVOLVED.

Of late the "independent" exchanges have found a brand new road to salvation in the "renovating" process. They are working it to about the limit, too, at least some of them are. Old junk is being rejuvenated by the cleaning process and is being extolled and rented as new stock. As a matter of fact, the films do look like new, so far as superficial appearance goes, when they come from the clean-'em-up-and-varnish-'em factories, but unfortunately those enterprising renewers of youth haven't as yet found any means of eliminating the hundred or more patches in each thousand feet of film, nor can they replace the pieces cut out, so that, while rainmarks are eliminated, the performance as a whole is rather weird, one never being able to tell just when one of the characters in the play will make a lightning change of position Strange how the independent exchanges, while cursing the licensed film loud and deep and asserting by day and by night that the independent product is "just as good," still cling to licensed film, even though it be old enough to wear whiskers. Is it because there is not enough independent product, or is because that alone will not please their customers?

THE KINEMACOLOR TRIUMPH IN NEW YORK.

Mr. Charles Urban on His Tremendous Success.

[From The Kinematograph and Lantern Weekly.]

Mr. Urban when once he is captured is, like the proverbial egg, "full of meat" to the interviewer, and we learned much of interest to the trade in the hour's chat we had with him yesterday at Urbanora House.

"I am more than gratified with my visit," said Mr. Urban "for, as you know, I had to live down a lot of prejudice and convince some strong skeptics over in the States that my natural color process possessed all I claimed for it. But besides this I had difficulties to contend with, which, of course, the man in the street little dreams of. For instance, my operator had to pass the official test and examination, my machine had to be put into thorough trim, a special motor had to be obtained so that we could arrange with the 25 ampere current that is allowed, and many restrictions and regulations, that our English showmen know nothing of, had to be overcome. Talk about 'hustle'—why, I can get more through in a day over here than I can manage in a month in the States. When all was ready my invitations were extended to the most pessimistic and the most prominent members of the trade whom we could think of, for I was determined to prove to them the importance and value of our process. From the time I landed at the wharf until our show on the Saturday night pressmen dogged me continually, and all and sundry, who could in any way find interest in the subject, were anxious to have a private view or to make some arrangement with me as to the future. But my visit was not to exploit the invention, but rather to answer the challenge that had been thrown out by the press and trade. It was a costly demonstration, but it accomplished the end I had in view. I got to America on Thanksgiving Day and four days after received the patents, which have taken two and a half years to get through, owing principally to their drastic and comprehensive completeness. I need not tell you about the demonstration except to say that the figure-heads of the film trade were present, and those who could not congratulate me after the show have since written eulogistic letters. One little instance is perhaps worth citing as showing the criticism even to the minutest detail. I had a chat with Mr. Bedding, one of the editors of The Moving Picture World, who has exceptional knowledge of photography, and he generously said when he saw the first picture: 'Good boy!! I admit that my judgment was wrong and that you have overcome the difficulties of three-color work; the only question I ask you is how from green and red you can possibly obtain your blue?' There was no need for a verbal answer, for in our flower study corn-flowers and pansies with their various tints of blue, their stereoscopic beauty and the sharpness of detail, even to the very petals, gave a most definite answer, and these and the local subjects which I took specially in the States, simply overcame such criticism and helped to glue the audience to their seats throughout the performance."

"Yes, Mr. Urban," we exclaimed, "we already know the beauty of your wonderful productions, but what the trade is most anxious to know is, what are you going to do now that your invention is brought to perfection and every country in the world recognizes its value?"

"As you know," said Mr. Urban, "the Provincial Palaces, Ltd., have our sole rights for England, and as I am getting twenty outfits ready for them they will soon be showing, and I expect by the beginning of the New Year both Manchester and Liverpool people will have Kinemacolor at their doors. I believe the company intend to open 140 theaters between now and the end of next year. I am gradually closing up contracts in various other countries, but my scheme is first to lay a solid foundation so that the structure when erected shall be firm and stable. I have had many flattering offers from the States, and from New York alone have had considerably more offers than I expected from the whole of the States, but I want to be fully prepared before definitely fixing up. At present we have about 100 subjects, but I must increase this number considerably before we can cater for the whole world. I have four men now taking negatives, and am training others both to print and produce the subjects, whilst others are being instructed in other departments. It is not a one man process, but time is needed to educate our men up to the standard of excellence that I have always striven for. The new machine, which I used for the first time in the States, is as near perfection as we shall ever get. The old machine weighed 30 pounds, but we have increased the weight to just on 80 pounds, and have managed by its rock steadiness to do away with the slight fringing, which people who have seen the subjects at the Palace may have noticed. We have done nothing in a hapbazard fashion. The patents are most exhaustive and are secured in every country, and all this has taken a tremendous time, but I feel we are now ready to give the people of the world the value of our experimenting in a perfection that will be a credit to the trade."

Posters for Moving Picture Shows.

Amongst those devoting special attention to the production of posters for moving picture theaters is the U. S. Lithograph Company, Association Building, Chicago, Ill., of which branch Thomas H. Quill is in charge. Mr. Quill, as we pointed out in The Moving Picture World several weeks ago, is well equipped by his knowledge and experience to produce special designs for moving picture houses. He sends us a specimen of the poster just produced by the U. S. Lithograph Company for the Exclusive Film Company, of Chicago. This is striking and effective as well as being artistic. It has a very tastefully produced border, in the center of which is a sketch from the story, "Her City Beaux." The whole thing is refined and artistic, and, exhibited either in an exchange or outside a moving picture theater, cannot fail to attract the attention of the public. We hope to see other specimens of poster work from the U. S. Lithograph Company. Judging by the excellent quality of the piece of work before us, we have no hesitation in recommending those having the preparation of the posters in hand to entrust the work to that company, on whose behalf Mr. Quill will give it special attention.

ORIGINAL POSTERS.

For two or three weeks the Vitagraph Company have been sending out a large poster which is a distinct departure from the usual flashy thing, which generally gives a wrong impression of the character of the subject. The Vitagraph idea is a group of large half-tone reproductions from photographs of some of the actual scenes in the film and these are surrounded by graceful and artistic designs of a subdued tint in harmony with the color of the photograph. These attractive posters are sold at a very low price and are in great vogue judging from the increased demand.

Another original and attractive poster is issued by the Great Northern Film Company for their picture "Anarchists on Board." It also contains an 8 by 10 inch photograph of the scene in which the bomb is discovered and beneath, printed in type large enough to be easily read in the lobby, is a brief synopsis of the story of the film. An excellent idea.

WHAT IS A POSTER?

I had an idea that a poster was for the purpose of advertising not only the title of the production to be shown, but to give also a picture of one of the most important scenes.

For some time I have remarked that some of the posters were exaggerated and were made very sensational to attract attention, in too many cases conveying a very false impression. As we must give justice to everyone, I must admit that some posters are truthful, as the scenes depicted on them are from still photos of the production advertised, while other posters are drawn from the fantastic imagination of the artist.

The posters of "Richelieu" are certainly the limit! Who is the artist? He must be an ignoramus of the first water to show us men dressed in stiff white shirts, high collars, swallow-tail coats and black pants—the dress for an evening party of 1910. Most likely the same artist will show us Julius Caesar in the uniform of a U. S. general.

The manufacturer who accepts such posters cheapens his own productions, as anyone with any common sense will come to the conclusion that if the costumes shown on the posters are so much out of date, the other details of the production must be as untrue. J. M. B.

Montreal, Canada.—The Gaiety Theater has been enlarged to a seating capacity of 700, but still find this insufficient for their patronage. Manager Attewell finds the use of Independent and Association films giving general satisfaction.

I will freely admit that so far as I was able to secure space in the colums of the Moving Picture World, and the paper was liberal in its concessions, I strongly advocated the support of Judge Gaynor's candidacy for Mayor. I urged everybody interested in the motion picture business to support him. Now I hope my readers will not jump to the conclusion that I am about to claim credit for the election of our present Mayor. As the burlesque tragedian would say, "Far be it from thus." Neither do I intend to tell my friends how good a Mayor the ex-judge is making. It is a little too early for that. He is starting out nicely and I honestly believe he will fill the office with credit to those who elected him and himself, but as I am not writing a political article I will switch on to the straight, or main, line. As I first stated, I was enthusiastic in my support of Mr. Gaynor and did what I could to keep his candidacy before the eyes of the motion picture people because I felt he was a liberal-minded man and, so far as he was concerned, would construe and administrate the laws liberally and not literally. The promptness and fearlessness with which he came to the rescue of the motion picture people in December, 1908, first introduced me to the subject of this article. Were I to say worthy man some of my readers might be tempted to say I was trying to grind an axe. However, Judge Gaynor is now Mayor of New York and since he has assumed that honorable office I find that some of the people who may have been influenced to a more or less extent by what I wrote during the campaign misconstrued my articles. At that time I spoke of Judge Gaynor as a friend of the picture people. I remember that in one of my articles I quoted quite freely from a speech Judge Gaynor made in Cooper Union, in which he featured the moving picture people and told of the impositions they had been subjected to. Now, not some, but many managers of nickelodeons and other moving picture theaters seem to have the notion that because Judge Gaynor is now Mayor Gaynor, their choice, that everything will go. I now get to the nail I wish to hit on the head. I believe Mayor Gaynor to be as liberal as he was when he was on the bench, but anyone who thinks that there is any laxity in his makeup is deceiving himself. The existing laws will be enforced, but with a liberal spirit; not to the extent, however, that violations will be winked at. Several instances have come under my notice the past week where exhibitors have had their attention called to some things in or about their places that are not as they should be and they have met the friendly advice with a retort to the effect that there was a moving picture man in the Mayor's chair. These people are liable to roll out of bed some morning and find themselves without a license. I have it from excellent authority that the Mayor will not intervene where a violator of the law falls into the hands of any of his subordinates. He will back up all of them if they enforce the laws equitably. A very active subordinate of the Mayor at the present time is Chief Croker, of the Fire Department. My advice to the exhibitors is that he be given respectful attention. Reports are abroad that Mr. Croker is prejudiced against moving picture places. If they are true it is fair to assume that he is so, not because of a dislike for the pictures, but of a zealousness in the interest of his department. Granting that he is prejudiced, it is policy to give his supervision careful attention. Of course, should his zeal carry him outside reasonable bounds an appeal to a higher authority would be perfectly proper, even to an injunction suit, but where everything appears to be right it is well to keep in the drive. These remarks are prompted by a report I received the other day regarding an exhibitor who was inclined to ignore certain requirements of the fire department and who went so far as to say that if he was pushed to the wall he would get satisfaction from the Mayor's office. That is a silly position to take in any event, and especially in cases where the actions of the fire department are justifiable. Even if imposition can be shown such a stand is a foolish one. The new Mayor was not elected to be the guardian of the moving picture houses and people who voice such sentiments only work injury in some way or another to that line of business as a whole. If any exhibitor is not complying with the laws he has as much chance to evade the consequences under the new Mayor as a cake of ice has of living in a live furnace. There is a distinction between enforcement and liberal enforcement of laws, but the latter can be very easily wiped out by abuse on the part of those they are intended to protect. That old fable about the goose that laid the golden egg bears very materially upon the situation in many respects.

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I heard an exhibitor say the other day "I heard a great deal about Judge Gaynor being our friend during the campaign, but he has been in office almost three weeks and I fail to see what he has done for us." Of course such sentiments are hardly worthy of notice, except for reference in a contrary argument. In the first place the new Mayor has hardly had time to take his hat off and roll up his sleeves; secondly, what is expected of him on the line to which the criticism is directed? I will cite something, however, that may be news to many. Do you know that certain municipal agents have called at the various film exchanges seeking information that might tend to show that there is any graft business in the Department of Water, Gas and Electricity? Such is the fact, and these agents have also urged that at any time anything in the nature of a "hold-up" may transpire the evidence should be submitted and if it is corroborated and sustained there will be some new men in office. I also have it upon very good authority that these agents have within their jurisdiction the supervision of moving picture machine operators to the extent that if an exchange or exhibitor can show that an operator is imposing upon them and a hearing sustains the charges the operators' license will be cancelled. I hesitated about accepting this statement, but upon investigation I found it was pretty nearly correct. I also learned that the cancellation will apply where it can be shown that an operator attempts to secure pecuniary gain by "queering" service of one exchange to turn the service over to another. Many of the exchanges have been complaining of this for some time, but they could not see a means for counteracting it. It is not known how the department learned of such cases, but it is a safe guess that some of the exchanges have not been idle. The department is well informed on the situation, however. I learned the other day that when a municipal agent called at an exchange he was informed that some exchanges bribe operators to make exhibitors dissatisfied with the service they are getting and eventually lead him into the favored exchange. Upon learning this the agent stated that an authenticated case of this kind would mean immediate revocation of the bribed operator's license. He was asked if the case would be the same whether the operator received a spot cash consideration or received a commission on future business and the answer was that the cases were identical.

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Here is something the postman left on my table the other day:

"Man About Town,

"Moving Picture World.

"I have diligently watched your articles to see if you would make mention of how many of the licensed exhibitors come to be cut off by the Motion Picture Patents Company. Not seeing what I sought, and knowing that your publication is desirous of being as fair to the licensed people as to the Independents, I decided to give you an idea of what is going on. Agents for the Independent exchanges call at a licensed exhibition house and persuade the proprietor to allow them to run a sample reel or two to show the quality of Independent goods. Arrangements are eventually made for the demonstration at a given time. They having been concluded, the Independent solicitor goes to the nearest telephone and notifies the Motion Picture Patents Company that if they will have one of their detectives at a certain licensed house at a certain time it will be found that the place is running Independent film. When the demonstration is made the detective is on hand and the next day the Motion Picture Patents Company cancels its license of the house and the Independents have one more recruit. On the theory that everything is fair in love and war I must give the Independents credit for every trick they turn, but I cannot endorse the action of the Patents Company in every case, especially when a man's license is cut off summarily without giving him a hearing. A friend of mine had a house in which he never

ran other than licensed films from the day he started. An Independent solicitor pestered his life and finally he consented to look over one of his reels. I know that man did not have the remotest idea of giving up the licensed service and simply agreed to the trial run to get rid of the solicitor and had his mind made up to tell the party after the run that the service he was getting was good enough. Somebody saw the Independent reel run in his place and the next day his license was cancelled. My friend was obliged to take Independent service on short notice and is still taking it. The result is that he declares he will continue taking Independent service regardless of any drawbacks because he feels he should have been given a hearing before his license was revoked. I am not seeking to deter or prevent licensed people from bcoming Independents. My sole object in asking you to publish this is to put exhibitors on guard against tricks.

"EDIGRAPH."

I cheerfully give the above space because I think it contains many interesting features. The appeal for a trial strikes me as being worthy of some attention. The cleverness of the trick certainly commands admiration.

A SCHOOL FOR OPERATORS.

MR. RICHARDSON WILL DEMONSTRATE IN PRACTICE WHAT HE HAS TAUGHT IN THEORY.

F. C. Taylor, 51 West 28th street, has made arrangements with F. A. Richardson, whose name is well known to Moving Picture World readers, to superintend the school for operators. Mr. Richardson has investigated the new requirements of the Board of Examiners, which, we are told, are found to be a severe test for even some of the oldest operators, and those who have had difficulty in getting their licenses renewed will do well to call at Mr. Taylor's office, where they will learn something to their advantage.

Schools for operators are not only necessary but essential in the moving picture field. It has been said that every man thinks he can edit a newspaper, command a battleship or drive a locomotive. In other words, these things look so easy that a thoughtless person jumps to the conclusion that no long and arduous training is essential to the work. So it is with operating a moving picture machine. It looks so ridiculously easy to turn a handle that the fool rushes in where the angel fears to tread. And the result is that the moving picture field is crowded with thousands of men to whom the care of a machine should never have been entrusted, so utterly ignorant are they of the first principles of the subject. Moreover, the dishonest shark is abroad, and in the columns of the daily newspaper advertises for a small fee to teach the science and practice of operating. The result, of course, is that the fool parts with his money and is turned loose in the moving picture field to get a job by hook or by crook, to mismanage a machine, ruin an entertainment, and generally to bring discredit upon the moving picture in its public representation.

Only this week we were appealed to by a personal friend, who is resigning an important position as traveling operator in order to take an even better position—we were appealed to by him to send him the name of a possible successor in whom we and he could have confidence, and for the life of us we could not do it. Simply because the men with whom we come into personal contact have not had the necessary experience and do not possess the knowledge equipping them for the work of traveling with a good moving picture outfit. In other words, in this branch of work good men are scarce.

But good operators can always command good positions and good salaries. By good operators we mean men who are thoroughly au fait with the electrical end of matters. First of all, the use of electrical current is now almost universal, but here and there the calcium light is used, so that in addition to electricity as the illuminant, the up-to-date operator should know how to manage the mixed gases. Then it is, of course, essential that he should know something about the optics, nay, a very great deal, about the optics of a projector and the inter-relationship of the condensor and the lens. As to the management of the film and its passage through the machine, of the care of the machine, and, in fact, of the entire control of the projector end of matters, he cannot know too much. Successful operators like Mr. Richardson have given our readers the benefit of their experiences, which have been instrumental in helping a great many men to better understand their work. And yet, though we have published many articles on the subject, we could go on almost indefinitely from week to week printing elementary articles on the science and practice of operating, so great is the demand for information on the subject. Hence it is that we welcome the establishment of such a school as that which forms the subject of this article. This school is conducted by F. C. Taylor, at 51 West Twenty-eighth street, New York City, and the necessary tuition is given for a moderate fee. There are evening classes every Monday, Wednesday and Friday, and the two cuts show first of all the class following the oral instruction by means of the blackboard, and secondly the individual novice being given personal instruction in the management of a machine. We hear very good accounts of this school, and can recommend our operating readers who want their knowledge polished up to apply to Mr. Taylor.

We have seen schools of operators at work, we have seen good men made out of indifferent men; but often men come along for the work who are not fitted either by nature or application to operate a machine. Generally speaking, it may be said that given something above the average of intelligence, care, and application, a man who takes up operating can find the work full of interest and attraction, and what is more, make a very good living out of it. If to the qualifications we have mentioned he adds those of being a mechanician, an electrician and something of a showman as well, he will be a success at the work.

A QUESTION OF VOLTAGE.

A Spring Valley (Minn.) operator writes, asking if it takes more current to operate an arc from 220 volts than with a pressure of 110 volts. He is using direct current. Most decidedly it does. With direct current, rheostats are in general use for reducing the current, and unless one has one built especially for that pressure it is necessary to use two in series. In any event a very much greater length of resistance wire of a given size is required for 220 than for 110 volts. Rheostats consume energy in the heat they produce through electrical friction, and the higher the pressure the greater the amount of heat generated in its reduction through a rheostat.

With a pressure of 220 volts very nearly as much current will be wasted in the resistance heat as is used in the operation of the arc itself. The same is true if rheostat resistance is used on alternating current. In this case there is a two-wire, 110-volt incandescent service and a three-wire circuit from which the projection circuit is taken. The company has run only the two outside wires into the theater, thus giving 220 volts. The question may be asked, Why have they done this?

The answer is simple: Were they to connect on one side, as it should be connected, they would have current at 110 volts, but there would be no corresponding load on the opposite side to balance. This is a condition the lighting company does not like, and possibly, it being probably a small plant, they are not in position to balance it in some other installation. The owner should, however, insist on a 110-volt connection. With alternating current one may use a transformer (economizer), and it is no more expensive to operate from one pressure than from another.

UNION OPERATORS TO HAVE A NEW EXAMINATION.

Harry Mackler, Chairman of the Examining Board of Branch Local 35, I. A. T. S. E., wishes to announce that as soon as the electric service can be installed at the office of the union, 216 East Fourteenth street, he will have a complete moving picture outfit for practical use for giving examination to candidates, who will be asked to give a practical demonstration in handling moving picture machines from both the electrical and mechanical ends.

THE MIRROR SCREEN.

In reply to numerous inquiries we wish to say that the mirror screen which has created so much interest is manufactured by the Mirror Screen Co., Shelbyville, Ind. They are expensive, but not so in comparison to the improvement made on the pictures.

The World Film Manufacturing Company, of Portland, Ore., received a bad blow when, on Monday, January 10, their whole plant, including factory, studio and offices, was gutted by fire and the fact that they carried little or no insurance makes the loss total.

The American Film Service (Chicago) have removed to their new quarters, 77 Clark street, occupying the bank floor, where, with improved facilities, they will increase the efficiency of their well known service.

The Metropolitan Booking Offices, Room 211, 59 Dearborn street, Chicago, are prepared to furnish censored vaudeville attractions. Eugene Elkins is the manager.

The Buckeye Film and Projecting Co. is a new independent exchange prepared to give an exclusive service, with offices in the Arcade building, Dayton, Ohio.

The California Film Exchange advise us that their growing business has compelled them to move from their offices in the Commercial building and they are now located at 1065 Mission street, on the ground floor. W. L. Markowitz, the general manager, writes that business is good and it will no doubt increase in their more convenient location. Prompt and careful attention to all orders is the slogan of this exchange, as it should be in all others.

The Electra Carbons, of which Hugo Resinger, 11 Broadway, New York City, is the importer (known also as the Pink Label Carbons), are extremely popular with all operators of moving picture machines, who find them to work evenly and steadily. They are, besides, economical and easy to handle, giving a uniformly good light. Owners of moving picture machines who have not tried these carbons should do so, and for that purpose obtain samples from the importer at the address given. These carbons are reasonable in price, which is another factor in their favor.

The Piedmont Film Exchange, with offices in the Acme Theater Building, Goldsboro, N. C., reports a steady increase in business. Mr. H. R. Mason, a man of experience in the film exchange business, is owner and manager. Only Independent films are used in the service and exhibitors will not find they are being served with patched up and cleaned old Association stock. The Piedmont is advertising a special offer for a few days and exhibitors in their vicinity should get in touch.

We are told by L. J. Rubinstein, sales manager for "Imp" films, that on a recent visit to Pittsburg and Philadelphia he was assured by exchange managers that the demand for "Imp" films was increasing with each issue. He found the independent exchanges in a happy frame of mind, and their solicitors reported that it was easy to get customers when they carried sample "Imp" film and assured the exhibitor that there would be a constant and increasing supply of the same or better quality.

EDISON MANUFACTURING COMPANY NOTES.

On February 4 the Edison Company will release three subjects (one reel), two of which are comedy and one dramatic. "The Surprise Party" and "The Bad Man from Riley's Gulch" are said to abound in laughter compelling situations, the latter in particular being recommended as being boisterously humorous. "His Just Deserts" is a powerful dramatic film, whose scenes were enacted in a real Southern iron foundry. The acting in this play is said to be particularly vivid, while the realism of the setting carries a conviction that artificially staged pictures always lack.

Richard Harding Davis' Film to be Released Soon.

The Edison Company announces that it has completed the first of the pictures, the stories of which are being written for it by Richard Harding Davis, the celebrated author. "Ranson's Folly" is the title of the film and, as may be inferred, it is built upon his well-known novel of that name. The picture is sure to create world-wide interest because of the prominence of the writer and the popularity of the book. The Edison people promise that all the military dash and spirit of the original story has been preserved in its pictorial form, in which it has been interpreted through the medium of an excellent cast of actors. The release date of "Ranson's Folly" is to be announced in the near future.

MOVING PICTURE OPERATORS HOLD A SMOKER.

On Monday, January 10, 1910, the members of Branch Local 35, I. A. T. S. E., held a smoker at their rooms, 402 Eighth avenue, at 12 o'clock midnight. The hall was crowded with members and their friends, there being about 350 present. Among the visitors present we had Brother Lang, business agent Local 35; Brother Dove, delegate of Local 35, and others interested in the labor movement. At one o'clock our worthy president, W. E. Cartwright, called the gathering to order. While the smoke was at its thickest he introduced Brother Lang, who spoke as follows:

"Brothers, I am glad to be with you to-night, and knowing the fight you are having for recognition, the smoke reminds me o fthe battles our forefathers had. I am one of you, as you can see by my pipe. If you recollect those few at the organization of the operators you will remember what an argument took place at that time in building a foundation of this Local. This auxiliary has the opportunity few other organizations have. It now has the foundation for a very strong organization, I might say the strongest of any organization affiliated with the A. F. of L. Taking in, as it does, the Greater City of New York and all the Boroughs, as well as all that territory from Coney Island to Newburg, N. Y., as no other local can be granted a charter by the I. A. T. S. E. for the operation of moving picture machines in that territory; but it will take time to develop the organization and bring it to the state it should be, and can only be done by the hearty co-operation of each and every individual member. One point of vital importance is at your election; you elect your officers, and whether you as individuals like them or not, remember that they were elected by the majority, and while they are in office boost them and be faithful to them. In the past for an organization like this you have been honored by the visit from President Gompers, the chief of labor organization of the United States, while a great many other organizations were unable to get him to attend their meetings. You have also been visited by James O'Connel, third vice-president of the A. F. of L., also President Barry, Secretary-Treasurer Hart of the I. A. T. S. E.; also organizer of the A. F. of L., Herman Robinson, and you may expect to be visited shortly by President John Mitchell. I think this is about all I have to say, and thanking you again for your invitation to be present to-night, I wish you all a happy new year."

Brother Finnerty was next called upon and announced that Mr. Brennan, the Member of Assembly who was to give us a talk, was unable to attend owing to a previous engagement, but would be here at a later date.

Brother Costello then arose and said: "Brother Chairman and Brothers: I have a very pleasant duty to perform—one of the pleasantest of my life, and that is to present, on behalf of the members of Branch Local, No. 35, I. A. T. S. E., this watch, chain and charm to our worthy president, W. E. Cartwright, as a token of our appreciation for the services he has rendered us in the past. I also wish to present our secretary-treasurer, Mr. Hugh Keenan, with this diamond ring in appreciation of his valuable services."

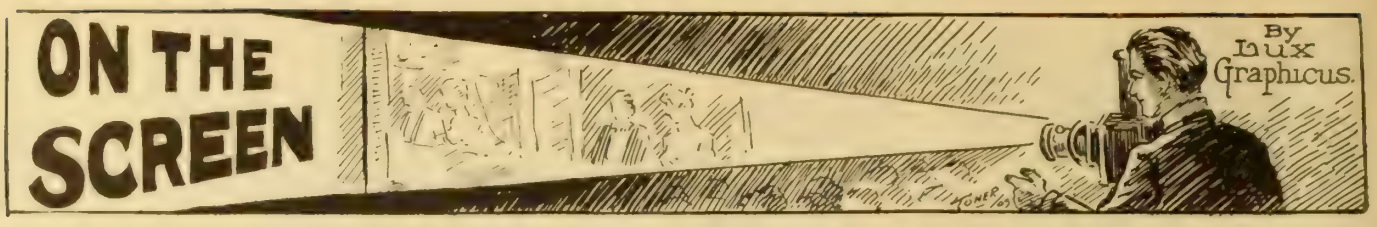
President Cartwright in reply said: "Brothers, you have got me up a tree. I was not prepared to make a speech. I can only say I thank you from the bottom of my heart. I feel much honored at your appreciation of my humble efforts in your behalf. I can only say, as I have said before, that I will always be on the job and do all in my power to assist any member of this organization. What little success I may have in labor organization I owe to my side partner, Brother Lang. Again I thank you."

Brother Keenan was called upon to respond and spoke characteristically, saying: "I am no speech-maker. I only handle the coin. I can only say I thank you. Anyone who has any dues to pay can come up and pay them."

Much applause greeted this characteristic remark of Brother Keenan and he sat down in the corner and tried to get the smoke out of his eyes. Brother Dove, delegate of Local 35, and Brother John Clark, the genial clerk of the Empire Film Company, one of our most earnest workers, each made some very flattering remarks, which, owing to lack of space, will not allow us to fill. Remarks were also made by Brother Mackler, chairman of the examining board, which we give in another letter.

I. G. SHERMAN,
Recording Secretary.

Montreal, Canada.—"Richelieu" and "Midsummer Night's Dream" were the pictures that packed the Prince of Wales Theater during the week of the 17th. All other moving picture houses are doing well.



The Fra is on our side. Just about a month ago we printed a paper by the Fra from the New York "American" in which he bestowed his pontifical benediction upon the moving picture. Since then I have seen that he is about to write moving picture scenarios. Still more recently, in taking up the January issue of his guide to the right amidst so much that is wrong, I read this passage:

"The nickelodeon is for folks who have nowhere else to go but home."

Altogether, to repeat myself, the Fra is on our side. Which is as it should be. The Fra, like ourselves, is on the side of freedom, progress and unconventionality.

* * *

The logical outcome of this, of course, is obvious to those who have studied Elbert Hubbard, his work, and his writings. It means that the Roycrofters and East Aurora are with us. Tentatively at present, and with a certain amount of timidity, because Hubbard, with all his surpassing appreciation of the things that are good and progressive, is somewhat late in arriving at the importance in the progress of humanity of the moving picture. I do not wish to chide him upon this, but I think that he should have risen to the facts of the case and the obvious scientific presentibilities of the moving picture a long time ago. That he has not done so is probably due to his exiguous environments. But, good man, he is breaking away from them.

* * *

Amongst my most cherished possessions are some books produced by Hubbard and the Roycrofters, of English classics, to which he and they have done the extremest justice in the way of paper and type. Then again there are a series of very beautiful portraits of many of my heroes, including Stevenson, Michael Angelo, Victor Hugo, and others. Also, if I wish to purchase a chair in which to take my ease I may obtain one from East Aurora for the wholly inadequate sum of $52.00; likewise I can buy a footrest for $5.00 or $6.00.

* * *

All of which commends me to the inner practicability of the Fra's outlook. He tells me in his last number that Carter and Beecham have formed a trust. They call it "The Liverpool," one of the wittiest things that Hubbard has said or any other man could say. The Fra takes in a wide angle of view and in that angle I am glad to see is included the moving picture. But I want the moving picture to occupy a somewhat larger place in the Fra's scheme. East Aurora is a kind of Mecca to which all of us aspire sooner or later to go. And when we go there we expect to see persons and things; and, according to report, nobody is disappointed although they may be surprised.

* * *

I am just wondering whether the Fra will carry his Philistinism and his protest far enough to become logical in the advocacy of the moving picture. All these years he himself has grown famous and prosperous on the stationary photograph; all these years he has posed on the simulacrum of printer's ink and paper. But at last he kinder thinks that this sort of thing is N. G. and that the moving picture is the one thing above all others to which the mind and the eye and the thought and the soul, likewise the Fra, turns when it needs what it needs.

Logically, therefore, the Fra, being one of us, must make moving pictures, and show moving pictures, and talk moving pictures. East Aurora must become that shrine of all others in the scheme of moving picturedom that so many of us have for so long hypothecated, predicated and vaticinated. So, East Aurora, here's to you!

* * *

Now Hubbard, past master in the graphic arts, get down to work and make some pictures and then we shall all come and see you. Just show us the "Life of Moses" as you conceive it pictorially, instead of writing about it; likewise the "Life of Rousseau," the "Life of Cromwell," the "Life of Jesus Christ" as you understand it. Get you down and make these pictures at East Aurora and the Oberammagau play will be a tame proposition to what the Fra can offer us.

Then we shall all be making those "little journeys" of yours, which so far are mere expressions in cold printer's ink on cold paper. Those are the little journeys I think that a great many people would in all seriousness like to make. Here I am writing seriously. The modern trend of graphic art leads towards the development of all schemes for reading and appealing to the eye by projected instruction. In other words the printed book is on its trial. Your professor, your teacher, your instructor, has agreed upon this fundamental principle, that the brain is best approached, not by the book, or the diagram, or by the spoken sound, but by the projected precept on the screen. In other words, less stress is imposed upon the mind in the inculcation of a lesson if that lesson be presented upon a flat surface for the eye and the brain to perceive and assimilate, than if the lesson should be contained within the covers of a more or less dry-as-dust book—even though "The Philistine" should be one of those books.

* * *

"The nickelodeon is for folks who have nowhere else to go but home." The ordinary individual spends a very small percentage of his time at home. If he had to depend upon home for his recreation and his inspiration he would be rather a dull individual. Home is rather a refuge than a resting place. Or, I might say, it is a combination of both. There are 1,600,000,000 people on this earth in a constant state of progression and retrogression, continually going backwards and forwards, to and fro, in and out, constantly seeking for some means to relieve the deadly monotony of this earth pilgrimage. Of that 1,600,000,000 it is reasonable to assume that each day of the year something like thirty or forty millions are looking to the moving picture as a means of palliating that painful monotony of life of which Hubbard, in his last "Philistine," unconsciously speaks, when he says that "the nickelodeon is for folks who have nowhere to go but home." These folks are the mentally halt and the blind and it is in the nickelodeon that they seek temporary relief from the carking cares of that focal point of carking cares—the home.

* * *

So that in this little line Hubbard touches a very human spot because with his fine humanity he recognizes the value of the nickelodeon, as it is inaptly called, and the moving picture as it is commonly known. In other words, he places himself in sympathy with a form of amusement scientifically conceived, which, when it is conscientiously presented to the public at large, appeals, in a pure, direct and simple manner to the best motions of the human mind and is designed, if not calculated, to assist in the human uplift. It is safe to say that at the present time in the United States there is not a single moving picure theater which is purposely designed to debase or degrade the minds of those who patronize it, which does not, in fact, send its audiences out rather better than when they came in; which does not, at any rate, teach some manly and womanly lesson; which does not make us, in fine, at least beter men, better women for what we see. Now the Fra, it appears to me by his recent writings and his contemplated action, recognizes all this, so, therefore, I conclude in the way in which I began, with these words "The Fra is on our side," and the Fra having come on our side I hope will remain on our side and wax exceeding famous thereby.

New companies are being constantly formed in England to exploit the moving picture form of amusement, the latest being the National Theater de Luxe Company, with a capital of $250,000. Plainly the Englishmen have faith in the moving picture business as a money-maker.

In London, recently, a mock trial was held, in which a moving picture lecturer was sentenced to twenty years penal servitude for giving his lecture in a distinct tone so that it could readily be understood by the audience. A pianist was also convicted of playing music appropriate to the pictures, and for that offense was sentenced for life to play to the inmates of an insane asylum. The pianist thanked the "court" for its leniency, and remarked that inasmuch as he had been living amongst lunatics ever since joining the ranks of the moving picture game he would feel quite at home in such a position.

"All on Account of the Milk" (Biograph).—A clever comedy, unusually well acted and offering a novelty in making milk a vehicle of Cupid's arrows. And then the mix-up is interesting. The daughter of the house plays maid and the contractor plays laborer, each fearful that the other will discover the deception and spoil the little love comedy. And when the mothers of the young people appear on the screen it looks squally, but suddenly they discover that they are old friends and true love's course takes on a much smoother mode of travel. This little comedy is to be commended. It is one of those clean, delicious little bits that amuse, and at the same time arouse the imagination of those who see the picture, influencing them to read into it all sorts of pleasant features which perhaps do not appear on the screen.

"Under the Stars and Stripes" (Selig).—A war story based upon events during the war with Spain. Quite the most thrilling portion is the wild ride of the dispatch carrier in his attempt to reach the cable office. He braves all sorts of perils, even to having a bridge blown up under him, and horse and rider plunge into the water. But he reaches the office and gets his message over the wire just as it is cut. The reproduction of the scene in the office of Consul-General Lee represents fairly well what probably actually occurred there, and the rest of the picture might easily be an accurate reproduction of actual occurrences. A love story runs through it, and when the handsome captain arrives just in time to save his Spanish sweetheart from being forced to marry against her will, the pleasure of the audience is plainly manifest. It is one of those Selig pictures, full of action; one is almost disposed to say, galvanic action, and the enthusiasm of the actors is infectious, exerting a powerful influence upon the enthusiasm of the audience. It is worth while to sit under the spell of one of Selig's war dramas. It makes one appreciate the influence which carries a man forward into battle into what he may believe is almost certain death.

"Wild Duck Hunting on Reel Foot Lake" (Lubin).—A picture which would be attractive for its scenic qualities alone. And indeed this is a very prominent feature, made so partially by the fact that this lake was formed during the throes of volcanic action. The scenery is picturesque, but attractive even though it is, the interest is increased by making it the background for a series of views of duck-hunting. The views were made during an actual duck hunt under the direction of one of the best guides in that vicinity. Reproduction of actual scenes of this character is to be commended, and when the selection of the viewpoint results in such pleasing pictures the interest is materially enhanced. Improvement in this type of picture has been marked of late and the opinion is ventured that this particular film will not be the least among the recent popular films turned out of late.

"He Joined the Frat" (Lubin).—A comic representing the experiences of a young man who was initiated into the mysteries of a Greek letter fraternity. The stunts he is forced to perform are funny, and perhaps are not such exaggerations of the real thing after all. It is one of those really funny pictures that Lubin knows so well how to produce.

"A Warrior Bold" (Edison).—A veteran of any war is a favored individual, and the one here represented is no exception to the general feeling on that point. If he were not, clearly he would not be permitted to smash things when describing his battles and then get clear. This picture is true to life, representing graphically the action of veterans in their arguments over how certain battles, or portions of battles, were fought. Interesting because it is a transcript from life, this picture will please audiences wherever it is shown. The acting and the photography are both so good that no question of its general excellence will arise.

"The Parson's Umbrella" (Edison).—A comedy enacted by colored people which might apply with equal force to white folks. Shakespeare observed many years ago that "Conscience doth make cowards of us all," and when the parson posts a notice, which is a work of art in itself, regarding the return of his umbrella, the huge pile in his back yard next morning furnishes conclusive evidence of wholesale umbrella appropriations. A good bit of comedy, well acted and satisfactorily photographed.

"Troop B, 15th U. S. Cavalry, in Difficult Drills" (Edison).—Foreign cavalry troops have often been reproduced in motion pictures, but so far as the writer remembers this is the first time a troop of United States cavalry has ever been thus photographed. The Edison Company offers a film which is certain to be popular. The American people are proud of their soldiers and sailors and hail them with delight whenever afforded an opportunity. This picture will give many thousands a chance to see United States cavalrymen in difficult and dangerous drills. It will serve another and perhaps quite as important purpose. It will prove that the personnel of the army must be high, because only men of the highest physical and moral type could ever master these drills.

"Romance of a Trained Nurse" (Kalem).—A melodramatic love story, containing numerous bits of more than ordinary interest and developing a narrative of power as it proceeds. Of course, true love does not always move along as those afflicted would like to have it, but even though clouds are conspicuous at various points in the progress, even to the extent that the little woman actually runs away, or attempts to run away, from love, yet in the end it all ends happily, and the audience, after feeling the alternate thrilling and depressing influences, is satisfied to see that the lovers are united forever and aye. Photographically the film shows improvement, while the acting of the capable stock company also improves with each film turned out.

"A Forester's Sweetheart" (Bison).—A picture which has some elements of interest, principally that of a love story which runs through it. Of course, there is a rival and many complications. The liveliest scene occurs after the long ride, when the rivals fight a duel with axes. However the minor incidents develop, Bob gets his girl in the end, and they ride away together.

"Review of United States Troops at Fort Leavenworth" (Essanay).—A satisfying picture of a review of United States troops at Fort Leavenworth, including some apparently desperate charges which look much too real to be comfortable. Then there is a display of work by the cavalry which is sure to please, since it introduces a number of exceedingly difficult, not to say dangerous, drills and acrobatic work which is a bit trying to the nerves even in a picture. A picture of this character has its uses in acquainting the people who see it with the army much more graphically than could be done in any other way. Actual representation is much more pleasing, and, withal, much more instructive, than many pages of description, no matter how illuminating the English in which it is written.

"On a Racket" (Pathe).—A bit of farce comedy from the Pathe studio certain to keep the audience in good humor throughout the length of the film. The acting and photographic quality of the work are both alike satisfactory and attractive.

"Stag Hunt in Java" (Pathe).—A well told and illustrated story of a stag hunt in a far-away portion of the world, where to those who see the film here everything is picturesque. The scenic qualities are remarkable because they reproduce all the marvels of the place, bringing a faithful account of the appearance of the land, and along with it the picturesque methods of hunting. It is an interesting and instructive film and deserves a long run.

"Decorated by the Emperor" (Gaumont).—A pathetic little story, representing an old soldier on the verge of starvation, who discovers in a dream the resting place of a purse of money presented him years before by the emperor for bravery. There isn't much to it, yet it rouses emotions which make it appeal to one even more forcibly than some of the stronger pictures do. Acting and photography are alike good.

"Railway on the Ice Sea" (Gaumont).—A marvelously beautiful reproduction of Alpine scenery. The original negative was made from the train on the way up Mount Blanc, thus reproducing accurate and wonderfully beautiful views of the scenery in the mountains. The film ends with the wonderful "Sea of Ice," and so well did the operator do his work that it actually creates the impression of immensity. Not all operators understand this feature of their work, but in this instance the interpretation is sufficiently sympathetic to convey to the one who sees the film something of the actual quality of the original. The reproduction was well done and the whole picture is thoroughly satisfactory.

"A Son of the Wilderness" (Ambrosio).—A story of Marseilles when that city was a Greek colony. It is a narrative of brigandage and has for its basis the capture of a village worker. His place is taken by his daughter, with whom the chief falls in love and frees her. Then comes a chase by villagers, with a capture and all the picturesque and thrilling features which go to make up a story of this sort. Photographically the film is an improvement over some previously released by this firm, and while the acting is largely of the

swashbuckler type, it is alive and keeps the audience interested.

"A Sister's Sacrifice" (Vitagraph).—A pathetic story, representing a sister as giving up the man she loves, that a younger one might be happy. The picture's strength lies in its acting, which is sympathetic and interprets accurately emotions likely to be present and possibly controlling one under such conditions. The capable company performs its various parts with perfection.

"On the Reef" (Biograph).—A graphic illustration of a delicate question. It is impossible for one person to help loving another. The reason no man knows, yet examples of misplaced love are so common that they have ceased to excite interest. In the instance illustrated the girl accepts what seems to her the only alternative, and yet fate was unkind to her, since the matter could have been made right had her lover remained near her for only a few hours longer. Possibly this film may seem unreal to some, yet it is unquestionably far too real, and far too true to real life to make it pleasant for many who will see it. One's thoughts almost unconsciously wander to similar cases one may have known, and the almost tragic fate of the unfortunate girl in this instance arouses sympathy. Technically almost perfect, the picture is almost irresistible in its appeal.

"He Got Rid of the Moths" (Lubin).—Yes, he did; but his sulphur candles conveyed the impression to all the dwellers in the apartment house that they had been suddenly jolted into the place where sulphur is regularly utilized as fuel. The complications that follow are funny and admit of no question of the enjoyment of the audience. He got rid of the moths, but—and that "but" covers a long series of laughs.

"A Slippery Day" (Lubin).—When the Lubin comedians undertake to produce a laugh-maker that is actually convulsing, those who see it are certain of a few minutes of sport. The recent snow and ice afforded opportunity for the development of a fast comedy that will appeal to every person who has found it necessary to get about much of late. A wealthy individual starts for his office on foot, but after a series of disturbing adventures arrives home on all fours. In the meantime many funny things happen. It is alive and quite as funny as anything Lubin has sent out of late.

"A New Divorce Cure" (Selig).—A domestic drama in which a slow-going husband is almost supplanted in his young wife's affections by a pseudo scion of nobility, but succeeds in demonstrating to the misguided wife that she loves him. Reconciliation is effected and the so-called noble is summarily handled by the employees of the cafe. It is a case of invoking the aid of jealousy in settling a troublesome difficulty.

"A Visit to Bombay" (Pathe).—A beautifully colored film, giving a series of accurate pictures of Bombay, a wonder city of the East. It is technically up to the Pathe standard and is a valuable addition to their travel and education series. Such films are almost as good as actually visiting the places depicted, with no attendant discomforts.

"In the Nick of Time" (Edison).—A robbed bank, followed by a run of depositors, the run of an automobile for sufficient funds to tide over the difficulty, the blowing up of a bridge and the construction of a pontoon bridge by a detachment of the engineers' corps a revolver shot at the flying automobile, with a return volley that kills the guilty man, and the arrival in time to save the bank frum ruin, are enough thrills for one film. Yet, as here presented by the Edison players, it makes an entertaining picture. The work of the pontoon corps is a novelty well worth seeing. The whole picture is one that will appeal to any audience because of the lively action in it.

"The Toymaker's Secret" (Vitagraph).—To endow a toy, the product of his handiwork, with life, is the ambition of the old toymaker of the Tyrol. And in the complications which follow he is for a moment gratified, and then chagrined to find that he has been deceived. It is a weird, not to say ghostly, tale, which makes one a little creepy, and perhaps is none the less interesting for that reason. Many people like it all the better for that.

"Fatal Fascination" (Gaumont).—A love story in which the demon jealousy is used to gain the affections of one young woman, while it really kills another. One can scarcely understand the value of such a picture. To the ordinary person it seems almost useless and a waste of time and money to produce it.

"Getting Square with the Inventor" (Gaumont).—A humorous story in which an inventor is represented as inventing a motor which is capable of operating any sort of vehicle to which it is attached. After experimenting with a number, the victims turn on him and he gets all that is coming to him.

"The Tide of Fortune" ("Imp").—There were few dry eyes in the old Fourteenth Street Theater on Monday while the changing scenes in "The Tide of Fortune" were being flashed across the screen. Women had us for their handkerchiefs and strong men were visibly affected. The pathos of the story, however, did not prevent a round of applause at the close and this was in due appreciation of the excellent acting and photographic presentation of the subject. It was the headliner at the show for the day.

"Won By a Hold-Up" (Essanay).—A lively Western story of love and adventure, telling how a young couple win over the girl's father by catching him in a fake hold-up from which he is rescued by the young man. The whole scheme works out like a fairy story and even when those who helped, tell the story, the father pays no attention to them, but permits the love match to proceed. The film is lively, with plenty of picturesque action and an interesting setting. The photography is weak in places, but is in the main clear and of correct tonal quality.

"Flower Parade at Pasadena, Cal." (Essanay).—No description or criticism of this film is necessary. It is what its title indicates, a reproduction of a flower parade in that beautiful little city. Beyond that no amount of description could convey any more information. To those who have seen one of the parades its accurate reproduction will come as a revelation of beauty, which will carry the memory back to the original scene, while others can feel certain that they are looking upon a faithful representation of a festival impossible anywhere else.

"Aerial Acrobat" (Pathe).—An interesting picture of an acrobat performing for the amusement of the populace. The photography is sufficiently clear to make the picture appear little short of marvelous.

"The Coast Guard" (Urban).—While perhaps the story told in this film is not especially strong, like all love stories it is interesting. But the scenic qualities of the picture atone for much that may be lacking in the story. The picturesque and wildly romantic coast scenery is especially attractive and one may enjoy this without considering, except incidentally, the story itself. Like all of Urban's films the scenic beauties are above the ordinary, testifying to the ability of the operator and the one who chose the settings alike. Only experts are employed and the results are both artistic and pleasing. Perhaps it is a satisfaction to know that the guard redeems himself and is rewarded for his bravery with the restoration of his sergeant's stripes and his sweetheart.

"Riva, Austria, and the Lake of Garda" (Urban).—A faithful reproduction of views in the picturesque and romantic borderland between Austria and Italy. It is impossible to convey any adequate impression of the wonderful beauty of the scenery shown. The glassy surface of the lakes reflect back the mountains with every detail perfectly reproduced. Th operator performed his work well, conveying an impression of mountain scenery which looks like real mountains. The technical work is marvelously clear, and altogether the picture is a marvelously accurate reproduction of extremely beautiful mountain scenery.

"The Refugee" (Lux).—A war story which does not convey any information; neither does it amuse. Its usefulness as a motion picture may, therefore, be questioned. Some stories of soldiers are thrilling and arouse one's emotions, even though death may be an important feature. But there is nothing to arouse one in the death of a spy. While it is legitimate, according to the rules of war, such a scene is not inspiring and, so far as can be seen, serves no useful purpose.

"The Adventures of a Sandwich Man" (Lux).—A rough house comedy film purporting to represent the adventures of a sandwich man. If one followed all the different objects he upsets in his persistent following of a girl who passed him on the street it would make a long list, and after all would amount to nothing. In a way it may be funny, but the humor is of the broad sort.

"Anarchists on Board."—The Great Northern release of today is a picture story strong in plot, convincng in its rendering and, of course, excellent in photography. It is not every film maker who can commandeer an ocean liner to be placed at his disposal, but this is evidently what the people in Copenhagen did and they made the most of their opportunity. The wireless operator of this steamer is made the hero of the plot and this alone presents a feature of originality which should make this film very popular among the independent houses.

CORRESPONDENCE.

MOVING PICTURE OPERATORS' UNION

The moving picture operators of Greater New York have secured an office at 216 East Fourteenth street. It transacts all business pertaining to the union as well as to give the operators who are out of employment a place to gather and discuss ways and means to better their condition. The room will be supplied with the latest magazines and trade papers and will be used as a reading room as well as an employment bureau. Office will be open daily at 9 A.M. until 6 P.M. and will be in charge of Brother Simon Terr, an operator and manager of several years' experience. All operators out of employment are requested to call and register their names. The executive board of Branch Local 35, I. A. T. S. E., will meet at this address every Friday morning at 11 o'clock A.M. Candidates for membership in this local are notified to appear for examination on Monday, January 24, at 12 o'clock midnight. Any one in need of the services of a first-class operator can have their wants supplied by telephoning 4171 Stuyvasant. To our friends and others we extend a hearty invitation to visit us at our office. I. G. SHERMAN,
Recording Secretary.

THE MOVING PICTURE IN THE CHURCH.

Chicago, January 17, 1910.

Editor Moving Picture World:

Dear Sir—I was a very much interested reader of your "Man About Town's" comments upon the radical action of Dr. Leighton Parks, of St. Bartholomew's Parish, New York City, in employing moving pictures as a feature in church services.

Church work, like all other institutions for advancement and betterment of the people, is primarily a work of education, and the fact that Rev. Parks, no doubt, after mature and careful deliberation, having seen fit to employ moving pictures to assist in his work of enlightening and educating his congregation, entitles him to the approval of the foremost and advanced educators of the day, instead of subjecting him to criticism on the part of those who are probably not so advanced in these matters.

The motive and underlying principles which, no doubt, actuated this advanced teacher in adopting this most approved form of education is one that should only be considered in its broad sense.

There is, however, one point upon which criticism may be based, and that is the lack of a sufficient number of suitable subjects for this class of work. Most of the effort on the part of the manufacturers of moving picture film has been, thus far, directed in the amusement field, with a strong tendency for running towards the grosser sentiments.

It has been argued that many such films have produced undesirable effect upon the audience, and, as such, moving pictures have received their just share of censure, but if it has the power of influencing the minds of the public in one direction, this same force could be as readily employed in a moral sense in influencing the masses in other directions.

Such, I take it, is the intent underlying the action of the Rev. Leighton Parks, and as such he should receive all the moral support and encouragement possible, and while there have been a number of very excellent films produced that are suitable for church and educational work, the list is still most inefficient, and the criticism, if any, should be directed to the manufacturers of films. Yours very truly,
S. L. RUBEL.

A CHALLENGE.

New York, January 17, 1910.

To the Moving Picture World:

Dear Sirs—Believing that I have the best moving picture camera in the world, I hereby challenge makers or operators of other makes of moving picture cameras to a competition test as to clearness, sharpness and steadiness of pictures.

I will take the picture on unperforated negative stock and perforate the developed negative afterwards in my projecting, indicating perforator and finish a positive print from it in the same length of time as others finish theirs.

My camera is the only non-infringing camera in the world, under obligation to none. I am also ready for a challenge on projectors, perforators and printers, for a most severe test, as to superiority, mechanical arrangements, workmanship and experts' opinion.

Yours very truly,
EBERHARD SCHNEIDER,
Manager of the German American Cinematograph and Film Company, 109 East Twelfth street, New York City.

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AN EXHIBITOR VOICES A GRIEVANCE.

Albia, Iowa, January 2, 1910.

The Moving Picture World:

Dear Sirs—In your paper of December 31, I note an article on "An Open Market," in which you say that the Patents Company held together during the last year on clear business grounds. I do not agree with you here. I think that they have held together on the $2.00 a week that they have collected from about 6,000 exhibitors. For this sum of money that we are paying out to them each week I do not think that we have received anything worth mentioning—not even a pleasant smile. But I do agree with you in this: that they are making the most out of their patents. But not like business men; for if a business man offers you anything for a certain sum of money, you get what you pay for. This the Patents Company have never done. Can you show me an instance where they have protected competition? I do not think that you can. Here in my town, where there is a population of 4,500, no less than seven different houses have started and died away during the last two years. I stood it out, because I borrowed money from a friend. When the Patents Company started, I was granted a license, and was guaranteed protection against competition. Shortly after, a new theater started. They got a license also. The Patents Company says that the town is large enough to hold two theaters, after seven of them failed. Do you call this business? We have not made a cent since December 9, and it is only a question as to which of us will hold out the longest. Now, Mr. Editor, I do not believe you would do business the way the Patents Company are doing it, if you had a chance. Of all the many principles that they started out with, I must say that they have stuck to one of them, for which they deserve credit, and that is, they have never failed to collect the $2.00 every week. Talk about Rockefeller! He is an angel in comparison with the Patents Company and its constituents. We exhibitors are a lot of fools. If we had told the Patents Company to go (where they belong) at the commencement, it would have made their little game look like thirty cents. This is the opinion of the majority of exhibitors whom I have met.

Wishing you a prosperous New Year, I remain,

Yours very truly, J. E. B.

[Our correspondent hits the nail on the head when he says, "We exhibitors are a lot of fools." But not in the sense he means. A town of 4,500 is well able to support two very prosperous picture shows, and two in any such territory is better than one. The vast amount of good that the M. P. P. Co. has worked has been well worth the $2.00 assessment. We have also had letters from exhibitors who have said that they would pay more rather than that the M. P. P. Co. should go out of existence. If J. E. B. would look backwards he might see where he has failed to make the most of his opportunity. Does he make his theater as attractive as possible? Does he advertise his show in the local papers and adopt other legitimate methods of drawing patronage and holding that patronage by giving the best show? Is he competing with his neighbor on the lines of quality—not quantity? Ten day old films can be rented reasonably, and if he would arrange with his competitor to each use the same service, and each give the same number of reels, they can probably save money and each give a distinct program. Then if they get the people in the habit of coming to their shows, they will each prosper and one show will advertise the other. It shows poor spirit to bewail conditions that exist through stress of circumstances. The M. P. P. Co. will continue on its way in spite of such complaints as the above. If, after giving a thorough trial to make the best of the situation, the two competing shows in Albia do not find that the town will give them adequate support, then we would suggest that they consolidate their interests and run one good show instead of fighting to a finish of one or both.—Eds. M. P. W.]

BROKEN PROMISES HURT THE BUSINESS OF MANY EXCHANGES.

Hartford, Wis., January 11, 1910

The Moving Picture World:

Gentlemen—I had been using independent films for eight months, and was pretty well satisfied until a representative from the ——— Film Exchange, of Milwaukee, Wis., stepped into my house and remarked that he could give me better service for less money; so I consented to let him ship me a trial service. Well, of all the services that I have used, this one was the worst. Their films were so full of rainstorms, patches, etc., that I at once told him to cut me off their list. For this service I paid $20.00, which included eight subjects and four sets of illustrated songs. After that I ordered service from a big Chicago renter, which was a little better, and for which I paid him $20.00. This concern supplied me with their service for a while, until I again decided to go independent. I was using independent films for a week, but did not care for them, so I decided to take service from a licensed exchange, that "soaked" me $30.00 for films that were in an actual state of putrefaction. "Gee, what the h—— kind of a game is this!" I said to my partner, who lately learned of a new independent renter and was advised to get his service. I decided to try him, and must say to all exhibitors that if they strike a good independent renter, stick to him, as he will soon find out that the independent renter will at least give you films that you can run. I am thoroughly satisfied with the service that I am now getting, and will not change for any proposition that a licensed exchange may have to offer. I would like to hear from other exhibitors.

Yours very truly,

E. J. M

[We print this letter because it reflects the feeling of many exhibitors who have complained to us about the habit prevalent among the exchanges to hold out all kinds of promises to get the business and then falling down after the first week or two. It is poor policy to break promises in business dealings, and the man who gives a little better service than he promises is the one who will win out every time.—Eds. M. P. W.]

AN ENGLISH MANUFACTURER SETS HIMSELF RIGHT.

27 Cecil Court, London, Eng., Jan. 11, 1910.

To the Editor, "The Moving Picture World":

Dear Sir—I have been much interested in reading Mr. Selig's impression of his visit to Europe, and note that he makes frequent use of my name. I have no objection to his doing that, but I must ask you to be good enough to permit me to correct some of his statements so far as they concern me.

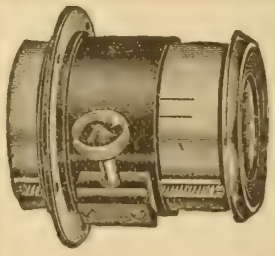
"The highest number of prints made from any one subject by Mr. Williamson was twenty-nine." This figure, which was quite right at the time, is now thirty-four, but refers to **prints sold in England only**, and to the previous **12 months** only. The average sale in England when subjects are included of which no copies are sold may be about seven or eight, as stated. At the time of Mr. Selig's visit we had sent four shipments (not two only) of films to Mr. Murdock's order, in addition to samples. Mr. Selig's impression that I was dissatisfied with this business is quite right, but will you allow me to say in the light of subsequent events that I have every reason to be grateful to Mr. Murdock for the business he did for me under the circumstances. Mr. Selig did not see Murdock's contract in my office, that "impression" is certainly conveyed.

"The Bioscope" stated in a recent number that I was deliberately effacing myself as a producer of dramatic and comedy films, and correctly describes my position, but that hardly applies to the other English makers as Mr. Selig suggests. However, they are capable of looking after themselves in that matter.

Thanking you in anticipation of your inserting this slight correction, I am, dear sir,

Yours faithfully,

J. WILLIAMSON.



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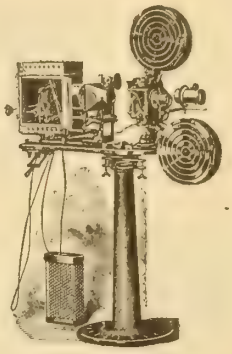

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I'LL BET ON THIS

An exhibitor who lately turned Independent said to me, "I'll try the Independent films for a few week's but I warn you I'll go back to the licensed ones if you can't give me as good a program as I have been getting." If he had said that to me six months ago, it would have been different. Bnt now the Independent films are so gloriously good that I CAN HOLD HIS BUSINESS WITHOUT THE SHADOW OF A DOUBT. I wrote and offered him a bet on the proposition but he answered, after using my goods for two weeks, "If you keep up this pace, I won't bet because you'll win." This applies to YOU as well as to him. Try it for a week, two weeks or a month. If you don't like my Independent pictures, QUIT ME COLD and go back to your licensed exchange. BUT YOU WON'T QUIT, because I'll give you a service that will delight your heart and fatten your purse. If you haven't seen the last few weeks' releases of Independent films, you are not keeping abreast of the times. And that's something you've GOT to do in this day and age. Slip me a note.

CARL LAEMMLE, President

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Among the Exhibitors.

Waterloo, Ia.—J. L. McClinton, formerly proprietor of the Dreamland Theater, is negotiating for a lease on the Soach Building, which he will convert into a first class moving picture and vaudeville theater.

Orange, N. J.—The Orange Theater is the latest amusement house erected here and is under the management of Eickman & Humphrey. It is located in the Holland Hotel, formerly used by the Marvel Theater.

Omaha, Neb.—F. A. Salmon has erected a motion picture theater here. This will make two ten-cent picture houses here.

Lewiston, Minn.—The Mystic Theater has been held to Gray & McDonough, who will run first-class moving pictures and vaudeville.

Hazardville, Conn.—Stevens & Jackson have opened moving picture houses here and in Somersville.

Palmer, Mass.—The Scenic Theater here has been closed on account of poor business.

Monson, Conn.—A new moving picture theater has been erected here.

Mankato, Minn.—The American Amusement Company, of Minneapolis, has purchased the Unique Theater from Mrs. Dame, which will be remodeled and a handsome front put in. They intend to have first class vaudeville and moving pictures.

Sioux City, Ia.—Miss Lulu Nolan has leased the Electric Theater and will conduct it throughout the Winter.

Virginia, Minn.—R. A. McLean, proprietor of the Bijou Theater, purchased the Grand Theater, in this city, from Harry Schanedling and J. S. Miscachkin and will manage both houses.

Sioux Falls, Ia.—George Collins has disposed of the Dreamland Theater here to some local party.

Nashua, N. H.—William P. Buckley, the new manager of the picture palace in the Eagle Hall, states that it is his intention to run his theater with first-class moving pictures and vaudeville.

Brattleboro, Vt.—Frank J. Mann and Charles L. Gibb have purchased, from John J. Leonard, the Empire Moving Picture Theater.

Louisville, Ky.—A new moving picture theater is being erected at Jefferson street, between Third and Fourth avenues, for the Princess Amusement Company.

Pawtucket, Conn.—The Pastime is the latest moving picture theater opened here.

Brattleboro, Vt.—George Lucas has sold, to C. E. Davis, the Lyric Moving Picture Theater.

Meriden, Conn.—The Scenic Theater has been opened by G. J. Wolens. The house was formerly known as the Russotania and had been closed for repairs.

Cattanooga, Tenn.—The Crescent Theater here, which had been closed for remodeling, has reopened.

Belfast, Me.—William H. Bray has purchased the Elite picture house here.

Monson, Mass.—A new moving picture theater has been erected here by Abel L. Reeves.

Buffalo, N. Y.—Emil Schmidt will erect ????

Nelson, Neb.—McClusky & Gee are the proprietors of a new moving picture theater which has been erected here.

Newark, N. J.—The building at 650 Bergen street has been converted into a moving picture palace for F. B. Glassner and George J. Seelig, who have taken a lease on it.

Mahanoy City, Pa.—A new moving picture theater has opened in the Hersher Building.

Bethel, Mo.—A first-class moving picture theater is being erected in the Mechanics' Hall for Roy Stafford and William Sanders.

Westport, Conn.—William L. Blasces has opened his new picture theater here.

New York City.—Plans have been filed for the erection of a moving picture theater, at 40 Eighth avenue, for Hyman Harris.

Vermont, Mass.—E. C. Davis has purchased the Lyric Theater from George Lucas.

Marlboro, Mass.—Avenitis & Christophis have been granted a license to erect a moving picture theater at 115 Main street.

Long Island City, N. Y.—F. M. Edwards, has sold his moving picture theater, The Comedy, to the Bustal Amusement Company.

Salem, Ohio.—Grant Snyder has purchased the Family Moving Picture Theater here from Doudendonfer Brothers.

Le Roy, N. Y.—Mrs. Ruth Baley has sold the Le Roy Theaterium to Arthur J. Fields.

Sheboygan, Mich.—Will O'Brien has purchased the Princess Five-cent Theater here of Lloyd Fairchilds.

Rochester, N. Y.—Maurice H. Kuhn is preparing to erect a large moving picture theater at 43 Clinton avenue.

Beloit, Wis.—Johnson & Cox have purchased the White Moving Picture Theater.

Cornell, Ill.—Joe V. Keoski is making arrangements to open a new moving picture show here.

Columbus, Ga.—J. F. McClendon has sold the Grand Theater here to Joe L. Brown.

Adrian, Mich.—Bob Ward has sold the Bijou Moving Picture Theater here to H. H. Russ.

Youngstown, Ohio.—C. W. Deibel is having plans prepared for the erection of a new vaudeville theater, to be located at the corner of Hazel and Federal streets.

Alden, Ia.—Henry Infelt has bought the Lyric Moving Picture Theater here from Mr. Campbell.

Buffalo, N. Y.—John G. Sattler will erect a new moving picture theater at 1820 Genesee street.

Waverly, Ill.—Thomas H. Crain has opened a new vaudeville and moving picture theater in his new opera house here.

Chicago, Ill.—E. G. Carlstrom has secured a permit for the erection of a new moving picture theater at 4932 Evanston avenue.

Roanoke, Ill.—Adamond Faucon and Alfred Bodhaine are making arrangements to start a moving picture show in the Duggan Building.

Quincy, Ill.—J. W. Crossan has purchased the nickelodeon here.

Hamilton, Ohio.—John J. Ryan, of Cincinnati, is planning to erect a large vaudeville theater here.

Chicago, Ill.—George and William Earle have secured a permit for the erection of a new theater at 2037 West Thirty-fifth street.

Fremont, Neb.—A. L. Koyen has purchased the Crystal Moving Picture Theater here of J. H. Shinn.

Williamsport, Pa.—Harry G. Willard has leased the Wilson Theater on East Third street.

Omaha, Neb.—Frank S. Morse has purchased the interest of Mr. Wallner in the two moving picture theaters of this city, which were formerly operated by Schmotzen & Morse.

Duluth, Minn.—The Parlor Theater, owned by E. A. Copelovich, has been forced to discontinue on account of poor business.

Eau Claire, Wis.—Frank Koppleberger has opened his new moving picture and vaudeville theater here, which is the finest in the State.

Duluth, Minn.—The Unique Theater, which for the past two years has been one of the leading moving picture houses in this section, has closed down, due to the lack of patronage given by the people. Mr. Douglass was the proprietor and manager.

Fond du Lac, Wis.—The Bijou Theater, one of the latest of moving picture theaters here, is being remodeled and fixed. The manager, Mr. Smith, is not at all satisfied with the present front, so has ordered a new one to be erected in its place.

Elroy, Wis.—The Nicolette Theater, which was formerly been conducted by J. H. Forbes, has been sold to R. H. Gardner.

Duluth, Minn.—A. C. Schott, who has been conducting a first-class moving picture theater here, has bought the theater owned by J. L. Gorman in the Voelker building.

Duluth, Minn.—The Orpheum Theater, formerly owned by John Cummings, has been sold to A. Baker.

Mahanoy City, Pa.—J. J. Quirk has erected a new picture theater in this city.

Fort Worth, Texas.—R. W. Healy has purchased a moving picture theater here.

Milwaukee, Wis.—A change has been made in the management of the Olympic Theater, situated on Clinton street. The new proprietors are Tingle & Jones.

Springfield, Mo.—H. M. Smith has purchased the Majestic Theater from Harvey W. Gardener.

Burlington, Wis.—Harry C. Hansen has procured the Crystal Theater here.

Wausau, Wis.—Fred Levenhagen, proprietor of the Majestic Theater, is remodeling that place and is installing a pit for the piano and orchestra.

St. Paul, Minn.—Licenses to operate moving picture theaters here were granted to D. W. Barry and Lewis Smith.

Rochester, N. Y.—William Bradstreet has leased Cook's Opera House, which will be converted into a moving picture theater.

Danielson, Conn.—Ira Warren has bought the interest of Abel Reeves in the Phoenix Theater.

Middletown, Conn.—The Crescent Theater is now under the management of Mr. Kendall.

Doylestown, Pa.—Otto Kolbe, the proprietor of Lenape Hall, has purchased the apparatus necessary for giving picture shows in that hall.

Washington, D. C.—The Meader's Theater is the latest moving picture and vaudeville house erected here and is under the management of the Meader Amusement Company. It has a seating capacity of about 480 and is located at Eighth and G streets.

Centreville, Mo.—Edwin Knox has opened the Star Theater on Water street.

Peoria, Ill.—Fred L. Pitts has closed the Unique Theater here, for reasons unknown to the public.

Buffalo, N. Y.—Emil Schmidt is having a one-story moving picture theater erected at 170 French street.

Bloomington, Ill.—A new moving picture and vaudeville theater has been erected at the corner of Washington and East streets. The New Casino is the name of the playhouse and it will be under the proprietorship and management of Lewis Goldberg.

Fort Pierce, Fla.—The new Electric Theater has opened its doors to the public and is under the management of Mr. and Mrs. Hollaman. It has been equipped with a wide, deep and commodious stage and elevated floor, and has a seating capacity of 580 people.

Cleveland, Ohio.—Sand & Hillenbrand, of Wheeling, W. Va., have purchased and taken possession of the Nickelodeon, heretofore owned by Paul Zoupolus.

Zanesville, Ohio.—The Home Theater here was robbed of two films, the property of the Duquesne Supply Company, of Pittsburg, Pa. The subjects are "The Light That Failed" and "Sandy the Poacher."

Lewisville, Ohio.—Work has begun on a building which will be converted into a first-class moving picture theater and will be under the proprietorship of John H. and James P. Whallen. It will be located at 318-320 West Jefferson street, opposite the Gayety Theater.

Carondelet, Mo.—A new moving picture showhouse is being erected at the southeast corner of Michigan and Robert avenues. It will cost $5,000 and is owned by G. Bermeinger.

Hays, Kan.—George Cox has bought the moving picture theater of Mr. Whitney.

Binghamton, N. Y.—L. A. Furness is making arrangements to open a new moving picture theater at 299 Chenango street.

Conway, Ark.—Hugh Pence and Roy Rogers have leased the Ingram building here, and will convert it into a moving picture theater.

Philadelphia, Pa.—George F. Stumfig has secured a permit for the erection of a moving picture theater at 5012 Germantown avenue, which will cost $15,000 when finished.

Garrettsville, Ohio.—Tom Sanlers is making arrangements to open a new moving picture theater here.

Hedrich, Iowa.—O. P. Strickler has opened a new moving picture theater in the Speirs building.

Belt, Mont.—Fred Johnson is making arrangements to start a new moving picture show in Miner's Union Hall.

Norfolk, Neb.—A. L. Keyes has purchased the Crystal Moving Picture Theater from J. H. Shinn.

Los Angeles, Cal.—The Imperial Theater Company have secured a permit for the erection of a new moving picture theater at 3940 Spring Grove avenue.

Cotter, Ark.—A new moving picture theater has been erected here for A. M. Henry.

Brooklyn, N. Y.—Henry Hembeb, who is the proprietor of a moving picture theater located at 2646 Atlantic avenue, was fined $10 for admitting small boys into his show place without the company of parents or guardians.

St. Louis, Mo.—The property at Moffitt and Vandeventer avenue has been purchased by some unknown party, who will construct a first-class moving picture theater which will cost the proprietor $20,000.

Springfield, Mass.—An asbestos booth is being erected in the gallery of the Town Hall, where moving pictures will be shown.

Lewiston, Me.—Julius Cahn was granted a license to operate the Empire Theater.

Lewiston, Me.—A new moving picture theater has been erected in City Hall, which will be operated by the Douchs Brothers.

Westerly, Conn.—A new moving picture theater is being erected here.

Freehold, N. J.—Edward F. Skyms has engaged the store building formerly occupied by the Mt. Penn Stove Works, which he will have converted into a moving picture and vaudeville theater.

Hornell, N. Y.—H. A. Dudley is said to be negotiating for possession of the Hornell property just opposite the Erie station as a site for a vaudeville and moving picture theater which will seat 1,200 people.

Morristown, N. J.—Hulsizer & Hamilton, who recently sold the Bijou Moving Picture and Vaudeville Theater to H. A. & G. E. Babbitt, will open a similar theater in Hackensack in a few weeks.

Allentown, Pa.—The Orpheum Moving Picture Theater was forced to close on account of not regulating with the laws.

Danbury, Mass.—The Lyceum Theater, at 177 Main street, has closed.

Leominster, Mass.—A new moving picture theater is being constructed in Hillery block, Main street, for Martin C. Hillery, of Hartford.

Syracuse, N. Y.—The Novelty Theater, better known as "Morgan's," at 213 West Fayette street, is the leading 5-cent theater in this section. The manager states that he has started work for it to be enlarged and the seating capacity will be doubled to accommodate its thousands of patrons.

Baltimore, Md.—A new picture theater will be built at 1202 and 1204 Patterson avenue by Herman Hackerman. The cost will be $1,200.

Ironton, Ohio.—The Staab Moving Picture Theater, at 41 North Fourth street, is the latest picture house to appear in this city. The proprietor of this theater is Henry Staab, who announces that it is intention to run it as a first-class theater, with all the latest illustrated slides and moving pictures, so he can succeed in defeating his competitors.

Cincinnati, Ohio.—J. J. Ryan has filed plans for the erection of a moving picture theater here.

Clinton, Mass.—McNamara & Coughlin have purchased from Alfred Castigloini the Hudson Opera House, on Market and South streets.

Worcester, Mass.—The Grand Theater has opened and will be devoted to moving pictures.

Springfield, Mass.—The Scenic Theater, in the St. Joseph Temperance Hall, has opened again with a new manager in charge.

Allentown, Pa.—The Nickelet Theater, 716 Hamilton avenue, was purchased by Chester A. Gwynne and Mrs. Isabel Himmelwright. The manager will be Mr. Gwynne.

Medina, N. Y.—On account of the license fee of $100 imposed in Lockport, two of the moving picture theaters have gone out of business.

Cleveland, Ohio.—The Old First National Bank Building on Euclid avenue has been leased for a moving picture theater.

Bath, N. Y.—A string of moving picture and vaudeville theaters are promised to be erected in the leading cities of southern New York by Horace A. Dudley, of Hornell.

New Rochelle, N. Y.—A new picture theater, La Rochelle, has been opened here by Mr. Hammel and is well equipped.

New York City.—A new moving picture theater has been opened at 235 Avenue A by Weiser & Korn for Joseph Finger.

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RELEASE DAY, JANUARY 29, 1910

A Tale of Colonial Days

An Episode in the Lives of

ALEXANDER HAMILTON and AARON BURR

This film is beautifully tinted. Scenic effects are wonderful and Photographic results are sublime.

Wire orders at our expense

Approx. length, 900 ft. Code, "Episode"

PANTOGRAPH CORPORATION

1402 Broadway, New York City

Release of February 6, 1910

His Daughter's Legacy

Approx. Length, 980 ft. Code, "Daughter"

Beautifully tinted

OUR FILMS SPEAK FOR THEMSELVES

Nyack, N. Y.—The Comedy building, on the corner of Lafayette avenue and Orange avenue, has been remodeled for a new motion picture show.

Manchester, N. H. Frank McAllister, who was the manager of the theater at Lake Massabesic during the past Summer months, has filed plans for the erection of a moving picture show in West Manchester, which will be located on the West Side.

St. Paul, Minn.—A building permit was issued for alterations in the building at 447-449 Walasha street, between Seventh and Ninth, for a first-class moving picture and vaudeville theater. Jack J. Flynn will be the manager and proprietor.

Norwich, Conn.—There are four moving picture theaters here and another coming. Work has begun on a plot of ground where the Broadway Theater will be erected.

South Norwalk, Conn.—The manager of Blascer's Theater reports good business and is having a new booth put in.

Fredericksburg, Va.—The Star Theater has opened again and will continue to run first-class moving pictures and vaudeville. A great crowd went to see the grand opening and were well pleased with what was shown.

Attleboro, Mass.—The Bates Theater, of which Chas. R. Bates is proprietor, have closed for a few days on account of repairing.

New London, Conn. Manager Walter T. Murphy, of the Lyceum Theater, announces that he will have vaudeville besides moving pictures.

Hartford, Conn.—The Scenic Theater here was forced to close on account of lack of patronage from the people.

Cincinnati, Ohio.—The new moving picture theater which is being erected at Erie avenue, near Michigan avenue, is having a troublesome career before it is allowed to operate. The members of the Hyde Park Methodist Church have measured the distance between the nickelodeon and the church and find that it is 100 feet. The law prohibits here an amusement hall nearer than 300 feet to a church.

Toledo, Ohio. The Hart Theater is the latest nickelodeon to open its doors to the public, and is under the proprietorship of the Hart Brothers, who report that since it has opened it has been a big success. Its location is at 605 Summit street.

Greenpoint, L. I., N. Y.—William Blarney and Peter Heidelberger have taken a lease on the property at 740-742 Manhattan avenue, which formerly was occupied by the old Union Avenue Baptist Church, and will convert it into a high-class picture palace, which will be known as the Garden Theater.

Bucyrus, Ohio. The Majestic Theater here opened and a great crowd of enthusiastic frequenters of moving picture theaters were present at the grand opening.

Stapleton, N. Y.—It is reported that a theatrical corporation has purchased the Lehmar property on Canal street and purpose erecting a house of amusement devoted to vaudeville and moving picture attractions.

Cobleskill, N. Y.—Northup & Gordons have had a moving picture theater erected here which can seat 270 persons.

Philadelphia, Pa.—A $40,000 moving picture theater has been erected at 111 South 52d street for T. Reece Howard.

Hackensack, N. J.—Owing to the great success of the Bijou Theater, on Main street, its manager, R. F. Dechert, declared that the house will be enlarged so that its patronage will be greater. The seating capacity at the present time amounts to 287.

Newburyport, Mass.—Under the management of Shom & Graham, the Star Theater will again open its doors and will continue to run moving pictures as they did before closing.

New Holland, Pa.—Krause & Spangler, who are well-known moving picture theater men in this section, have taken a lease on the Hess Hall, with which they intend to operate a first-class picture house.

Peoria, Ill.—A new 10-cent moving picture theater is being built here and it will be under the ownership of Vernon C. Seaver.

Little Rock, Ark. The Best Theater, one of the finest picture houses in this city, has at last opened and was received by the people with a great welcome. Mr. Peckham, the manager, states that his theater is the only house which is absolutely fireproof in this section.

Marboro, Mass. A new picture theater, the Grand, has been erected here, in the Preston building.

Chicago, Ill.—Ross & Kochendorf have sold their theater at 1421 W. Van Buren street to Carmine and Lawrence Romagnaw.

Chicago, Ill. A. Suder sold to Richard A. Robly his moving picture theater at 202 East 47th street for $3,000.

Hayward, Wis.—Robert Gordon sold his picture palace to Frank Felix.

Waukesha, Wis.—L. Jones and Lingh are now the proprietors of the Olympic Theater here, and they intend to run only high-class moving pictures and vaudeville.

South Africa.—The price of admission to moving picture theaters here is 12 cents.

Sterling, Ill.—William Bailey and John Peters opened a new moving picture theater on West Third street, to be known as the Gem.

Athens, Ohio. E. C. Burchfield has sold the Grand nickelodeon here to W. B. Wells.

Quincy, Ill.—A. Newman is making arrangements to open a new moving picture show here.

Roanoke, Del. Alfred Bodhaine is making arrangements to open a new moving picture theater in the Duggan building.

Statesboro, Ga.—W. D. Morgan is preparing to open a new moving picture theater here.

St. Paul, Minn.—W. D. Barry is preparing to open a moving picture show at 999 Payne avenue.

Brooklyn, N. Y. E. Marks has secured a permit for the erection of a moving picture theater on Pitkin avenue.

Reno, Nev.—Arthur J. Aylesworth has purchased the Grand Theater on Virginia street.

Sioux Falls, S. Dak.—S. B. Buxton and others are making arrangements to open a new moving picture theater here.

Milwaukee, Wis. I. N. Ollinger has secured a permit for the erection of a new moving picture theater here.

Sterling, Ill.—W. W. Gibson has purchased C. C. Shierty's moving picture business here.

Mishawaka, Ind. Miss Frances Hume has purchased the Electric Theater at 122 North Main street.

Sioux Falls, S. Dak.—S. B. Buxton, Abe Riredecel and L. H. McClellan have formed a partnership, and will open a new moving picture theater here.

Bryan, Ohio. J. S. Spear has purchased the moving picture theater here known as the Grand from Rochards & Rhoads.

Farragut, Iowa.—J. C. Overmeier has purchased the interest of Guy Wilcox in the moving picture show here.

Atlanta, Ga.—N. H. Bullock and T. P. Holland have purchased the American Theater at 100 Whitehall street.

Muscatine, Iowa.—E. A. Myers and T. A. Lisy are making arrangements to start a new moving picture theater here in the Toohey building on Sycamore street.

Huntsville, Texas.—E. Phillips is making arrangements to open a new moving picture theater at the corner of Main and Cedar streets.

St. Louis, Mo.—The Art Theaters Company will erect a new moving picture theater at 2812 North Vandeventer avenue.

Scranton, Pa.—The Bim Amusement Company has purchased the Arace building here and will convert it into a vaudeville and moving picture theater.

Hermiston, Ore.—The Newport Abstract Company wil erect a $6,000 theater here.

Brattleboro, Vt.—The Empire Theater here has been purchased by John J. Lenard.

Hackettstown, N. J.—George W. Wilson, who has been conducting moving picture shows successfully in the Opera House for the past two months, has renewed his lease on the hall for one year.

Little Rock, Ark.—The Jo Jo Moving Picture Theater, at 222 Main street, is being enlarged and fitted up with new chairs. J. E. England is the present manager.

Torrington, Conn. Frederick R. Matthews has disposed of his share in the Gem Moving Picture Auditorium, on Water street, to George D. Stevens.

Canastota, N. Y.—The Orpheum Moving Picture Show, in the Cronk Block, reports doing good business and have changed proprietors.

Palmer, Mass. The Scenic Theater here has closed on account of poor business.

Meriden, Conn. Charles M. Nellis' barber shop, in the Old O'Brien Building, 30 East Main street, has been converted into a moving picture show. Mr. Nellis has given up the barber business and will manage his theater, which will be known as the Gayety and can seat about 100 people.

East Norwalk, Conn. A new moving picture theater is to be erected in an empty store on Washington Street bridge.

Barton, Vt.—Thomas F. Tighe has secured the location for a moving picture house and will start to remodel it as soon as possible.

Binghamton, N. Y.—A new moving picture theater is being erected in the Konkle Block.

Quincy, Mass. The Auditorium Moving Picture House has been forced to go out of business, as the building where the show was held has been sold.

Myersdale, Pa.—A new moving picture theater has been erected here, which will be able to seat about 1,000 people. J. F. Reich is the manager and proprietor. The name of the theater is Reichl's Auditorium.

Oconto, Wis., Dec. 17. H. V. Cole, who recently opened the Gem Moving Picture Show on Main street, has had the floor of this theater elevated in the rear and tapering down to the main floor in front of the stage, which gives the Gem an opera house like appearance and will make it comfortable for the patrons.

NEW INCORPORATIONS.

New York City. National Theater Corporation; capital, $30,000. Director, W. R. Haile.

Buffalo, N. Y.—Amherst Theater Company; capital, $4,000. Directors: Frank Bernstein, Nathan Swerdloff and Soloman Swerdloff.

New York City. Levin Construction Company; capital, $1,000. Directors: Hyman Levin, Charles H. Kalm and Davis Weinstock.

New York City. Allison Sangor Company; capital, $5,000. Directors: James Murry Allison, Benjamin Sangor and M. T. Corcoran.

New York City. Penn Amusement Company; capital, $10,000. Directors: Peter C. Eckhardt, William B. Kelly and Delia Rowan.

Portland, Me.—The Fireproof Fiber Co. Capital, $600,000. Directors: Charles L. Hutchinson and Philip M. Clark.

Wilmington, Del.—United Moving Picture Advertising Company. Capital, $100,000. Directors: Wm. M. Cramer, J. Luckens Anderson and Charles M. Burbaker.

Roanoke, Wis.—The Bell Theatrical Company. Capital, $15,000. Directors: E. M. Bell, J. S. Bell and C. G. Bell.

St. Louis, Mo.—Smith Slide Manufacturing Company. Capital, $3,000. Directors: Harry J. Friedman and George Blumenstock.

Cincinnati, Ohio. The Magnetic Film Exchange Company. Capital, $40,000. Directors: Francis B. James, Spencer M. Jones, L. W. Moore and L. G. Hitchcock.

Brooklyn, N. Y. Sea Shore Amusement Company. Capital, $3,000. Directors: Isidore Goldsmith, Lewis Levine and Lewis H. Hall.

Wilmington, Del. The Co-Industrial Company. Capital, $500,000. Directors: Aaron L. Voorhees, George P. Bechtel and Emil G. Bental.

New York.—Buffalo Jones African Company. Capital, $1,000. Directors: Francis W. Bird, George W. Dutton and Mansfield Ferry.

Yonkers, N. Y.—Bowery Witching Wave Company. Capital, $50,000. Directors: Theophilus Van Kannel, Charles A. Belling and Harry Kolbe.

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THIS WEEK'S PROGRAM OF LICENSED FILMS AT A GLANCE.

Monday, January 24.

Biograph—The Honor of His Family (Dr.)..988 ft.
Lubin—Cupid, D.D.S. (Com.) .....356 ft.
Lubin—Adoring an Ad. (Dr.) .....515 ft.
Pathe—Acrobatic Exercises by the Colibris Dwarfs (Acrobatic) .....574 ft.
Pathe—The Unlucky Fisherman (Com.).....358 ft.
Selig—The Ranch King's Daughter (Dr.)....700 ft.
Selig—An Afternoon Off (Com.).....300 ft.

Tuesday, January 25.

Edison—A Woman's Strategy (Dr.).....975 ft.
Gaumont—The Price of Patriotism (Dr.)....574 ft.
Gaumont—Sea Side Adventures at Home (Com.) .....371 ft.
Vitagraph—The Life of Moses, Part 3 (Dr.).976 ft.

Wednesday, January 26.

Essanay—The Modern Messenger Boy (Com.).945 ft.
Pathe—Motherless (Dr.) .....1046 ft.
Urban—Tommy in Dreamland (Com.).....491 ft.
Urban—The Lass Who Loves a Sailor (Dr.)..417 ft.

Thursday, January 27.

Biograph—The Last Deal (Dr.).....991 ft.
Lubin—Marble Quarrying in Tennessee (Industrial) .....441 ft.
Lubin—The Flirto-Maniac (Com.).....420 ft.
Selig—The Devil, the Servant and the Man (Dr.) .....950 ft.

Friday, January 28.

Edison—A Georgia 'Possum Hunt (Des.)....975 ft.
Edison—The Skipper's Yarn (Dr.).....850 ft.
Kalem—The Man Who Lost (Dr.).....930 ft.
Pathe—The Leather Industry (Industrial)....394 ft.
Pathe—The Scarecrow (Com.).....574 ft.

Saturday, January 29.

Essanay—An Outlaw's Sacrifice (Dr.).....996 ft.
Gaumont—The Great Divide (Dr.).....741 ft.
Gaumont—Wild Waves at St. Jean-de-Lux (Scenic) .....243 ft.
Pathe—Cousin Lou for Mine Com.).....564 ft.
Pathe—The Strong Man (Farce).....440 ft.
Vitagraph—The Girl and the Judge (Dr.)....980 ft.

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Set No. 1	Drop	8x10	Wings	3x8	Borders	2x12	$ 50.00
" 2	"	9x10	"	3x9	"	3x12	65.00
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" 4	"	11x12	"	3x11	"	3x14	90.00
" 5	"	12x14	"	4x12	"	3x16	125.00
" 6	"	14x24	"	4x14	"	4x30	175.00

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Films For Sale 50 new reels of perfect film, extra good condition, to close out, at $18.50.
Second hand Edison machines for sale at a bargain. Parts to fit all machines in stock.
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One copy of Pathe's Hand Colored Passion Play, 3,114 feet, in fine condition, $200.00. One Edison Ex-Model Moving Picture Machine in perfect running order, $50.00. One new model B Gas Machine with special Roco Jet burner $25.00.
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Athens - - - - G.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JANUARY 24, 1910

The Honor of His Family

A BIOGRAPH STORY OF THE CIVIL WAR

To the Virginian family pride and honor meant everything, and when old Col. Pickett bids his son George adieu on the young man's departure for the front, his injunction was, "My boy, emulate the brave deeds of those who have gone before you. Be fearless, brave, and fight, fight." George was the last of a haughty military family, and there was not a prouder man in the South than the old Colonel as he bid him good-bye. George, however, was not of the same metal, and when the first skirmish occurred he ran away in fear. What a shock to the Colonel! His son a coward. The boy enters the home and the father resorts to desperate means that the honor of the family may remain unsullied. Taking the body to the field of battle, he makes it appear that he died, sword in hand, with face toward the enemy.

LENGTH, 988 FEET

RELEASED JANUARY 27, 1910

The Last Deal

A STORY TEACHING A WHOLESOME LESSON

In this subject a most powerful moral is presented against all forms of gambling, and it is indeed a most convincing lesson to those given to such follies. A young cashier, at the solicitation of a friend, is induced to try stock gambling, using his employer's money when his own ran out, with the usual result. His books to be examined, he confesses to his employer, who grants his wish for time to make up the deficit. Taking his wife's jewelry, he raises some money and goes to a gambling parlor in hopes of winning more. Meanwhile, his wife's brother, whom he has never seen, arrives from the West, and hearing their plight, goes to same parlor with same purpose. He does not know who it is he is driving to the corner and has finally broke, until he arrives at his sister's home just in time to prevent a fatality.

LENGTH, 991 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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THE PHILADELPHIA PROJECTION CO., 44 N. 9th St., Philadelphia, Pa.

BIOGAPH COMPANY.

THE HONOR OF HIS FAMILY.—As Shakespeare said, "Cowards die many times before their death; the valiant never taste death but once," so we may assume that George Pickett, Jr., felt the imaginary hand of death several times before the real hand's final clutch. George was the son of old Col. Pickett, and the last of a haughty military family. The old Colonel was proud of the records of his ancestors, and he himself had bravely barred all smirch from the family 'scutcheon, for to him "life was but a word, a shadow, a melting dream compared to essential and eternal honor." The war declared, the little Southern village make their offering to the cause—a company of volunteers in command of young George. There wasn't a prouder man in all the South than Col. Pickett as he grasped his son's hand at his departure. His last behest was, "Go, my boy; emulate the brave deeds of those who have gone before you. Be fearless, brave, and fight, fight." Amid encouraging cheers, the fluttering flags and handkerchiefs of the fair maidens, and to the beat of the drums, the volunteers march to their post. The old Colonel is beside himself with joy, and as his faithful servants gather about him he exclaims: "Ah! my boy. He's the stuff. The name of Pickett is still alive." Meanwhile, on the field an attack is made and the conflict is furious. Young George is overcome with fear, and deserting his men runs to safety. Wildly he dashes through the woods, each volley from the guns striking terror to his soul. The old Colonel, at home, is viewing with field-glasses from his window the smoke of the battle. He sits down with a satisfied air and remarks, "My boy, he is leading them on to victory, and——" At this moment young George bursts into the room and crouches, nearly dead with fear. At his entrance the old Colonel is stunned, confused and amazed. He does not realize the cause of his appearance. At length the truth dawns on him, verified by the boy's confession that he ran—a coward. What a blow to the old father. His boy a coward. His boy will be hanged as a coward. What a blot on the honor of his family. As he denounces his boy a thought occurs to him. "He shall not hang." Approaching his son, he bids him arise, which he does, only to fall back mortally wounded. Hiding his body until nightfall, he then carries it out to the scene of the skirmish, where he lays it, sword in hand, facing the enemy's lines, thereby making it appear that he died in the conflict. The officers call to extend their sympathy to the old Colonel for his son's disgrace. This he spurns. "My son a coward? Never. He is there either fighting or slain for the cause. Come, gentlemen, we shall see." Going to the field, they, of course, find the body, and appearances are favorable for the son. Returning home, the old man drops into a chair, crushed and disappointed, his heart breaking. The honor of his family remains unsullied; but, oh, at such a price.

THE LAST DEAL.—In this Biograph subject a most powerful moral is presented against all forms of gambling, and it is indeed a convincing lesson to those given to such follies, for although the hero was rescued from his desperation by means of the game, still the ordeal he passed through was so terrible that he swore never to tempt fate again in the game of chance. At the solicitation of a friend, who paints his possibilities in brilliant hues, he uses his employer's money in stock gambling. His is the experience of so many others—he loses, and of course takes more in the vain hope of recouping. It is the old story. He finds his neck in the noose of desperation, particularly as he learns that his books are to be examined by the expert accountant. Discovery is inevitable, so he confesses to his employer, who grants him one day to make up the deficit. It seems hoping against hope, but he goes home and tells his wife of his troubles and she allows him to take her jewelry on which to raise a portion of the amount, but he declares he can borrow the balance. Pawning the jewelry, he takes the proceeds to a gambling parlor, with the virtual impression of at least doubling them. So he enters the game. Meanwhile, his wife at home is praying that he may be successful in obtaining the amount of his indebtedness, of course not knowing the method he has adopted. While she is thus employed, her brother from the West, whom she has not seen in years, and who has never seen her husband, arrives. He notices her uneasiness, and when he learns the cause, and the short time there is to make good, pulls out his roll of ready cash, but finds it far too short of the required amount. At length an idea strikes him. He is an expert gambler and will go to the parlor and try his luck. He enters the game, just as his brother-in-law, whom he does not know, is enjoying a streak of good fortune. He has hardly started before things begin to come his way, and at last the game is between him and his brother-in-law, the others having drawn out. Being an experienced gambler, never losing his nerve, he has the best of it. It is a desperate battle, ending with the Westerner in possession of all the chips. The poor husband staggers home, and driven to the wall, is about to finish it all in the conventional way, when the Westerner enters. Each now sees who his vis-a-vis was, and the young man is able to make restitution, but he loses his position, for he has lost the reputation of trustworthiness. The Westerner, however, is prosperous and promises to assist him, at the same time impressing him with the criminal folly of gambling.

EDISON MFG. CO.

A WOMAN'S STRATEGY.—Nellie, the heroine of this picture, having been wooed and won by a young bank clerk, is living in her first great joy of perfect happiness, unsuspicious of the danger that threatens them both because of the infatuation of another employee of the same bank where her fiance is employed. She is suddenly awakened from her dream of happiness by the arrest of her loved one in her own home. This is caused principally by the accusation of the rejected suitor for her hand and heart. She believes her lover innocent, though confronted with what seems to be absolute proof of his guilt, as the stolen money was found upon her lover's person. It has been said that nothing shall be hid, no guilt so secret but what sooner or later shall be found out. This is clearly shown in this dramatic picture, and all through so slight a thing as the pricking of a thumb by a pin. The wrapper around the stolen bundle of bills has been tossed aside—it falls into Nellie's hands—the marks of a thumb print are visible upon its surface. With this evidence in her possession, a woman's love and devotion call forth the instinct of a trained detective, and by the trick of a decoy letter, a sensitized sheet of music and a woman's wit, the guilty party is found out. He proves to be her former suitor, and the picture culminates in the vindication of innocence and the condemnation of guilt.

A GEORGIA POSSUM HUNT.—Br'r Possum has of late sprung into prominence by reason of the patronage, actual or supposed, of the President. This picture shows how he is hunted 'way down Georgia. All the action takes place at night, and, save the last scene wherein the hungry hunters are devouring possum by the light of the fire, the scenes are all in the moonlight. The whole hunt has been photographed from the calling of the darkies together with the horns on through the various wood scenes in which the white folks follow and look on, through the swamps, until finally in the moonlight the possum is seen climbing a tree to what he fondly believes is safety. Then the dogs appear, barking about the foot of the tree, next the darkies and the lookers-on, and before many seconds the sapling has been bent, the possum is dislodged, and, after being rescued from the dogs, is held aloft in triumph. At this point the white folks usually disappear from the hunt, and the subsequent scenes show the darkies making merry and dancing while "possum and taters" are being cooked.

THE SKIPPER'S YARN.—This story deals with an old fishing skipper who, while standing by his ship, which is in dock, is accosted by a stranger who applies to him for work as a common sailor before the mast. The old skipper takes him aboard, perplexed by the fact that something in the stranger's face recalls other days. He ponders long and vainly to discover where he has seen this man whose face is so strangely familiar. Meeting him on deck during one of the lonely watches of the night, while far out at sea, it suddenly dawns upon him who the stranger is. One day the skipper comes upon his crew seated around the forecastle hatch telling yarns. They urge him to tell them a story, and, with the stranger seated nearby, the old skipper spins his yarn, which runs as follows:

Twenty years before he and a shipmate landed upon a foreign shore. There they fell in with an old Hindoo tattoo-man. They decided to have their arms and breasts tattooed in the manner of all sailors. While being tattooed at the old Hindoo's house, they met his daughter, a beautiful dark-eyed maiden of the Orient. Both sailors fell in love with her, but Jack, the teller of the yarn, won her heart. His shipmate, seized with jealousy, determined to have revenge. Stealing a hidden letter, which Jack had written to the girl, he carried it to the Hindoo, and offered to buy his daughter from him. The Hindoo rose in all his wrath and attacked the sailor. To protect himself the sailor grappled with him. The struggle was too fierce for the old Hindoo, who fell, striking his head violently upon a stone step, and in a few moments passed away. The sailor, realizing what he had done and fearing detection, placed his shipmate's stolen letter in the dead man's hand and fled. The letter fastened the guilt upon Jack, who was seized, thrown into prison and condemned to death. Escaping from prison, he worked his way out of the country and danger.

The yarn concluded, the skipper bares his arm to show the tattoo marks, the mute reminder of the one romance and tragedy of his life. But what of the shipmate, a sailor asked; had he ever met him again? He had, and that only recently. Suddenly turning upon the stranger at his side, the old skipper pulls back his shirt and exposes to view the tattoo marks that correspond to his own. The guilty wretch is found at last. He is seized by his comrades and dragged below, while the old skipper sobs out his grief upon the deck.

ESSANAY FILM MFG. CO.

THE MODERN MESSENGER BOY.—The story opens in a well-appointed messenger station, with the usual gathering of messenger boys, romping, joking, playing tricks on each other. "Izzy," our hero, is the ringleader of the lot, and it is he who usually receives the greater number of messages to deliver, chiefly because the manager wants to keep him out of the office.

"Izzy's" first assigment is to deliver a message to one Mrs. Smith-Jones. The lady is dressing for some social function when "Izzy" arrives, and as her maid is having her day off, she is having difficulty in buttoning her dress behind. "Izzy" is pressed into service, and after much experimenting and exploring about feminine negligee, gets her dress hooked up, but to the dismay of Mrs. Smith-Jones, "Izzy's" dirty hands have quite ruined the dress.

With the usual rapidity of the average messenger boy, "Izzy" moseys along to deliver the other messages. On the promise of a good tip, "Izzy" promises to take Dodo, Mrs. Brown's bull pup, for an airing. While en route Dodo strikes the trail of a cat, and the messenger boy, unable to manage the dog, is dragged through the snow and mud, much to the detriment of his spick and span uniform.

Now it happens that the Richleys are giving a swell banquet at their home, but when they come to seat themselves at the table discovery is made that the guests number the unlucky "thirteen." All agree that it will never do to tempt Fate in this manner, and the butler is sent ou to invite the first passerby, and it is "Izzy" who happens along at this moment. Willingly, indeed, but when he is asked to make a speech he becomes so enthusiastic that he accidentally overturns the table.

"Izzy" makes his escape and then looks over his other messages to see where he shall go next. "Call at Mrs. Blinkly's." Mrs. Blinkly, it happens, has an appointment at her club and wants "Izzy" to look after her baby. During her absence "Izzy" endeavors to amuse the baby in feeding it, and himself, and reading the lurid adventures of "Old Sleuth." Some time later the mother returns and "Izzy" continues on his way.

"Izzy," purely as a matter of business, mind you, visits the house of a young lady of seven years and escorts her to a party. On the way he protects the little lady from the insults of a drunken man, who is considerably worsted in a fistic encounter with "Izzy."

He next directs an old maid to an address she is seeking, but considerable confusion results when the old maid is caught in an avalanche of snow from the porch of the house she is entering.

After many other adventures, "Izzy" starts on his return trip to the office. But on the way back he can't resist snowballing people, with the result that he leads a merry chase when two gentlemen, the victims of his icy missiles, try to catch him. But "Izzy" loses them and enters the office. The other boys are joking him because of his big day's work, when they have been comparatively idle, but they are made envious when "Izzy" exhibits the fruits of his day's work, several dollars in hard cash.

AN OUTLAW'S SACRIFICE.—Walt Malone, who is none other than the "Black Knight," a highwayman and night rider who has long baffled the county sheriff and his many posses, has won the love of Nona McMahon, posing with her as a cowboy from up country.

The McMahons are in trouble. Crops and cattle have been bad for several years and old McMahon has been forced to mortgage the homestead. The money-lender has been lenient up to this time, but struck by the beauty of Nona McMahon, he endeavors to win her love.

However, she loves Malone and firmly declines McDermott's offer. McDermott threatens to foreclose, but the girl is unmoved. The money-lender

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RELEASE OF JANUARY 25

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RELEASE OF JANUARY 28

A GEORGIA POSSUM HUNT

Descriptive. A real hunt, carrying the audience through the woods and swamps of Georgia under the leadership of real negroes, who are entirely natural in their actions. The scenes are all by moonlight and are indescribably beautiful. The last scene shows the darkeys enjoying a feast of "possum and taters."

No. 6580 Code, VESCULORUM App. Length, 140 feet

THE SKIPPER'S YARN

Dramatic. An old skipper recognizes among his crew a former shipmate who, twenty years before, had fastened a crime upon him in the Orient which wrecked his life and lost him his sweetheart. The story of the crime is unfolded in the film, and at the close of the narrative the skipper dramatically denounces the guilty man before his mates. Superbly enacted and photographed.

No. 6581 Code, VESCULOS App. Length, 850 feet

Releases of February 1 and 4

RELEASE OF FEBRUARY 1

A JAPANESE PEACH BOY

(A Japanese fairy story for children, written and portrayed by Mlle. Pilar-Morin.)

No. 6582 Code, VESCUNTUR App. Length, 940 feet

RELEASE OF FEBRUARY 4

HIS JUST DESERTS (Dramatic)

No. 6583 Code, VESEVINUS App. Length, 350 feet

THE SURPRISE PARTY (Comedy)

No. 6584 Code, VESCVUS App. Length, 330 feet

THE BAD MAN FROM RILEY'S GULCH

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goes to old McMahon, but the old gentleman swears he will go to the poorhouse, sooner than sell his daughter in that way.

In the meantime Malone has been idle and things are growing irksome for him. To make one grand coup and then quit the game is his desire. He hears that the mountain stage coach is soon to carry a large amount of gold for the Western Express Company to the bank in El Paso, and he decides to make a try for the loot.

The hold-up occurs at a lonely place in the mountains, but it is not as profitable as he has expected. Also, he fears that his identity has been discovered. He returns to his dugout, resolved to see his sweetheart and then quit the country, for the time at least.

It is late at night when he rides through the little Western town and sees the notice posted by the sheriff of $5,000 for his capture, dead or alive. Malone shoots down the sign, then rides off to McMahon's. The girl greets him pleasantly, evidently not having heard that he and the "Black Knight" are one and the same person and that a price is set on his head.

Their conversation consists chiefly of plans for the future, of their love for each other, each one fearing to divulge what is most on their minds—the McMahons' financial troubles and Malone's necessity for quitting the country immediately. The girl, however, is unable to restrain her anxiety and shows Malone a note from McDermott, stating that if $5,000 due is not paid by noon to-morrow they must vacate.

Malone looks thoughtfully at the ground, then turns to the girl and in a straightforward, manly way tells her he is the criminal whom the Davis County authorities are seeking. He insists that no crime on his slate is worse than his having deceived her, and insists that he can eradicate it only in allowing her to turn him over to the sheriff and claim the reward.

"You've got to do it, Nona," he insists, thrusting a revolver into her hands. "I'm no good to you now and—you need the money."

The girl shakes her head emphatically, exclaiming that she could never do it. But he swears he will turn himself over anyhow, and is about to leave, when the girl, thinking that Malone's sacrifice is for her mother and father as much as for her, says she will do his bidding.

"But I love you and I'll wait for you, even if it be all my life that you are gone," she whispers as they approach the sheriff's door.

And a moment later the sheriff opens the door to find Malone, his hands held high above his head, the girl with the pistol leveled at him, waiting for him. The manacles are slipped on and Malone and the sheriff go into the jail, while the girl drops sobbing on the doorstep.

GAUMONT.

(George Kleine.)

THE PRICE OF PATRIOTISM.—At the time of the Civil War in France a Republican officer is in command of a marching force who have some prisoners in charge. These Royalist insurgents are to be shot the next day.

The wife of the Republican officer arrives just at the moment when they are reading the prisoners' letters. Both the officer and his wife are much impressed by one of the letters addressed to a prisoner by his sweetheart.

The officer's wife makes up her mind to save this prisoner at all costs. Accordingly, as soon as night has fallen, she assembles the soldiers by singing the Marseillaise—the Republican national air. This arouses the men to a great pitch of enthusiasm. While their patriotic fever is at its height, she slips away to where the prisoners are bound to posts, and cutting the bonds of the one whose love letters she had heard read, she sets him free.

The guard comes around at about this time, captures the woman who has enabled the prisoner to escape, and brings her before her own husband, the commanding officer. She is sentenced to be shot, but at that moment the enemy attacks. She seizes a flag and rushes on the enemy. At the first volley she falls, fatally wounded, thus paying "The Price of Patriotism."

SEASIDE ADVENTURES AT HOME.—Frank is a young man with a great sense of humor. Financial embarrassment does not worry him. He wants to take a trip to the seaside, but lack of funds prevents him. Happy thought! Bobby, his landlady's little boy, has a fine toy-train. Frank appropriates it and hitching his trunk on behind, makes a comfortable day coach into which he climbs. Toot! toot! All aboard for Coney Island! The train travels rapidly around the room, stopping five minutes for lunch at a station (his landlady's sideboard). Then the journey is continued to the next stopping station, where Frank couples on a "sleeper" (his bed), in which he continues his journey until finally "Coney Island" is reached.

The sea (his landlay's kitchen, where Frank has previously turned on the water faucet and left it running, so that there is now about seven feet of water in the room) looks tempting for a swim; so much so that Frank retires behind a screen, soon reappearing in a neat bathing suit and plunges into the "briny ocean," splashing around and enjoying himself immensely.

THE GREAT DIVIDE.—Bob Weatherhead, a young boatman, is in love with Mary, his beautiful young neighbor. Mary's father refuses to give his consent to his daughter's marriage with a boatman. Poor Bob goes away in despair, swearing that he will never love another girl.

Soon after, Mary falls ill and her father realizes now that he has broken her heart. He hastens to fetch her lover, but only brings him back in time to bid his sweetheart good bye, as she expires in his arms. The next scene is forty years later. The faithful lover has kept his word and never married or loved another.

A young couple, very closely resembling his dead sweetheart and himself, as he used to look forty years ago, come to the ferry and are taken across the water by the old boatman. After he has landed them on the further shore, he sits down in his boat and is lost in sad recollections of his deceased love. Suddenly she appears to him in a vision, seated at the stern of his boat. He starts up to clasp her in his outstretched arms, but she vanishes. He then falls dead and the two faithful spirits depart together across "The Great Divide."

WILD WAVES AT ST. JEAN-DE-LUX.—"Break, break, break, on thy cold, gray stones, oh Sea! And I would that my lips could utter the thoughts that occur unto me!"

These beautiful lines of Lord Tennyson come spontaneously to the minds of those who see this film, for no picture could more exquisitely portray the mighty, restless, irresistible ocean than does this superb motion picture taken on the rugged shores of the Basque provinces of beautiful France. There is a sense of awe and a realization of the boundless infinity of nature and of man's helplessness and insignificance when we behold the tossing, dashing, surging billows of the sea as they break over the rocks and the stone bulwarks erected by human hands, gradually wearing them down to fine sand. No scene in nature has so powerful an influence for good or so deeply stirs the heart of man as the deep and dark blue ocean.

KALEM MFG. CO.

THE MAN WHO LOST.—The romance of a bachelor, who, after bestowing his blessing upon two happy young lovers, sees in the reverie that follows his own love romance of twenty years before re acted before his eyes.

Scene I. The Love Romance of John Fulton's Adopted Daughter Awakens Old Memories. At the opening scene we find John Fulton, a well to do bachelor, reading his paper. Standing at his back is his foster daughter, a beautiful young girl. She is impatiently watching for someone. Fulton notices her evident expectation and rallies her about it. As he returns to the perusal of his paper she crosses to him and kneels at his side. She has something to tell him, but knows not how to say it. Finally she hides her face and murmurs the name "Bob." So that is it. Fulton smiles slyly, then as the thought comes to him that this means he is to lose his daughter, his face grows stern. Then it softens again and he gently strokes her head. At this moment across the lawn comes Bog Adams. Fulton greets him, then smiling indulgently, he passes over the blushing girl to him. Cutting short their thanks at his ready consent to their engagement, he waves them away. As they stroll away he watches them for a moment, then returns to his seat. But all desire to read is gone. The sight of these young lovers brings back to him a vision of the girl's mother. As he sits looking out he lives over again those scenes of twenty years ago.

Scene II. Caroline Meets Her Fate and John Fulton in a Game of Blind Man's Buff.

Scene III.—John Proposes to Caroline.

Scene IV.—A Month Later The Stranger Wins Caroline's Hand. A month has passed, a month of suffering for John Fulton. He learns that his hope is blasted when he comes across Caroline and the stranger in secret conversation. The stranger bending over her pours out the story of his passion. Caroline listens in trembling, happy silence. Now his arm steals around her waist, and as she slowly yields to his pleading he draws her to him until she is finally folded in his arms.

Scene V. John Learns the Real Character of the Stranger by Discovering Him Embracing Another Woman.

Scene VI.—John Warns Caroline Against the Stranger. Caroline in a burst of anger stamps her foot, declares she is going to marry the stranger, and runs into the house crying bitterly. John, left alone, walks sadly up and down the garden path.

Scene VII.—"You Will Fight Me for This." A few days later the stranger and a couple of friends, all slightly intoxicated, are having a merry time at one of the tables in front of the tavern when John Fulton passes by. The stranger halts John and invites him to drink, but John refuses. At this the stranger laughs insultingly and intimates it is because he has stolen John's girl. John's face pales with anger as he cries, "Don't you dare mention her name here." His friends try to stop the stranger, but he rips out an oath coupled with Caroline's name. John dashes the contents of a wine glass into the stranger's face. He starts forward, but his friends hold him back. Thoroughly sobered, he glares at John and through his set teeth mutters, "You will fight me for this," and John Fulton replies, "At any time and place."

Scene VIII.—The Duel.

Scene IX.—Caroline's Flight. The next morning after breakfast John is opening his morning paper when his mother enters hastily and inquires if he has seen Caroline. John says "No." At this moment the maid hands to his mother a note she has found pinned to Caroline's pillow. It is addressed to John. He opens it with trembling fingers and reads Caroline's note of farewell, telling him she has gone with the stranger. With a cry of pain John drops to a chair as he realizes his dream of future happiness with Caroline is over for all time.

Scene X. A Dying Mother's Bequest. Three years have passed since that morning when John read Caroline's note of farewell. As he and his mother are having tea on the veranda, a carriage drives up to the steps. When his mother hurries back, there steps from it a middle-aged woman dressed in black and carrying in her arms a two-year-old baby girl. She inquires if this is John Fulton, and holds out a letter. John recognizes Caroline's handwriting and eagerly tearing it open he reads the dying Caroline's appeal to him to care for her baby daughter. With tear dimmed eyes John takes the child, and as he sees in its baby face the likeness to the Caroline he loved so well, he folds it to his heart while a great light floods his face.

Slowly John Fulton's thoughts return to the present. Brushing the tears from his eyes, he rises to his feet and turns to see the lovers returning arm-in-arm from their stroll. He calls and the girl comes running. She is the baby of the scene just past. Taking her face in his hands he gazes at it fondly. Grasping Bob's hand, he says, "You must always be good to my little girl," and as he sees their joyous countenances he smiles happily at the thought that he has faithfully executed the loving trust left him by his beloved Caroline of twenty years before.

LUBIN MFG. CO.

HE GOT RID OF THE MOTHS.—Billy Barker is a bachelor occupying a suite on the ground floor of a fashionable apartment house. An invitation to a wedding causes him to think of his dress clothes, which he has not had out for a few days. To his dismay he finds that the moths have invaded his wardrobe and not only the evening clothes but all his other suits have great holes in the cloth where the greedy insects have fed. Forgetful of the wedding, Barker heads for the drug store, where he demands the strongest moth murdering medicine they have in stock. The clerk suggests that a sulphur candle would do the trick, but a single candle will not satisfy Barker's thirst for revenge. He buys a whole box and takes them home. He lights half a dozen and goes off downtown.

A SLIPPERY DAY. The morning after the blizzard old Moneyton starts to walk to his office, since the cars are not running and it is impossible to get the automobile out. He is not particularly well pleased with the idea before he starts, but his distaste is made positive about seven seconds later when he slips down the slight terrace that raises the grass plot above the sidewalk. He is wading knee deep in the fleecy snow and it aggravates the rheumatism that is bad enough anyhow in poor weather. He makes a little progress when he slips and falls. The fall is in part due to his efforts to dodge a visitor from the rural districts who is coming the other way. He carries the farmer with him and when he rises is so flustered that he falls down again and takes a few encores for good measure. He manages to get his balance and makes slow progress, but presently he falls again and this time he carries two young women with him in his descent. They pelt him with snow and hurry out, leaving him to regain his feet unassisted. A policeman is the next victim and the man of the law takes him into custody for assault, but Moneyton is unable to keep his feet and carries the policeman with him in some of his falls. Rather than take him all the way to the station the officer throws him into a snowbank and leaves him there. Moneyton goes on his way down the street, spreading havoc and devastation wherever he goes, until at last he is seen crawling on all fours back to his own domicile, with the determination to transact his business by telephone for the day at least, but the sight of another wayfarer taking a header into a pile of the beautiful snow brings a laugh to his lips.

THE USURPER.—Francis Scott, a lonely old bachelor, dies leaving his extensive fortune to his only living relative, his nephew, Richard Kirby, a Californian. Dick is delighted with his good fortune even while he mourns the death of his uncle, whom he has never seen, for he is engaged to Anne Marlowe, a fellow clerk in the offices of Fern & Co. Bert Humphreys also loves Anne, but his attentions have been most unwelcome, for he is addicted to drink, and his familiarity is resented by Dick when he tipsily seeks to steal a kiss from the girl. Bert is resentful of Dick's good fortune and plans with some of his cronies to abduct his successful rival and with the papers of identification go to New York and represent himself as his heir. The plan succeeds, and Dick, bound hand and foot, is held a prisoner in a cabin in the woods near his suburban home across the bay from San Francisco. Bert has no trouble in usurping Dick's place with the law firm and begins to spend money royally, trusting to his accomplices to hold Dick a prisoner until he has had his fling in New York and is ready to take flight with the bulk of the estate. But the men indulge in a drunken quarrel while Dick has his bonds loosened that he may eat, and with quick action the prisoner overcomes his jailers, secures their revolvers and escapes. He makes his way to Anne's home to learn that she has become alarmed at his silence and has left for New York to search for him. He arranges with the manager of Fern & Co. to accompany him to New York, where he denounces the usurper, who is turned over to the police, while Dick and Anne, reunited, plan a speedy marriage.

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CUPID, D.D.S.—Just because he has money is no reason why a man should not have the toothache as well, and Stockson has a tooth that seems to ache clear down to his toes. He paces the library like a newly caged lion, while an anxious valet dodges books and bric-a-brac and urges a visit to the dentist. Argument at last prevails and Stockson starts for the dental office as cheerfully as a small boy on his way to the woodshed with father. Dr. Flip, the dental surgeon, boasts the D.D.S. that marks the expert, but he has a lot of trouble getting at the molar and has to tie his patient into the chair before he can even touch the aching tooth. The roots hold and Stockson makes a few comments on Flip's skill that brings Daisy, Flip's assistant and the girl he wants to marry, on the scene. She is shocked at the language, and to cut short the performance prevails upon Flip to let her have a trial. She gives one skillful twist and the deed is done; but Daisy has extracted more than a bi-cuspid from the rich client, for she drew his heart as well. He returns to see her again and prevails upon her to become Mrs. Stockson, while Flip advertises for an assistant and is particular to specify that it shall be a man.

ADORING AN AD.—Jack Boyer starts for town from his suburban home and while waiting for the train buys a magazine to while away the time while he is getting his shoes shined. He idly turns over the advertising pages and is struck by the beauty of one of the models shown in a cut. He becomes so engrossed in her good looks that he is oblivious of the arrival and departure of the train, and when reminded of this fact can only reward his informant with a sight of the pretty face. There is no manufacturer's address on the advertisement, so Jack seeks the publisher of the magazine for information, and his persistence brings him the address of the advertising firm which placed the ad. They in turn send him to the photographer who took the picture, and who sells the address. But the address is incorrect, for the model has moved, and Jack is forced to give up the chase. At last, when he has abandoned hope, he encounters his divinity on the street, but his joy in the meeting is tempered by the fact that she is in charge of two small children. They are not her own. Her married sister comes out of the house to claim the kiddies and Jack persuades the little model to be married right away.

MARBLE QUARRYING IN TENNESSEE.—Tennessee marble is famous the country over and there is a demand for it even in Europe, where the clean grained stone is much appreciated. This industrial tells, in remarkably clear photography, the processes used in quarrying the stone. Intelligent captions explain the processes without delaying the movement of the film and add greatly to the interest of the spectator. An industrial always serves as a welcome interruption in the succession of dramatic stories, particularly when, as in the present instance, the subject possesses the artistic value of a scenic release.

THE FLIRTO-MANIAC.—A wealthy man, whose peculiar mental kink leads him to make violent love to every woman he meets, is confined in a sanitarium, from which he manages to escape by locking his keepers into a wardrobe. He assumes the auto togs of the superintendent and fares forth upon the street, where he encounters many strange adventures. His insanity leads him to perform the most ridiculous stunts, and finally he is pursued by a bevy of old maids, who have heard that he is hiding in the park and go in search of him.

PATHE FRERES.

TESTING THEIR LOVE.—Two chaps are in love with the same woman, the Countess Charming, and both happen to call on her at the same identical hour, each armed with a huge bouquet. She receives both swains very graciously, but gives neither very much encouragement, as she puts little faith in their avowals of love. They sit one on each side of her, glaring at each other over her head, for each feels if the other were not present he would be successful in winning the lady. After a most uncomfortable half hour for all parties concerned the discouraged lovers decide to take their leave. Just as they reach the gate, however, the butler stops them, handing each a note from the countess, who has decided to test their love in rather an unusual way, so bids them go with her the next day on their wheels to her Summer estate, where she will give them a chance to prove their devotion to her. The bicycle party starts off the following morning, and when they reach her chateau she tells them that she has decided to marry the one who will ride through the stone wall enclosing the place head first. The boldest appearing of the two bravely mounts his wheel and makes a dash for the wall, but when he reaches it he gets cold feet and stops stock still. The other lover then tries and goes crashing through the stone enclosure without injuring a hair of his head, as the countess had an opening in the wall covered up with paper made to represent stone, in order to test the love of her admirers. The brave fellow gets his reward and is taken to the heart of his adored one, on whom his bravery has made a great impression.

A VISIT TO BOMBAY.—Seeing this wonderfully colored film is the next best thing to paying a visit to this fine Indian town. Views of both the old and new city are given, and while the former is the most picturesque, the latter, of course, is better built, possessing really fine up-to-date buildings, such as the Anglican church and the big market. Various mosques and pagodas are also seen. The street scenes are of course most unusual and therefore interesting to foreigners. The natives in their loose, gaily colored trousers walking about in their bare feet with up-to-date buildings on every side of them seems indeed incongruous. One of the most interesting things in the film are the wonderful Elephanta caves hewn out of the mountain and which are visited daily by crowds of tourists.

THE BAREBACK RIDER.—With a smile of anticipation on his face Clown Toddie on coming from the circus hastens to his little home, where the two he loves best on earth are awaiting him—his beautiful wife, the well-known bareback rider, and his little daughter. But there is a peck of trouble in store for the clown, although he never suspects it, and the cloud bursts when he picks up a note left for him at his home, telling him to keep an eye on his wife and signed "A Friend" (this "friend" being the ringmaster, whose attentions Toddie's wife had refused to accept). This comes like a thunderbolt to poor Toddie, who thinks his wife an angel. They have always been like lovers together and their one thought is to save enough money to educate their little daughter and prepare her for a life very different from their own in the circus ring. For a moment Toddie wrestles with himself. He can't believe evil of his wife and he won't believe it. But still after a while he decides to watch her to prove to himself and the unknown "friend" that she is without fault. A view is given of the triumph of the bareback rider in the ring, where her feats meet with storms of applause, and we see her greeted with warm hand clasps by the circus people as she comes behind the scenes after her turn. The next view is where the veil is lifted from Toddie's eyes, for, determined to carry out his plan regarding his wife, he visits their little home at an hour when he knows she thinks he is at the circus and sad to relate finds her entertaining the man who has broken up their home. Stung to the quick, the clown orders the unfaithful woman from his house, and notwithstanding her pleading refuses to let her remain under his roof. Toddie is soon called to do his turn in the ring, and with his heart breaking he must needs leap into the sawdust and with his wonderful grimaces make everybody present laugh. One of his stunts is a trapeze act, but while on the rope at the tiptop of the building his fevered imagination calls up a picture of the wife he has lost, smiling and encouraging his rival. The audience sees that something is wrong with the clown, and in a twinkling he comes tumbling down in their midst, the thought of his troubles being more than he could bear. He is carried out with tender care by the circus people while another scene is introduced that there may be no hitch in the show. One year later we see a crippled old man accompanied by a pinched and unhappy looking little girl begging outside of a fashionable restaurant. A richly dressed woman and her escort having just driven up, their automobile stops a moment while the woman gives the beggars a coin. Both father and daughter recognize the woman, although she does not seem to know them, sickness and poverty having wrought such a change in them since this very woman broke up their happy little home. The little girl pleads with the clown to let her go to her mother and beg her to come back to them, but he stubbornly refuses. The little one steals out, however, and hurries back to the restaurant, where she manages to sneak in to where her mother is dining with a rollicking party. The woman notices the little one as she enters and before long recognizes her as her own child and clasping her to her breast begs her to take her to her father. The film closes with the happiest of scenes showing the happy father, the repentant mother and brave little daughter united forever and a day.

THE PAINTER'S SWEETHEART.—An artist while sketching in the woods one day is set upon by a band of brigands and taken prisoner. His little sweetheart wonders sorrowfully why her lover stays away from her so long until a youth comes to her and tells her the news of the artist's capture. The girl makes up her mind immediately to disguise herself as a boy and join the cutthroat band. She bravely goes to their camp and offers her services. As a test of her courage she is blindfolded and handed a dagger and told to stab a man who is tied to a tree. They lead her to the tree and she makes the fatal thrust, thinking herself a murderer. She is greatly relieved, however, when the bandage is removed from her eyes to find that it was all a ruse to try her courage and that she had sunk the knife into the bark of the tree instead of into a human breast as she had thought. Complimenting her on her bravery, the brigands now look upon her as one of their own. Watching eagerly for an opportunity to speak a word in private with her lover in order to plan his escape, fortune favors the girl when one day she is told to keep an eye on their prisoner. They go off together, she pretending all the while to dog his footsteps while the others are about. When her chance comes she lets him flee and then runs breathlessly back to the camp to tell the men their bird has flown. She accompanies them as they hurry after him and manages to throw one of them over a precipice while she outwits the others and after an exciting chase she joins her lover and they hasten away to safety.

FICKLE FORTUNE.—Poor Muggs being penniless and hungry decides that he must find some way out of his difficulties or starve to death, so looking over the contents of a garbage can he finds a broken statue, which he uses to good advantage. Holding the broken head on his shoulders, he stations himself at a corner and awaits his chance. In a short time along comes a man intently reading his paper and not looking where he is going. Our friend goes back a few steps and manages to be turning the corner from the opposite direction just as the newspaper reader turns also. The consequence is that there is a collision and the head of the statue goes flying through the air. The owner of same moans and sighs that he will have to pay for the valuable article and so works upon the other man's sympathies that the latter finally gives him what he claims the statue is worth and hurries on. Muggs hugs the coins to his breast and as he passes a window he notices a maid cleaning a gentleman's coat. She leaves the window for a moment and our friend gently pulls the garment down and puts his own threadbare one in its place. He now decides to look for a hat. He soon finds one, as he notices a man with a very stunning top hat sauntering through the park and evidently looking for a seat. Muggs hovers near him and just as he is about to sit down on a bench he places his stovepipe under him and cries out when the unconscious stranger squashes it beyond recognition. Being a kind-hearted fellow, the stranger offers his admirable headpiece to Muggs in exchange for the one he ruined. Decked out in his swell coat and hat, Muggs is now ready to present himself at a fashionable restaurant. The waiters fly to his call and he partakes of a most satisfying meal. When he has finished and the bill is presented he finds to his horror that he left the money he got for the statue (every cent he had in the world) in the pocket of his old coat he substituted for the one he is now wearing. He therefore becomes seized with terror and flies from the place.

When the waiter discovers that he has gone without paying his bill he hurries with the news to the proprietor, who finds the guest's coat and hat still on the peg and going through his pockets finds a large sum of money. Accompanied by the waiter, the proprietor hurries after the absent-minded guest. The latter, on seeing them running in his direction, thinks, of course, that they are going to have him arrested and runs all the faster. They finally catch up with him, and he is just about to throw himself on his knees and beg for mercy when the proprietor hands him the coat and the banknotes, and Muggs, taking in the situation at a glance, haughtily thanks the proprietor, and after handing him the amount of his bill struts along thinking what an awfully lucky dog he is after all.

SELIG POLYSCOPE CO.

HIS VACATION.—A clerk in a large commercial business company is officially notified that he is at liberty to take his two weeks' vacation. Much elated, he informs his fellow-clerks of the good news. Upon reaching his home, his wife, having vacation ideas of her own, immediately sets him to work. Of course the back-yard fence needs whitewashing. This he does, and is almost happy in the task. Just done with this bit of muscular improvement, when she is aware of the fact that there is quite an amount of aprons and other material to be washed. The clerk's vacation progresses accordingly, whereas he had dreams of fishing tackle, rod and running brooks. Scarcely through with this work when he, remonstrating, is placed at work with the lawn-mower, for assuredly the grass has grown a bit too high. Finally, after having taken up the carpets, cleansed and beaten them, the astonishing news is brought to him by his wife that the stove-pipe is smoking. Now, he has never known that pipe to smoke before, and he longed for a pipe of his own, but tobacco was a luxury that his vacation did not permit of, so to the kitchen he goes, and in his endeavors, well meant but ill spent, he topples with stove-pipe and all to the floor. Absolutely exhausted, Mr. Clerk's wife assists him to bed. A physician is called, who administers drops none too palatable, and after a day's rest the clerk, with hands and muscles sore, gladly returns to his place of employment, willing to remain there for the future, with pen and pencil and no vacation.

THE RANCH KING'S DAUGHTER.—In the hurly-burly of American life people are apt to forget the history of their own country. The material progress and wealth that required so many decades to clear of obstruction has been so dazzlingly immense as to

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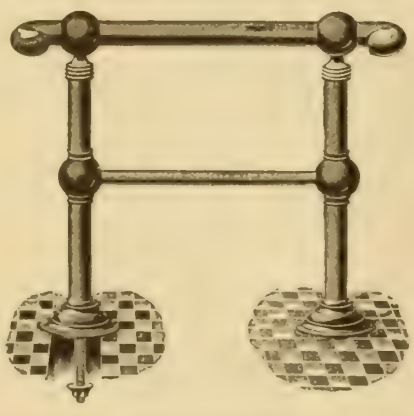

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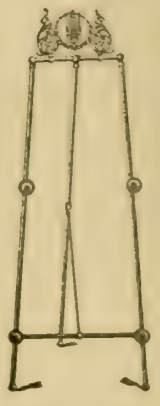

fascinate the present with such allurements as to give little time for thought to the agencies that rendered the present prosperous conditions of the great ranch owners possible. The factors in the last, most excitingly strenuous; the most personally dangerous and the most effective period in the removing of these obstructions are many of them still lingering on the scene, but the great busy public, far from the noise of the turmoil and struggle, are apt to forget the toil, peril and hardships of the class who redeemed from actual barbarism that vast unutilized territory which now forms a portion of this great American commonwealth—the once Wild West. Half the thrilling story of the heroism and sacrifice will never can never—be told. Such object lessons as this picture gives throw a vivid light on the written history that cannot fail to be of great value to all, but especially to youth, and add to their interest in books treating of those chapters of our national annals. The history of the plains dating back to the vivid days of the wandering buffalo herds, the cattle rustlers and the echo of the coyote from the sage brush of the foothills. These are the incidents upon which are based the story of "The Ranch King's Daughter," having for its heroine Bessie, the daughter of the Ranch King, loved by all alike. She has two suitors one the foreman of the ranch and the other an employee, who in reality is the leader of the rustlers. The latter, seeing that his suit is unproductive of gain, hits upon a plan of revenge. Accordingly she is seized and carried to the Indian stockade. A thrilling rescue by her preferred admirer, entailing a desperate running fight and final safe arrival home, culminates in a happy reunion. Lazarro, the cattle rustler, meets justice at the hands of the faithful cowboys, who would have died to save the daughter of their master.

VITAGRAPH COMPANY.

THE GIRL AND THE JUDGE. In the parlor of a Southern mansion a girl is seen seated at the piano, idly strumming the keys, as if expecting someone. Her father is sitting on the veranda reading. Two rival suitors for the girl's hand arrive at about the same time and are shown into the parlor. She appears to favor each alike and they ask her to choose between one or the other just as her father enters the room, and she sidles up to him and intimates that this is her choice. Both are discomfited.

While the young lady is dismissing one caller the other accompanies the father into his study, where he is shown a collection of antique firearms. In the center of the table on which the weapons are displayed there also stands a large microscope. The young man here begs the father for the hand of his daughter, but is told that he first must win her heart, and loud words are spoken. The young man at last apologizes and departs. While he is in the next room, picking up his hat, gloves and riding whip, he hears a report of a gun and rushes back into the study to find the father shot through the heart and a smoking pistol on the table. The daughter, her other suitor, who happens also to be the district judge, and the servants all rush in, and the natural inference is that the old man has been shot by the rival suitor. He vehemently protests his innocence, but the evidence is against him and he is placed under arrest.

As the man is a friend of the judge, although his rival in love, the judge cannot believe it possible that a crime has been committed, and he sits down to try and solve the problem. As he does so he accidentally places his hand under the microscope and receives a sharp burn. This sets him thinking. Is it possible that this could have discharged the pistol? He closes the doors and places some powder in the pan of the old pistol and he lays it down in its former position. In a moment there is a flash. The mystery is solved. He is about to rush out and proclaim the innocence of his rival when he stops and thinks. "No. Under the cloud of guilt he is no longer a rival. I am his judge and can be merciful but the girl must be mine."

His mind is still unchanged when the trial takes place, and when the jury finds the prisoner guilty of murder the judge pronounces the sentence.

One month later, as the judge is calling on the girl, she shows him a letter from the mother of the condemned man:

"Dearest Virginia: All hope is lost. I begged the Governor on my knees to pity the agony of a mother's breaking heart and pardon my son, but he refused. My boy's innocent young life will be taken."

At sight of this the judge breaks down and confesses to the girl that his rival was innocent, but that his great love for her tempted him to conceal the proof. This he now feverishly explains to her, as he shows her the microscope and the position of the pistol, and they both hasten to the Governor's office, where the mother is making a last appeal. The Governor has again refused, when the judge enters and explains to the Governor, who hastily writes a pardon, which the judge himself takes to the prisoner.

And here comes the anti-climax to this absorbing story. The girl has followed and congratulates the prisoner on his release, but she realizes that now is the time she must make her choice. As the judge bows his head in humiliation and turns away she realizes the depth of a love that had tempted the judge from the path of honor, and placing her hand in his she tells him that he is her choice, while the discharged prisoner sadly gives them his congratulations.

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Given a millionaire with an aching tooth, an unskilled dental surgeon and an able woman assistant, the opportunity for comedy is plentiful and adroitly handled. The clever little assistant throws the dentist over for the millionaire and everyone is happy but the tooth expert. Plenty of live comedy and a thread of dainty sentiment. **LENGTH, 340 FEET.**

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Ever see a pretty girl staring out at you from the advertising pages of a magazine and wonder who she was? The hero of this story fell in love with a Hair Health girl and was led a merry chase, but it was not until he had given up that an accidental encounter revealed her to his delighted gaze. An unusual story told in unique fashion by means of good acting and photography as good. **LENGTH, 515 FEET.**

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Marble Quarrying in Tennessee

This time the industrial takes precedence over its companion subject, not because the comedy is not as strong, but because these interesting scenes from the heart of the famous Tennessee marble belt are out of the ordinary. The processes are clearly explained in terse captions and the release is one of exceptional attractiveness. Some of the quarry views are worthy the painter's brush. **LENGTH, 441 FEET.**

The Flirto-Maniac

That's another name for a man with a sentimental brain-storm. This one escaped from the sanitarium and went about making love to every woman he saw. The sanitarium officials feared that some woman might be fooled into marrying him before they learned of his insanity, but the shoe was on the other foot. Even a flirto-maniac could not stand the bevy of old maids who pursued him, and he sought refuge in the asylum after a lively chase. **LENGTH, 420 FEET.**

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Independent Films.

GREAT NORTHERN.

ANARCHISTS ON BOARD.—Prince Albert is sent as king's messenger to a foreign country on an important diplomatic mission, and carries with him some very valuable documents. Some anarchists having heard of this voyage of the prince, plot to assassinate him, and bribe one of his servants to furnish them with the particulars of the contemplated journey. This servant overhears a conversation between the prince and his accompanying staff of detectives, and according to this news-the anarchists manage to board the steamer Slavonia, on which the prince is to travel. Hidden in a large packing case, in which they were smuggled on board, they escape the observation of any of the officers or crew. The only one who is suspicious of the case is the wireless operator, and he calls the attention of the captain to it, but is not listened to. The anarchists have little difficulty in prowling around the steamer, and in placing their infernal machine, which is regulated to blow up the steamer at a certain hour, so as to give them plenty of time to escape the disaster. In the meantime, however, the police on shore happen to hear of the affair, and arrest the servant, who confesses everything. With the aid of the wireless telegraph, a message is sent out to sea, informing the captain of the news. But the difficulty for the captain is to find the place where the machine is placed, and he is now vexed that he did not listen to the advice of the wireless operator. In feverish haste the whole boat is searched, during which time the anarchists take advantage of the excitement and escape in a small boat, and now can be seen in the distance from the ship. A number of the crew volunteer to give chase, and a boat is lowered and the race commences between the two boats. The crew's boat finally succeeds in catching up with the anarchists, and after an exciting combat the anarchists are taken prisoners. On their return to the steamer, they are at pistol's point forced to tell where they have concealed the infernal machine and the time of the explosion. The wireless operator is in an almost exhausted condition after the search, but he fearlessly picks up the bomb and throws it overboard, after which the strain proves too much for him and he sinks to the deck unconscious. He soon recovers, however, and is handsomely rewarded by the prince for his pluckiness.

NEW YORK MOTION PICTURE CO.

HIS IMAGINARY CRIME.—It is a bad game to run when a crisis is at hand, as will be demonstrated by this film. A young chap sees a man forcing his attentions upon a woman, and upon going to her aid becomes involved in some angry words with the man. As a final result, the young fellow picks up a rock, which he throws, and the other man falls to the ground. Fearing he has killed his opponent, and at the girl's suggestion, he runs away. Other people who have come upon the scene start after. He jumps on a freight train and rides some distance; then we see him dragging himself from place to place, becoming hungry, tired, and looking most miserable. He enters a Western town, the marshal of which is talking, and when casually pointing, happens to look at the poor traveler, who darts off. This arouses suspicion, and he is again pursued. He finally is lodged on a ledge of a precipice, from which situation it seems almost impossible to escape. In the meantime a young Western girl starts from her home to shoot game, and comes to the precipice; she sees the young man's dollemma, and saves him with her lariet. Both mount her horse and return to her home, where he is refreshed. In great perturbation, he tells of his supposed crime. The Westerner claps him on the shoulder and goes into the house. When he again comes out he brings with him a paper, which instills new life in our young friend, who finds that he merely bruised the man, and instead of being a fugitive from justice, is really a hero. It is an easy conclusion to guess—a few months later, the Western girl and he are joined in wedlock.

A ROMANCE OF THE PRAIRIE.—Cupid evidently whispered in the ear of Ray's horse that the time to run away had come, for the animal, without warning, starts off, almost pulling Ray out of the wagon. However, her fate, in the shape of a cowboy, sees the runaway, and after a hard ride stops the horse, and volunteers to drive Ray home. Upon reaching the ranch, Ray explains the circumstances to her father, who, in deep gratitude, thanks the cowboy. A few months hence when the father sees them together on the porch, and learns that they love each other, he becomes angry, refuses his consent to a wedding, and takes his daughter into the house. The persistent lover next plans for an elopement, and when Ray consents to the arrangement, he steals up to the ranch with an extra horse for his sweetheart. She makes her escape from her home through the window, and off the yride. The Chinese servant, however, sees them go and informs the father. The irate parent decides to follow after, and rousing his cowboys, all start in pursuit. Meantime Ray and her lover are riding as hard as they can to reach the office of the Justice of Peace. The father, with his followers, is on their trail, the former smileless, the others jovial. Ray and her companion rouse the Justice and are being pronounced man and wife, when the father enters. He is obliged to forgive and bless the couple, who receive hearty cheers from the other boys.

INDEPENDENT M. P. CO.

NEVER AGAIN.—When an anti-drink crusader gets a real, human "jag" on, her sister agitators usually do things about it. Well, that's just exactly what happens here, when the militant Mrs. Henpecker faints in her husband's office because she saw her husband take a drink. While she is unconscious everybody in the place concludes that whiskey ought to revive her, and without the knowledge of the others, the clerks, office boys, stenographer and even a visiting salesman, each administer whiskey. When the doctor arrives, he certainly prescribes the same stuff, and forces a liberal draught down her throat. The result of it all is that when she revives she is well soused; and what can one expect to happen when the members of her church and temperance society see her? It all happens.

ROSE OF THE PHILIPPINES.—The young American lieutenant is deeply in love with the handsome Spanish-Filipino girl, and one day, as he is visiting her in the little bamboo cottage, their love-making is interrupted by the appearance of a corporal who bears a note that tells the young officer to report at headquarters at once, and that the next tansport is to take him home. The girl cannot read but sees that his expression has changed, and asks him why. He cannot tell her, but caressing her fondly, leaves her.

To headquarters he goes, and the commanding officer hands him a letter in which his father says that he has provided for his future at Washington; that he should come home at once and marry the girl to whom he is engaged. The realization of the great bearing this has on his love for the Filipino girl overwhelms him, and he sinks into a chair, dropping the letter to the floor. In this he has not been unobserved, for the girl has been peering in through the lattice, and now, stealthily, she picks up the letter.

Meanwhile, the lieutenant, pacing the room, is suffering untold tortures. Thrice he resolves to leave and thrice he resolves to stay. Finally, as the time for departure draws near, he follows the call of his love and cables home that he will come, but with another bride!

Handing the cable to the corporal, he sets out to tell the dusky beauty the news. And none too soon does he arrive, for, her heart strings torn asunder by the prospects of the bitter disappointment, she is about to end it all with one thrust from the keen blade she holds in her hand. And the Rose is saved for both of them.

A. G. WHYTE.

SECOND ADVENTURE OF BONEHEAD—INITIATED INTO THE ROYAL GAZABOS.—Bruce Lloyd was in the seventh heaven, for not only had he won Clare Sutton's consent to an early marriage, but her father's approval and hearty congratulations. But he had forgotten the ambitious and commanding Mrs. Sutton, who no sooner learned of her daughter's engagement, than she announced that Sir Percival Bonehead had been selected as a docile and more suitable son-in-law.

Fate, however, was for once against the energetic lady, for scarcely had she ordered the rebellious Clare to her room and followed to sing the Earl's praises, than Harry Way and Joe Howard dropped in on their way to the club, where they were preparing for the masquerade. Howard had on his bear's suit, and this gave Sutton and Lloyd an idea—they would send a letter to Sir Percival saying that he must join their lodge, the Royal Gazabos, if he wished to marry Clare—and what they would do to him—well—

The Earl, being determined that nothing should prevent him from winning the Sutton millions, duly arrived to be initiated into their secret order.

Way, with Howard in devil's costume, blindfolded his Lordship, and taking him to the top of the house, quietly dropped him through the chimney, and as he landed in the fireplace below, Sutton and Lloyd, in bears' costumes, pounced upon him and succeeded in tearing off every shred of the Earl's outer garments. In this ridiculous predicament, he managed to dart out of the door, and seeing a blanket on a horse nearby, snatched it and ran panting down the street. The owner of the blanket gave chase. Thus attired, with an officer and a mob at his heels, Sir Percival ran straight into the arms of Mrs. Sutton, who, Clare had seen to it, was ready to appear the moment her father and lover sent word.

One glance at his Lordship and the scandalized lady fainted in the arms of her delighted husband. Clare and Lloyd fled to the minister, and Sir Percival, a sadder, and let us hope, wiser man, was led away by the officer.

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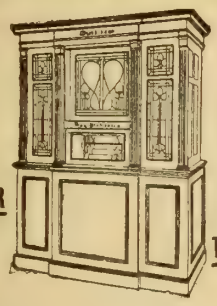

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Jan. 12—Robert Macaire; or, The Two Vagabonds.

LUX FILMS.

Dec. 29—The Gold Digger's Son.....891
Jan. 5—Drama at Sea (Dr.).....655
Jan. 5—Football Craze (Com.).....331
Jan. 12—Drama at Sea (Dr.).....655
Jan. 12—Football Craze (Com.).....331
Jan. 19—The Refugee (Dr.).....750
Jan. 19—Adventures of a Sandwich Man (C.)...232

FILM IMPORT AND TRADING COMPANY.

Jan. 17—Arthur's Little Love Affair (Com.)...750
Jan. 17-22—Jealousy, a Bad Counsellor (R. & R).500
Jan. 17-22—A Young Girl's Sacrifice (Aquila)..880
Jan. 17-22—The Miners (Comerio).....425
Jan. 17-22—Romeo and Juliet at the Seaside (Meester).....500
Jan. 17-22—Mammy's Boy Joins the Army (Cines).....490
Jan. 17-22—Muggins (Cricks & Martin).....650
Jan. 17-22—The Freebooter's Captive (Eclair)..970

GREAT NORTHERN FILM COMPANY.

Dec. 18—The Butcher's Bill.....230
Dec. 18—In Southern Sweden.....292
Dec. 25—An Outcast's Christmas.....495
Dec. 25—Father Busy Papering.....360
Jan. 8—Child as Benefactor.....950
Jan. 15—Death of the Brigand Chief.....690
Jan. 15—Naughty Boys.....289
Jan. 22—Anarchists on Board (Dr.).....
Jan. 29—A Woman's Destiny (Dr.).....740
Jan. 29—The Foxy Soldiers (Com.).....235

"IMP."
INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

Oct. 25—Hiawatha 988
Nov. 1—Love's Stratagem.....954
Nov. 8—Destiny 864
Nov. 15—Forest Ranger's Daughter.....700
Nov. 15—Brave (?) Policeman.....300
Nov. 22—Levitsky Sees Parade.....704
Nov. 22—Honor Among Thieves.....296
Nov. 29—Her Generous Way 970
Dec. 6—His Last Game 941
Dec. 13—The Two Sons 955
Dec. 20—Lest We Forget.....916
Dec. 27—The Awakening of Bess.....985
Jan. 3—The Winning Punch.....957
Jan. 10—Right of Love.....975
Jan. 17—The Tide of Fortune.....975
Jan. 24—Never Again (Com.).....615
Jan. 24—A Rose of the Philippines (Dr.).....985

NEW YORK MOTION PICTURE CO.

Nov. 26—Dooley's Thanksgiving Turkey (Com.).400
Dec. 3—The Message of an Arrow.....1000
Dec. 10—Reunited at the Gallows (Dr.).....1000
Dec. 17—The Love of a Savage (Dr.).....990
Dec. 24—An Italian Love Story (Dr.).....900
Dec. 31—The Red Cross Heroine.....1000
Jan. 7—Red Girl's Romance (Dr.).....990
Jan. 11—A Redman's Devotion (Bison).....950
Jan. 12—An Episode of Napoleon's War with Spain (Itala).....775
Jan. 14—A Forester's Sweetheart (Bison).....950
Jan. 15—The Son of the Wilderness (Ambrosio).925
Jan. 18—A Cowboy's Reward (Dr.).....
Jan. 19—Paull (Ambrosio) .....
Jan. 21—Romany Rob's Revenge (Dr.).....
Jan. 22—There Are Some Ghosts (Itala).....
Jan. 22—The Tempting Collar (Itala).....
Jan. 25—A Romance of the Prairie (Bison)....950
Jan. 28—His Imaginary Crime (Bison).....950
Jan. 26—The Last Keepsake (Ambrosio).....
Jan. 26—A Choice Policeman (Ambrosio).....
Jan. 29—The Timid One (Itala).....
Jan. 29—A Good Winning (Itala).....

THE POWERS COMPANY.
(Columbia Film.)

Nov. 2—Change of Complexion.....95●
Nov. 9—All for the Love of a Girl.....95●
Nov. 16—The Gypsy's Regret.....925
Nov. 23—A Red Man's Love.....83●
Nov. 30—Pressing Business .....85●
Dec. 7—A Run for the Money.....95●
Dec. 14—Manhood's Reward.....950
Dec. 21—Reunited by Santa Claus.....950
Dec. 28—Excelsior (Comedy) 950
Jan. 4—A Frozen Ape.....950
Jan. 18—The Little Heroine.....975

PHOENIX FILM CO.

Dec. 9—Bad Case of Grip (Com.).....750
Dec. 9—July 4th, 1910 (Com.).....250
Dec. 16—Her Mother's Mistake (Dr.).....850
Jan. 6—Convicted by His Own Child (1).....1000
Jan. 13—Convicted by His Own Child (2).....1000

EXCLUSIVE FILM COMPANY.

Dec. 30—A Romance of the South.....875

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LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Dec.	9—The Redman's View (Dr.)	971
Dec.	13—A Corner in Wheat (Dr.)	953
Dec.	16—In a Hempen Bag (Dr.)	455
Dec.	16—The Test (Com.)	545
Dec.	20—A Trap for Santa Claus (Dr.)	989
Dec.	23—In Little Italy (Dr.)	956
Dec.	27—To Save Her Soul (Dr.)	986
Dec.	30—The Day After (Com.)	460
Dec.	30—Choosing a Husband (Com.)	531
Jan.	3—The Rocky Road (Dr.)	990
Jan.	6—The Dancing Girl of Butte (Dr.)	984
Jan.	10—Her Terrible Ordeal (Dr.)	952
Jan.	13—All on Account of the Milk (Dr.)	989
Jan.	17—On the Reef (Dr.)	988
Jan.	20—The Call (Dr.)	989
Jan.	24—The Honor of His Family (Dr.)	988
Jan.	27—The Last Deal (Dr.)	991

EDISON MFG. CO.

Dec.	17—A Gift from Santa Claus (Dr.)	920
Dec.	21—A Happy Accident (Christmas Story)	450
Dec.	21—The Mischievous Elf (Com.)	540
Dec.	24—Faust (Grand Opera)	1000
Dec.	28—Tobacco Mania (Com.)	360
Dec.	28—The Fallen Idol (Com.)	330
Dec.	28—The Cap of Fortune (Com.)	290
Dec.	31—Fishing Industry at Gloucester, Mass. (Industrial)	975
Jan.	4—Pardners (Dr.)	995
Jan.	7—The Engineer's Romance (Dr.)	670
Jan.	7—Ashes (Sentimental)	310
Jan.	11—Bear Hunt in the Rockies (Descrip.)	975
Jan.	14—A Warrior Bold (Com.)	475
Jan.	14—The Parson's Umbrella (Com.)	220
Jan.	14—Troop "B," 15th U. S. Cavalry, Bareback Monkey Drill (Descriptive)	285
Jan.	18—In the Nick of Time (Dr.)	975
Jan.	21—The Coquette (Dr.)	495
Jan.	21—The Luck of Roaring Camp (Dr.)	490
Jan.	25—A Woman's Strategy (Dr.)	975
Jan.	28—A Georgia Possum Hunt (Des.)	140
Jan.	28—The Skipper's Yarn (Dr.)	850
Feb.	1—The Japanese Peach Boy (Fairy Story)	940
Feb.	4—His Just Deserts (Dr.)	350
Feb.	4—The Surprise Party (Com.)	330
Feb.	4—The Bad Man from Riley's Gulch (Com.)	315

ESSANAY FILM MFG. CO.

Jan.	1—A Western Maid (Dr.)	785
Jan.	1—Why He Did Not Win Out (Comedy)	213
Jan.	5—The Adventuress (Dr.)	525
Jan.	5—How Hubby Made Good (Com.)	473
Jan.	8—His Only Child (Dr.)	997
Jan.	12—Electric Insoles (Com.)	502
Jan.	12—The Old Maid and the Burglar (Com.)	498
Jan.	15—Review of U. S. Troops, Fort Leavenworth (Scenic)	1000
Jan.	19—Won by a Holdup (Com.)	629
Jan.	19—Flower Parade at Pasadena, Cal.	292
Jan.	22—The Confession (Dr.)	960
Jan.	26—The Modern Messenger Boy (Com.)	945
Jan.	29—An Outlaw's Sacrifice (Dr.)	996
Feb.	2—The Wrong Man (Com.)	554
Feb.	2—A Voice from the Fireplace (Dr.)	486
Feb.	5—Sensational Logging (Scenic)	1000

GAUMONT.

(George Kleine.)

Dec.	14—Nothing Is Ever Lost (Com.)	495
Dec.	14—The Life Buoy (Dr.)	446
Dec.	18—The Shepherd's Flute (Dr.)	528
Dec.	18—Cambyses, King of Persia (Dr.)	486
Dec.	21—The Stranger (Dr.)	935
Dec.	25—The Greek Slave's Passion (Dr.)	967
Dec.	28—A Clever Sleuth (Com.)	623
Dec.	28—Hush Money (Dr.)	361
Jan.	1—The Legion of Honor (Dr.)	1009
Jan.	4—The Wreck at Sea (Dr.)	626
Jan.	4—The Avenging Dentist (Com.)	319
Jan.	8—On the Bank of the River (Dr.)	604
Jan.	8—A Seat in the Balcony (Com.)	371
Jan.	11—Shooting in the Haunted Woods (Com.)	570
Jan.	11—Towser's New Job (Com.)	393
Jan.	15—Decorated by the Emperor (Dr.)	698
Jan.	15—Railway on the Ice Sea (Scenic)	312
Jan.	18—Fatal Fascination (Dr.)	580
Jan.	18—Getting Square with the Inventor (C.)	393
Jan.	22—Swallowed by the Deep (Dr.)	977
Jan.	25—The Price of Patriotism (Dr.)	574
Jan.	25—Sea Side Adventures at Home (Com.)	371
Jan.	29—The Great Divide (Dr.)	741
Jan.	29—Wild Waves at St. Jean de Lux (Scenic)	243

URBAN-ECLIPSE.

(George Kleine.)

		Feet
Dec.	8—Capturing the North Pole (Dr.)	381
Dec.	15—The Red Signal (Dr.)	355
Dec.	22—Fiorella, the Bandit's Daughter (Dr.)	741
Dec.	22—From the Fighting Top of a Battleship in Action (Scenic)	263
Dec.	29—Battle in the Clouds (Scenic)	658
Dec.	29—Battle in the Clouds (Dr.)	658
Dec.	29—The Park of Caserta (Scenic)	201
Jan.	5—Tragedy at the Mill (Dr.)	612
Jan.	5—Shanghai of To-day (Scenic)	351
Jan.	12—True to His Oath (Dr.)	672
Jan.	12—Home of the Gypsies (Scenic)	321
Jan.	19—The Coast Guard (Dr.)	747
Jan.	19—Riva, Austria, and the Lake of Garda (Scenic)	204
Jan.	26—Tommy in Dreamland (Com.)	491
Jan.	26—The Lass Who Loved a Sailor (Dr.)	417

KALEM CO.

Nov.	19—Pale Face's Wooing (Dr.)	930
Nov.	26—The Governor's Daughter (Dr.)	955
Dec.	3—The Geisha Who Saved Japan (Dr.)	955
Dec.	10—The Rally Round the Flag (Dr.)	955
Dec.	17—The Law of the Mountain (Dr.)	875
Dec.	24—The Cardboard Baby (Fairy Story)	855
Dec.	31—A Slave to Drink (Dr.)	950
Jan.	7—The Deacon's Daughter (Dr.)	950
Jan.	14—The Romance of a Trained Nurse (Dr.)	
Jan.	21—The Magic Flower (Fairy Tale)	
Jan.	28—The Man Who Lost (Dr.)	930

LUBIN MANUFACTURING COMPANY.

Dec.	6—He Wanted a Baby (Com.)	460
Dec.	9—If Love Be True (Dr.)	950
Dec.	13—When Courage Fled (Com.)	250
Dec.	13—Jinks, the Grouch (Com.)	700
Dec.	16—Romance of the Rocky Coast (Dr.)	1000
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	20—The Policeman's Christmas Eve (Dr.)	440
Dec.	20—Three Christmas Dinners (Comedy)	495
Dec.	23—Blissville the Beautiful (Comedy)	830
Dec.	27—The New Chief (Comedy)	495
Dec.	27—The Persistent Poet (Comedy)	525
Dec.	30—Three-Fingere Jack (Dramatic)	940
Jan.	3—Their Chaperoned Honeymoon (Com.)	816
Jan.	6—The Tattooed Arm (Dr.)	860
Jan.	10—Over the Wire (Dr.)	900
Jan.	13—Wild Duck Hunting on Historic Reel Foot Lake (Scenic)	550
Jan.	13—He Joined the Frat (Com.)	300
Jan.	17—He Got Rid of the Moths (Com.)	540
Jan.	17—A Slippery Day (Com.)	320
Jan.	20—The Usurper (Dr.)	905
Jan.	24—Cupid, D.D.S. (Com.)	356
Jan.	24—Adoring an Ad. (Dr.)	515
Jan.	27—Marble Quarrying in Tennessee (Industrial)	441
Jan.	27—The Flirto-Maniac (Com.)	426

PATHE FRERES.

Dec.	13—Repairing the House (Farce)	413
Dec.	15—The Ugly Girl (Dr.)	620
Dec.	15—Punch and Judy (Juvenile)	364
Dec.	17—The Lucky Number (Com.)	538
Dec.	17—The Strong Tonic (Com.)	433
Dec.	18—Hector, the Angel Child (Com.)	620
Dec.	18—Honey Industry (Industrial)	331
Dec.	20—The Death of the Duke D'Enghien (Dr.)	951
Dec.	22—Contest for a Handkerchief (Com.)	459
Dec.	22—The Love Token (Dramatic)	515
Dec.	24—The Birth of Jesus (Biblical)	525
Dec.	24—Agriculture in Hungary (Ind.)	826
Dec.	25—The Good Doctor (Com.)	590
Dec.	25—The Happy Widower (Com.)	384
Dec.	27—Bad Bargain (Com.)	630
Dec.	27—Marvelous Garlands (Scenic)	295
Dec.	29—Oh, You Doggie (Com.)	187
Dec.	29—A Well Earned Medal (Dr.)	728
Dec.	31—A Live Corpse (Com.)	610
Dec.	31—Corsican Hospitality (Dr.)	390
Jan.	1—Tabby's Finish (Dr.)	426
Jan.	1—Trials of a Schoolmaster (Dr.)	528
Jan.	3—The Marriage of the Cook (Com.)	502
Jan.	3—A Victim of Circumstances (Dr.)	459
Jan.	5—The King's Command (Com.)	561
Jan.	5—The Overzealous Domestic (Farce)	410
Jan.	7—Modern Highwayman (Dr.)	600
Jan.	7—An English Boxing Bout (Sports)	298
Jan.	8—The Last Look (Dr.)	587
Jan.	8—His Opponent's Card (Com.)	367
Jan.	10—Miss Moneybags Wishes to Wed (Com.)	581
Jan.	10—Women in India (Educational)	377
Jan.	12—Camille (Dr.)	1033
Jan.	14—The Beggar's Repentance (Dr.)	692
Jan.	14—Story of a Leg (Com.)	285
Jan.	15—On a Racket (Com.)	600
Jan.	15—A Stag Hunt in Java (Scenic)	367
Jan.	17—Testing Their Love (Com.)	561
Jan.	17—A Visit to Bombay, Col. (Scenic)	544
Jan.	19—The Bareback Rider (Dr.)	735
Jan.	19—An Aerial Acrobat (Scenic)	226
Jan.	21—The Painter's Sweetheart (Dr.)	525
Jan.	21—Fickle Fortune (Com.)	420
Jan.	22—Count Tolstoi (Personalities)	213
Jan.	22—A Russian Heroine (Dr.)	761
Jan.	24—Acrobatic Exercises by the Colibris Dwarfs (Acrobatic)	574
Jan.	24—The Unlucky Fisherman (Com.)	358
Jan.	26—Motherless (Dr.)	1046
Jan.	28—The Leather Industry (Industrial)	394
Jan.	28—The Scarecrow (Com.)	574
Jan.	29—Cousin Lan for Mine (Com.)	564
Jan.	29—The Strong Man (Farce)	449

SELIG POLYSCOPE CO.

Dec.	23—The Christian Martyrs (Dr.)	950
Dec.	27—Buried Alive (Dramatic)	1000
Dec.	30—A Daughter of the Sioux (Dr.)	985
Jan.	3—The Smuggler's Game (Dr.)	1000
Jan.	6—The Highlanders' Defiance (Dr.)	625
Jan.	6—Alderman Krantz's Picnic (Com.)	370
Jan.	10—A Tale of the Woods (Dr.)	1000
Jan.	13—Under the Stars and Stripes (Dr.)	500
Jan.	17—A New Divorce Cure (Dr.)	1000
Jan.	20—The Courtship of Miles Standish (Dr.)	1000
Jan.	24—The Ranch King's Daughter (Dr.)	700
Jan.	24—An Afternoon Off (Com.)	300
Jan.	27—The Devil, the Servant and the Man (Dr.)	950
Jan.	31—Shooting an Oil Well (Industrial)	715
Jan.	31—Our German Cousin (Com.)	285
Feb.	3—Politics (Dr.)	1000

VITAGRAPH COMPANY.

Nov.	27—Jean Valjean (Dr.)	990
Nov.	30—The Bridegroom's Joke (Com.)	690
Nov.	30—Dirigible Balloons at St. Louis (Scen.)	275
Dec.	4—The Life of Moses (Dr.)	981
Dec.	7—A Lesson in Domestic Economy (C.)	684
Dec.	7—A Day with Our Soldier Boys (Sc.)	302
Dec.	11—Gambling with Death (Dr.)	933
Dec.	14—The Professor and the Thomas Cats (C.)	405
Dec.	14—A Merry Christmas and a Happy New Year (Dr.)	586
Dec.	18—Two Christmas Tides (Dr.)	952
Dec.	21—The Forgotten Watch (Comedy)	413
Dec.	21—The Cook Makes Madeira Sauce (C.)	561
Dec.	25—A Midsummer Night's Dream (Dr.)	991
Dec.	28—The Power of the Press (Dr.)	997
Jan.	1—Cupid and the Motor Boat (Dr.)	946
Jan.	4—The Life of Moses (Biblical)	868
Jan.	8—Richelieu, or the Conspiracy (Dr.)	992
Jan.	11—Call Boy's Vengeance (Com.)	320
Jan.	11—The Old Maid's Valentine (Com.)	
Jan.	15—A Sister's Sacrifice (Dr.)	970
Jan.	18—The Toymaker's Secret (Dr.)	969
Jan.	22—A Pair of Schemers (Com.)	743
Jan.	22—Five Minutes to Twelve (Com.)	162
Jan.	25—The Life of Moses, Part 3 (Dr.)	976
Jan.	29—The Girl and the Judge (Dr.)	989

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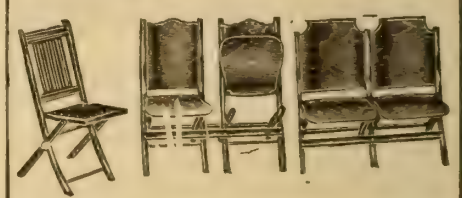

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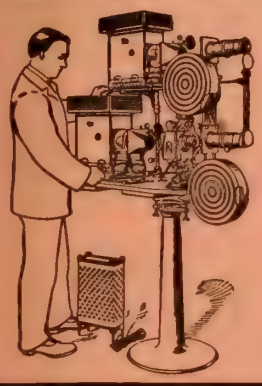

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Justice in the Far North

If this story had come from the pen of Jack London it could not be more gripping in its intensity, more powerful or thrilling. Mark my word, this film will long be remembered as one of the classics of moving pictures. Remember the release date. Remember the title!

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Wed. Feb. 2nd—"Ambrosio"

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Sat. Feb. 5th—"ITALA"

LOVE AND TREASON

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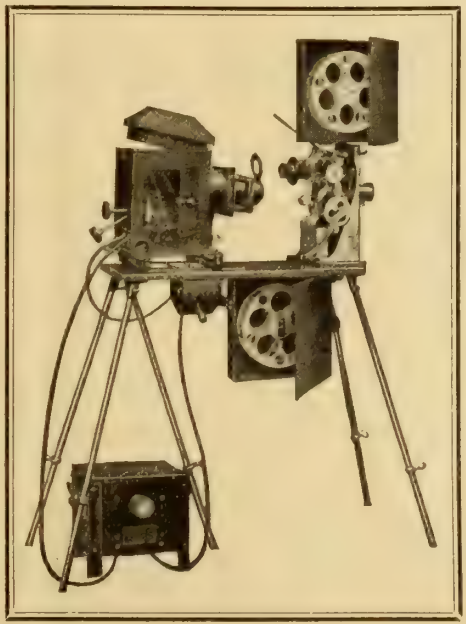

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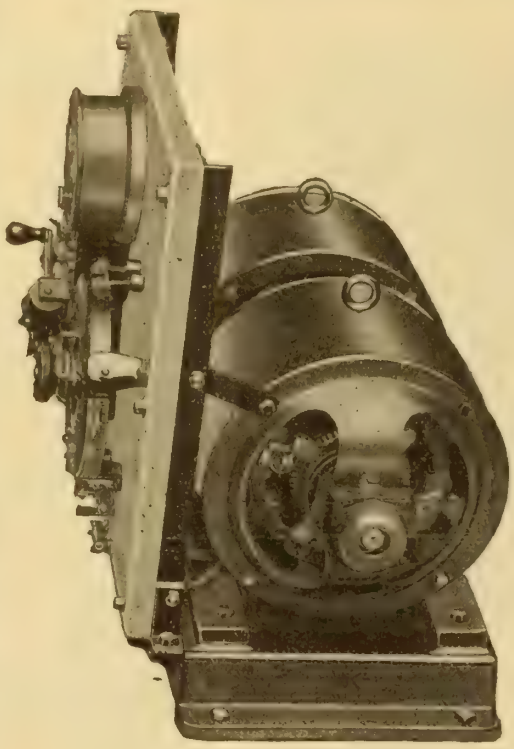

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Bulletin 65 W

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Moving Picture World

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Vol. 6 FEBRUARY 5, 1910 No. 5

Summary of the Week.

European competition not to be slighted.

The sign in the sky points to the coming Broadway moving picture palace.

Quantitative competition bound to have a depressing effect on quality.

The Center of Things—New York City, the scene of great moving picture discussion this week. The Empire City has supplanted Paris as the hub of the moving picture industry.

The "Man-About-Town" discourses on the N. I. film—the F. S. A. Convention—the activities of the manufacturers, etc.

The better regulation of the business as an aid to its success is pointed out by W. Stephen Bush.

How the uplift societies treat the moving picture problem is humorously described by Hugh F. Hoffman.

How the European manufacturer views the American market (a translation from a Paris journal) and an American rejoinder.

More absurdities and historical inaccuracies in the pictures are pointed out by Hans Leigh.

An exhibitor points out some evils of the film renting business.

"Lux Graphicus," looking ahead, sees great advancement coming in the development of the moving picture drama.

Among the film renters up-to-date methods are in vogue—the automobile delivery wagon.

Notes from Chicago—The Standard Film Exchange moves—Motiograph sends demonstrator on the road.

Cincinnati exhibitors dined by exchanges.

Editorial Note.

"Let us enlarge the film market" is the title of an article appearing in our contemporary, "The Cine-Journal," of Paris, which we print elsewhere in this week's MOVING PICTURE WORLD. It represents the views of some European manufacturers recently in this country. At the same time we append to this translation another article giving the American side of the controversy. It is to be understood that we do not hold ourselves editorially responsible for the opinions expressed on either side. We are simply anxious that both sides of the matter should be fully discussed in the pages of the WORLD and presented to the reader. We do not wish to prolong the controversy as there is evidently some considerable feeling in Europe with regard to the recent experience of the Europeans in this country. Time, however, will no doubt clear the situation and straighten things out.

Innocents Abroad.

In Europe the American tourist who descends upon the Old World in the Summer is an object of sheer amusement. His or her capacity for "doing" a vast amount of territory in an inconceivably short space of time and of persuading, or rather deluding, himself or herself that the place has really been "done" by this method, is a subject of endless admiration. In our own transatlantic days, the American tourist, traveler, business man on his annual Summer trip was a kind of stock joke to us, simply because of his amazingly rapid expedition, and the strenuous way in which he crowded into a few weeks what a European would take months to do.

Of course, your flitting European tourist who simply goes for pleasure, need not be considered seriously; he or she takes her tabloid doses, skims through in a few days or weeks a world that has taken thousands of years to build, and comes home to "God's own country" satisfied with the outing. Enough said on this head; it does not call for serious criticism. But when business and pleasure is the motive of the trip, then something more serious is called for. We think it is called for in the case of the moving picture field just now. Last Summer a number of very prominent men in this field visited Europe and favored the American public with their impressions. Those impressions were interesting, and, so far as they go, are valuable, but we are bound to take the liberty of remarking that we know the European moving picture field and its possibilities rather more intimately than some of our tourist friends of last Summer.

We would also like to say that too much importance should not be attached to these printed remarks about the European manufacturer of moving pictures. To believe the authorities we are quoting, the manufacture of moving pictures in Europe—and by Europe we mean Great Britain, France, Italy, Germany and the like—is at a very low ebb, indeed, and that the only place on the face of the earth where the moving picture is properly made, is in the United States. This is absolutely wrong. It is all very well to be patriotic in matters of business, but it is, we think, far safer to be impartial, to be just, and above all things to be clear-sighted. It is true at the present time that the American film has a great vogue in England, it is true, also, that the European film in this country at the present time do not stand much of a chance. Well! It is not given much of a show.

The manufacturers in this country take advantage of the open European market, but they do not reciprocate

by opening the markets of this country to European productions. Perhaps those gentlemen who have published interviews on their European impressions will take note of this fact. And there is another aspect of the matter. Speaking generally, European technique is not behind the technique of American work. Great Britain, perhaps, in the dramatic aspects may be somewhat behind the American product, and that is all that can be said. The coming season will, we know, inform the American film maker that he will have to reckon with very severe competition indeed from his transatlantic confrere.

Sauce for the goose is sauce for the gander. At present the American film holds the market in Great Britain, and it is only right that the European films should have an equal chance on this market. What we desire in this article to point out is this: that the published interviews last Fall and recently with regard to the situation in Europe are based upon a very slight knowledge of the actual state of affairs there. The American film manufacturer will be wise to realize that as he is competing and successfully competing, in the foreign market, the foreign manufacturer has a right to come here and do the same.

The Sign in the Sky.

We hope the gentle reader will forgive our insistent harping upon the part which we think Broadway, New York, should play in the handling of the moving picture. We have long had hopes of Broadway; and now and again it seems that those hopes are to be realized. Friend Ganes flatters but to deceive. For example: The other day when we passed his handsome house we saw that he was running a juggling act. You could not, unless you looked closely, ascertain for certain that Mr. Ganes' Manhattan Theater was, either wholly or in part, devoted to the moving picture. The facade was, in our opinion, defaced by the juggling poster. Juggling is all very well in its way—we love it—but we don't want it in a moving picture house.

But if Mr. Ganes disappoints us, somebody else does not. On the occasion of our visit to Henry Lee's entertainment, which we described last week, we happened, in crossing the Great White Way, to look up at the heavens: which is a way we have. And we saw outlined against the black sky in bright letters, "Motion Pictures." And being somewhat inclined towards respecting signs and portents, we took cognizance of this little fact. The sign to which we refer is placed immediately above the roof garden of the New York Theater.

Of course, this is a very little sign, but nevertheless it is an important sign, because it shows that there are others who think as we do, namely, that the moving picture show should enjoy its full share of Broadway patronage. Broadway is the amusement center, the very focal point of the entertainment world of the United States of America, and that is why we want to see the moving picture featured on Broadway in a suitable, dignified, handsome fashion—which it is not at present. Between Twenty-third street and Fifty-ninth street are a half-dozen theaters which just nibble, as it were, at the picture. There is Mr. Ganes; there is Keith & Proctor; there is Mr. Hammerstein; there is the New York Roof Garden; there are the Majestic and the Circle theaters; but not one of these does the thing in the proper way and does it justice. But still, with that sign in the sky we are "not without hopes," and being full of hope we shall hammer away at this subject until we are instrumental in securing the moving picture new and dignified recognition in the greatest amusement artery of the United States.

Quantitative Competition.

About this time last year we began in the pages of the WORLD to point out to the makers the necessity of looking to the quality of their pictures for public favor. The interim has shown that we were quite right in our advocacy. The manufacturers, with few exceptions, have accepted this view of things and are giving us better photographs, better stories, better acting. All round the standard of film manufacture in the United States has been raised enormously. So that to-day the moving picture is something of an artistic and technical production, and occupies a far more distinguished position than it did twelve months ago. Much, however, remains to be done, and much, it is gratifying to know, is being done.

So far, so good. But there is another form of competition setting in, and we are in some doubt as to whether it is really a step in the right direction. This is the competition of quantity. Makers who a year ago were putting out one reel are now putting out two, and those who have been putting out two, are to release three and four per week. This argues generally a greater all round output, and, of course, greater activity in the factories and greater activity in the selling end. It means, too, that there will be more frequent changes in the theater; it means, too, we suppose, that the feature subject is not to be shown more frequently than the filler; it means, in short, tremendously increased production.

Will it mean overproduction? Will it mean those common American symptoms of prosperity, inflation, satiety, slump, panic? What does it mean? The tendency in many older industries is to limit the output by the demand. Anybody can inform himself on this point by studying the policy of the United States Steel Corporation.

Not being in the inner secrets of the film manufacturers, we cannot divine the reason for this policy of increasing the output. As observers of the situation, however, we are not satisfied that this tendency is for the general good of the business. We should be sorry to see film production overdone. From the point of view of the public, on whose behalf we very largely write, not enough is made of films that are already produced. With a new policy of extra releases, it appears to us quite probable that the public will be less satisfied than they are at present. Variety, we know, is charming, but too much of it is apt to be puzzling and to set up satiety. You can have too much of a good thing. Quantitative competition may lead to a glut in the market. We hope, however, it will not. We shall see.

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It would seem that American producers might well become a trifle more strenuous in their endeavors to improve the matter of film perforation. One foreign firm has succeeded in producing perforations which hold the picture as steady as the proverbial brick house, and what one has done there is no legitimate reason another cannot also do. It may be readily granted that there are other things of great importance, still it is doubtful if any one of them equals this, since no matter how perfect other things may be, a picture bobbing around on the screen like a fishing smack in a storm, spoils the effect. It is readily granted, also, that great improvement has been made in the matter of perforation within the past twelve months. But, for all that, perfection is still several jumps ahead of some of our American producers. If no one had yet discovered a way to attain practical steadiness on the curtain there would be some excuse for its lacking, but this is not the case, and what one has done another may do if sufficient energy and money be expended to attain the desired end.

The Center of Things.

This week, as we have already stated, the F. S. A. holds its semi-annual meeting in New York City. Various matters of interest to its members will be discussed. More or less official programs of the questions that are to be considered have been put forth. These will probably deal with the present position and future of the business in its aspects as it affects the renter, such as his relationship towards the manufacturer, towards the exhibitor, towards the Associated and Independent manufacturers, etc. The position of a licensed exchange man at the present time is somewhat indeterminate. That position in fact needs defining, we might almost say solidifying. Possibly one outcome of this week's convention will be the clearing of the air in this matter. If something definite be done in this respect then some importance can be attached to whatever decisions may be come to at the convention. Meanwhile, THE MOVING PICTURE WORLD wishes the members a very pleasant meeting and expresses the hope that the result of it will be of advantage to the members of the Association as a body and to the moving picture business as a whole. We have recently interviewed many members of the Film Service Association and these, while they talk freely, but not for publication, on the situation, all are seemingly sincerely anxious to promote the success of moving pictures. They are in the game for the good of it and are disposed to use every legitimate effort to further the best interests of the manufacturers and to work in harmony with exhibitors. Beyond this we do not think it possible for any member of the Film Service Association at present to go, nor do we think any amount of newspaper talk will change the aspect of the situation.

This meeting reminds us that the tendency of the times is to more than ever regard New York as the center of things in the moving picture field. It is extraordinary to reflect what enormous interests, financial, manufacturing and otherwise, are focused in New York City. Whenever an important meeting is to take place, New York nowadays seems to be the scene of it. This time last year Chicago seemed to be asserting itself as something of a rival to the Empire City, but that time has passed. We probably have seen the last of any important meeting connected with the film business in Chicago. Here in New York City both the F. S. A. and the Alliance hold their meetings. The associated manufacturers also meet here, so do the independent manufacturers. Moreover, the principal importing agencies have their headquarters in the city, Lux, Eclair, the Film Import, Great Northern and others being represented. Coming to the manufacturers, we find that in and around the city there are no less than seven of the largest film manufacturers with plants in New York City and vicinity. Philadelphia has one; Chicago has four; but even so, the general tendency of the film manufacture is to gravitate towards New York as the center of things, or certainly as the headquarters of the film producing industry in the United States.

New York, too, we are constantly reminded, has something like five hundred moving picture theaters within its limits, so that here again, with the enormous number of people who frequent those places, New York once more stands out as the principal center of things in the American moving picture field. It may safely be said, in respect of the moving picture, that what New York does to-day, the rest of America does to-morrow.

But more than this, not only is New York the center of things as regards the American moving picture, but it is rapidly becoming the world's metropolis in the same regard. London and Paris are great places in their way, but neither possesses the number of manufacturers, the number of exchanges, the number of theaters and therefore the vast, compact nickel and dime-paying public as does New York. New York dominates both the old world and the new and therefore may be very properly regarded as the world's metropolis of the moving picture. It is fitting, therefore, that such a meeting as that of the F. S. A. should be held in the center of things.

New York, again, is the histrionic and literary center of the United States. The best acting is seen here; the best books are written and published here. These two facts have an enormous influence on the moving picture, as our columns are constantly testifying. The best, too, in the art world of the United States is attracted to New York. We cannot nowadays afford to overlook the question of artistry in the moving picture. The artistic influence is one to which the moving picture just now is laying itself deliberately open. That influence is best found in New York City and is another fact of importance to be mentioned in connection with the subject. Here, then, we have a combination of circumstances which in respect of the moving picture makes little old New York the center of things American, if not universal. There must be a metropolis of every country—some central point to which population and all its many interests chiefly gravitate, and as with other branches of industry so it is with the moving picture, which finds its center of things in the common center of the country.

We call the attention of our readers to the advertisement of the Helios Manufacturing Company on another page. We have investigated the merits of this controller and believe it to be just the thing that large users of direct current have been in need of. The reputation of the Helios concern is ample guarantee that it will do all they claim for it.

The Echo Amusement Company, on Webster avenue, New York City, has placed an order with J. H. Hallberg for a complete moving picture and stereopticon installation as follows: One Motiograph No. 1 flickerless moving picture machine, one double dissolving stereopticon, one 60 to 70 ampere 200 volt 60 cycle "Hallberg" automatic electric economizer for the moving picture machine, two "Hallberg" economizers of 35 amperes each for the dissolving lamps. The equipment also includes one "Hallberg" spot light with color wheel, operating on a 30 ampere economizer. The Tremont Theater is one of the largest moving picture theaters in Greater New York, and the distance from the lens to the screen is 105 feet, which requires the powerful light given by the 60-70 ampere "Hallberg" economizer.

The Nicholas Power Company has engaged the services of Mr. F. H. Richardson, late of Chicago, as inspector. Mr. Richardson will inspect all new machines under actual show conditions before they are shipped out to customers, thus making doubly certain that every adjustment is as it should be, besides detecting and remedying any weak points present when the mechanism comes from the machinists.

Rumors have been circulated to the effect that the new Power's No. 6 mechanism is not a success and that it will be withdrawn from the market. It may be stated authoritatively that this is erroneous. The Power's Company is well pleased with the performance of the new machine, in fact the company is enthusiastic over it, and is preparing to fill orders which are coming in beyond the present capacity of the plant.

Last week there was a demonstration of the No. 6 mechanism here in New York and those who witnessed the performance pronounced the pictures to be perhaps the best they had ever viewed in point of steadiness and brilliancy of illumination.

The rumor probably grew out of the fact that in the haste to fill early orders a few No. 6 heads were put out which did not come up to the specifications. The machine as now perfected, however, gives distinct promise of performing all the company claims for it and operating to please both customer and audience.

As this issue of the Moving Picture World leaves the press a convention of moving picture film renters is in session at the Imperial Hotel in New York City. It is the annual convention of the old Film Service Association. Although officially stamped as a "dead one" by the Motion Picture Patents Company about a year ago, the F. S. A. is still very much in evidence. Following the inquest held upon the association by the Patents Company last Spring, the organization survived the post mortem as a social successor. It was a good move, for although some prestige was lost on account of the features being purely social, there are many film renting exchanges that swear by "the old F. S. A." To them the association is considered as big a factor in the motion picture business to-day as it ever was. According to the official announcements regarding the program for the three-day convention now in session at the Imperial Hotel, there will be something more than sociability on tap. General discussions relative to the business will be held and one of the leading topics on the list bears upon non-inflammable film, its durability and future. As a promoter of profanity this film has been a gigantic success and I can make a royal guess as to what will be said about it during the talks arranged for. It must be admitted, however, that the "N. I.," as the film is referred to by most exchanges, is giving better satisfaction than it did during the close of last Summer and the early Fall, and it seems quite clear that it will eventually surmount criticism. "That N. I. drove me to the red-eye liquid," said an exchange man from West to me yesterday. It is expected that several of the film manufacturers will be in attendance at the convention as honorary members and perhaps some of them will be able to span the N. I. chasm in informal talks. I was surprised at the enthusiasm evinced by film exchanges in regard to the convention. It convinced me that the F. S. A. has not been dead, but sleeping, and during the sleep some of the members have been having some pretty lively dreams. It is a 100 to 1 shot that the Motion Picture Patents Company will not officially receive or recognize anything the F. R. A. may do, but it is equally certain that anything looking to the welfare of the business as a whole will not be ignored.

Many faces that figured prominently in the F. S. A. convention of a year ago are missing from the present convention, notably Swanson and Laemmle. These two war horses are now in the Independent ranks, but I would stake my best suit of clothes against a nickel that both of them would like to be at the Imperial this week. The associations cultivated in the old organizations left many pleasing recollections and despite the bitterness displayed since the advent of the Patents Company there is still a strong brotherly feeling between many of the former and present F. S. A. men. As I look back and consider the great changes that have taken place during the past twelve months I am led to ponder over the possible changes to be recorded during the coming year. Who can make a good guess as to what will transpire?

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When the last F. S. A. convention was held it was decided to hold the next one at Palm Beach, Fla. The chill the members experienced when the Patents Company practically declared the organization out of existence made them anxious to seek a more congenial climate. Almost at the eleventh hour it was decided to abandon the Palm Beach idea and hold the convention in New York. It was a wise move. Had it been held in Florida I believe the attendance of delegates would have been so light that the convention would practically be a failure. It would have been a grand trip, but the wise heads concluded that the members of the association could accomplish more in the metropolis than in the land of flowers and oranges. Speaking of this yesterday, one of the delegates from the West said he regretted that the Palm Beach plan had been abandoned because he had looked for months with pleasure upon the prospects of getting in touch with the famous Florida water. He said he had sampled nearly all the waters on the market and his cup of happiness would have been filled if the Florida trip had been carried out.

* * *

Mayor Gaynor again went upon record during the past week as a liberalist in connection with moving picture shows. A Brooklyn man had tried for months to get a license for a nickelodeon, but failed owing to the opposition of a church located a block from the place. The former Mayor sustained the objections, but Mayor Gaynor overruled them.

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The latest bugaboo concerning moving pictures is that the nickelodeons are attracting attendance from the free lectures held in the public schools in Greater New York. At the same time it is stated that the Board of Education indignantly denies the truth of the report. The Board no doubt knows what it is talking about.

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The licensed manufacturers have secured control of the motion pictures that were taken of ex-President Roosevelt's hunting trip in Africa. It will be several weeks before they will be ready for exhibition. I understand that the pictures are of a very interesting character, and will make good. Some people are inclined to think that the drawing power of the pictures will be like that of fight pictures and will exhaust itself in a week or two. I do not think they should be classed with fight pictures. The latter appeal to a certain class of people. The Roosevelt pictures will interest all classes—men, women and children. The novelty may wear off after the first week or two, but when Roosevelt returns to this country the pictures will have a boom. Not so with fight pictures. When they once go on the shelf they stay there. The fight and fighters are forgotten and the sports keep their attention fixed upon coming events.

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Two of the licensed manufacturers in New York have sent out companies in search of new locations for picture work. The Biograph Company, as mentioned in the last issue of this paper, sent a company of people to Southern California last week and last Thursday the Vitagraph Company sent a party of actors and actresses to Jamaica, West Indies. Verily, no expense is spared by the film makers to get what they want and give the picture patrons what they desire. The step taken by these companies is not a new one, but it is none the less commendable. The Kalem Company had a company in the Southern States for some time several months ago and the Essanay people have been working in the Southwest and California for some time. There is some significance in the step taken by the Vitagraph Company. The departure of its company with two or three camera men for the West Indies follows closely the announcement of that company of the production of three reels a week.

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A correspondent, evidently an exhibitor, asks me to suggest some good scheme whereby a manager may improve the attendance at his house. The best scheme I know of is good management. There are thousands of exhibitors in the field, but not thousands of good managers. I have often referred to this and pointed out that one great mistake made by exhibitors is lack of energy and effort. It is difficult to frame a suggestion that would fit all cases. Local conditions differ, but good management applies to all. The good manager is constantly on the alert to learn what his patrons want and gives it to them. The nickelodeon manager of to-day is on the same footing as the regular theatrical manager. His responsibility is the same and if he is not qualified to maintain it all the worry and work he can cram into each twenty-four hours will avail him nothing. Too many managers look upon picture houses as a slot machine. There was a time when the people walked up to the box office, dropped in their nickels and dimes and accepted what they got as a matter of course. But times and things have changed. The people are looking for their money's worth and they look to the managers to give it to them. I said in one of my letters some time ago that a man may know how to weigh sugar, cut up meat or make a suit of clothes, but be a very poor entertainer. That is what a picture house manager really is. The people seek entertainment and the manager must know how to furnish it to keep from going to the wall. It is suicidal to throw all the responsiibility on the pictures. They do their part and the manager must do his part. Someone gave the wise admonition, "Know thyself." With a slight variation I recommend it to the manager—"Know thy people."

REGULATION MEANS SALVATION.

By W. Stephen Bush.

The urgent and imperative need of the hour in the moving picture industry is a more drastic regulation, and this regulation is a plain duty imposed by the necessity of circumstances on the manufacturers. The improvement of the moving picture is universally conceded, it is no longer open to dispute that its environments are better than they ever were and that a high standard of quality is maintained. **Cui bono?** To what use? The golden days, the memory of which it seems even a surgical operation cannot erase from the tablets of old, old exhibitors' memories, the days when the boom was at its height, when one reel and a song won nickels galore, are past never to return. If you look for nickelodeons with 175 seating capacity yielding $200 and $300 per week you will find them in the land of Nowhere only. Competition, education of the public in moving picture lore, the natural recession from a boom to normal conditions, have changed the face of things and the competition has grown senseless, and war to the knife is the order of the day in altogether too many towns and cities.

Is it intended to let the ruthless laws of supply and demand and of the survival of the fittest take their course? Is it a matter of indifference to the powers that be, if thousands of dollars are wasted in the struggle and the grim specters of Ruin and Disintegration begin to stalk on the confines of the kingdom of moving pictures? There is no need for sacrifices, there is no reason why legions of men with a little money and much ill-directed ambition should be allowed to break into the moving picture business, inflate real estate values, get into debt to film exchanges, injure the prestige the moving picture would otherwise enjoy in the public eye and by their strange antics make it difficulty and at times impossible for the capable and competent exhibitors to make ends meet. Will the makers of films profit by such a condition of affairs? They will, if the exchanges profit, but it is a well-known fact that no licensed exchange is making the profits it ought to make, if the same strong hand that operated on the patient for the sever case of independicitis some time ago would stretch out once more and reduce the number of licensed M. P. theaters by future regulation. Licenses today are granted as a matter of course. The beneficent workings of a system of wise and discriminating selection are conspicuous by their absence. Capital instead of being encouraged is frightened away. Why invest heavily in a good, first-class M. P. theater if any Tom, Dick and Harry may not indeed cripple you, but make your profits uncertain and diminish them?

It may be urged that a sharper regulation would entail vast expense and a complicated machinery for its proper and effective enforcement. I believe that if regulation were attempted and carried out, the benefits to the licensed exhibitors would be so great and of so lasting a nature that they would be glad to assist in a substantial way in the enforcement of the regulations. It would pay them to do so. I could at this moment recite the names of many towns and cities where the moving picture business has been ruined for some time to come through fatuous and ruinous competition. I could write obituary notices by the score of exhibitors who went into the picture business neither wisely nor well, doing harm to themselves, to others and to the industry in general. No doubt things are in the West much as they are in the East and the evil knows no geographical limits. Two exhibitors will prosper in one place where three will starve. The two will pass their prosperity along just as the three lean ones will pass along their misery to the exchange and, much diluted it is true, to the manufacturer. What an amount of waste could be stopped by proper regulation. The town that has two prosperous exhibitors is good for twenty-four reels and they can all be new, or of the same degree of newness, as far as that particular place is concerned. The convalescence of the moving picture body from a financial point of view would be rapid. There would be a good average of continuing health. The public appetite for moving pictures, now too often spoiled by gorging to the point of nausea, would grow once more and resume its former edge of keenness.

I doubt not that the patient will live through the crisis in the worst of events, but why have a crisis, if it can be averted? The silly cry of "Trust" is about as useful as the scream of the man with the decayed tooth, when he approaches his fate in the dentist's chair. The tooth must be pulled and he is a poor and most unprofitable dentist who is too tender hearted to apply the instrument, because the patient screeches with pain. Why rescue the patient from the horrors of independicitis, if in the end he is to die through lack of nourishment?

IN THE LIONS' DEN.

By Hugh F. Hoffman.

I was invited to attend a meeting of the Civic Betterment League.

How they ever came to invite me, the Devil's deputy (meaning exhibitor), I probably never shall know. I have my suspicions of a certain young man; his name is Plenty, and the name describes him well.

The invitation came in the form of a plain postal card requesting my presence at a meeting of the Civic Betterment League of Jersey City; topic to be discussed, Moo-ving Pictures; signed by the secretary, Mr. Plenty, son of old Josephus Plenty, the man who sent Sam Parks to jail.

Now the reason I suspect Mr. Plenty is because he seemed to me to be the only normal critter at that abnormal gathering. His greeting put me at ease in an insant in spite of the indication on the faces of some of the ladies present that it were better if I had been led in handcuffed so that I could do them no bodily injury.

The meeting took place at the Whittier House, a charitable institution in the poorer section of Jersey City. It being wet weather, the attendance, luckily for me, numbered only about twenty, mostly women, one or two of whom were young and pretty; new recruits, I suppose.

"Bob" Fleming.

Mr. McCall.

"Teddy" Ransom.

The male, or basso profundo section consisted of our well named friend, Mr. Plenty; Robert L. Fleming, president and special officer of the Society for Prevention of Cruelty to Children, of Jersey City; the Hon. Teddy Ranson, J. P., secretary and special officer of the S. P. C. C., of Jersey City; Robert A. McCall, probation officer of some Newark society for the suppression of something or other and two other men who, from the sound of their voices and delicacy of movement, should more properly be included in the ladies' list.

As I entered they were holding a preliminary bout over the licensing of newsboys. While this debate was going on I chatted pleasantly with Mr. Plenty, and I gathered from his remarks that occasionally he shied off from the bunch and took in a moving picture show, ex-officio, for his own benefit and recreation. He was a clean, healthy, happy, broad-minded young man with a barrel of energy and good nature. He told me he had often been in my place and enjoyed my lectures on the pictures as they moved upon the screen.

In telling me this he let the cat out of the bag. I deduced from his remarks that followed, that being the unsalaried secretary of an uplift society was dry business for a man of his vim and bounce, so long as the meetings consisted of much talk and little action. Therefore he had put up this job on them. He had heard my lectures and had an idea that I could hold my own when it came to argument. He invited me on his own responsibility, without consulting the others. For the other side of the debate he had invited those well known suppressors, Messrs. Fleming, Ransom and McCall, with the full intention of getting us all there and "sickin;" us onto each other while he sat back and enjoyed the fun. These, I say, are my suspicions, but I cannot prove them.

The preliminary bout about the licensing of newsboys prospered finely until it came to a question of who was to pay for the badges that the boys were to wear. Some of the members thought it would be too much of a hardship to make the boys pay for them out of their hard earned pennies. On the other hand, the City Fathers had been approached and had refused to be bothered making an appropriation. This put it squarely up to the salaried suppressors present, who could not see why they should be expected to go down in their jeans for the price of the badges, so the whole project ended in dismal failure.

Then the decks were cleared for the moving picture question. A dull sickening silence prevailed while the two opposing sides took mental stock of each other. Presently the elderly matron of the institution broke the ice as follows:

"It seems, Mr. H., that there is considerable fault to be found with moving pictures as they are at present displayed. Can you say anything to us on that subject?"

"I believe," said I, "that it is customary for the prosecution to open a case." Whereat my friend, Mr. Plenty, presiding, quickly assured me that I was not on the rack, but simply at an informal, impartial meeting where both sides of the story were to be heard verbatim. Did you get that? Verbatim.

"Very well," I answered, somewhat reassured; "then I will put the question that I always ask at the beginning of any reply to disbelievers in moving pictures, and that is: How many of you have ever been into a picture parlor or 'Nickelette,' as you call them?"

There was a general exchange of inquiring glances among the opposition forces, each looking to the others for voluntary admissions. Seven hands were raised among the twenty members present, the five men and the two lady members who were young and pretty.

"That's about what I thought," spoke I, in triumph, and then went on to tell them how most of the criticism is being done by those who never see what they are denouncing.

"Your argument is good so far as it goes," returned the matron, "but while we may not care to visit these places, we have the newspapers to go by, and if the things they say about them are true they must be perfectly horrid."

"Now you have touched a tender spot, but I am glad you called attention to that subject: **Blackmail."** With just indignation I went on to relate how I had called upon our local editor and asked him why he had hounded us exhibitors with such persistency. I told them that this same editor had admitted to me that he had never been into a "Nickelette" and was writing his editorials on mere hearsay. I told them further how this editor had politely intimated that if the "Nickelette men" were to get together and keep a standing "ad" in his columns, the paper would feel in duty bound to protect an advertiser. I went on to tell those present how I had reported this editorial interview back to our Managers' Association, and how our members had voted "Millions for defense but not one cent for tribute," and that was why the attacks had become more bitter than ever.

I thought I had them going when they came back at me with a flank movement—verbatim.

"Isn't it true," ventured a timid schoolma'am from a rear seat, "that there is a great deal of crime and murder and arson and all that sort of thing shown every night in these places?"

"There is occasionally some one of those things in the dramatic subjects, but we don't exactly wallow in it. Besides, I can truthfully say that there is never a crime shown in moving pictures but what the full punishment of that crime is shown at the end. We try to vary our program with comedy, dramatic and educational subjects."

"Well, don't you think that the exhibition of crime has a tendency to make children and some adults have a yearning to emulate what they see?"

"I have only my own experience to go by. In my younger days, when I was a 'gallery god,' after papers were sold, I witnessed the most blood-curdling of melodrama and yet I am not a murderer. As a boy I saw Fagin teaching the pickpockets in Oliver Twist, before moving pictures were ever heard of, and yet I am not a thief. On my mother's knee I first heard the story of Bluebeard, with all the shocking details of his gory wives, and still I have never spent a minute behind prison bars."

"We are willing enough to concede that in your case, Mr. H.," spoke the matron, "but don't you really believe that there are children with parents that neglect them who might easily be led into a life of crime by what they see in these pictures?"

"I do not. A criminal is born and not made. Many inspiring biographies are written of men who began life as friendless orphans and worked out their own salvation. On the other hand, we read every day in the papers of men like Harry Thaw who have had every advantage and turn out to be the most depraved of wretches."

All this time the salaried suppressors were jotting down notes. Mr. Ransom, trembling under his weight of misdirected zeal in his high strung nervous anxiety to plunge into the fray. Mr. McCall, in his well-fed, leisurely way, sat regarding his perfectly manicured fingers, calmly waiting his turn. Mr. Fleming struck his favorite attitude of staring at the ceiling in open-mouthed content.

"Why," interposed a lady with a high pitched voice that seemed to frighten her, "why is it necessary to have anything at all in your pictures that deals with crime?"

"I will answer with a question. Why is it necessary to have anything in your books that deals with crime? The whole of literature from beginning to end is nothing but a long story of crime. The Bible itself is but the record of a great murder culminating in the crucifixion. I believe the nursery rhymes that we read to our children, from 'Cock Robin' to 'Ali Baba and the Forty Thieves,' contain the most revolting accounts of bloodshed on paper. Even our daily papers, if you please, while they are denouncing our pictures of crime, are filled with it themselves, including illustrations thereof."

From Mr. McCall: "Well, how does that excuse you fellows? If literature is full of crime children shouldn't be allowed to read it. That's just the point we want to make. We are after the parents who neglect their children and that's just why we are going to have this law passed keeping children out of these places. Make it a crime for parents to allow their children to visit them alone."

"Have the parents been consulted at all, Mr. McCall?"

"We don't need to consult the kind of parents I mean. They neglect their children and that's what we're here to stop."

"Well, what about the parents who bring their children to our shows?"

"They can't send them alone. If they want to spoil their own children, we can't help it. You would be surprised if you knew how many complaints and arrests there are in Newark of children stealing money to go to these places. The same story, day after day."

"Did you ever steal any money when you were a boy, Mr. McCall?" (Laughter.)

"Not that I can remember."

"Well I did; long before moving pictures came around. I stole it to buy candy; why not abolish candy? I did it to buy toys; why not abolish toys? I got it to go to theaters; abolish them all while you're at it, don't stop half way. I never stole pennies after I got old enough to know better, and I want to say right here, ladies and gentlemen, I have met and known personally every moving picture manager in this town; they are all gentlemen, and I will stake my word on it that not one of them, if he knew it, would take a stolen nickel from a child. The chances are more than likely that he would march the youngster home by the ear. Take it from me—verbatim."

Teddy Ransom could stand it no longer. He was on his feet, his black eyes glowing with that fire of genuine impulse for which he is noted. His pale face livid; his raven black hair falling in disorder from beneath his broad, black sombrero. The loose, flowing black tie and sombre clothing completed the perfect picture of a zealot. There he stood breathing like a mad bull.

"Has anyone here ever seen a picture called 'The Female Highwayman'?" he thundered. "Have you ever shown it?" addressing me, to which I nodded "yes."

"Ladies and gentlemen, there is a picture that shows to the innocent children of this city how a woman goes about robbing people right and left, and each time she succeeds in her work there is a round of applause from the audience. She enters a jewelry story, inspects some jewelry, and there, in full view of these susceptible children, she conceals a diamond in chewing gum under the show case, returning for it later. And now, Mr. H., I want you to answer me fairly and squarely, do you consider that a fit picture for a child or anyone to see?"

"You are taking advantage of me, Mr. Ransom," I replied. "You are digging up skeletons. I did show that picture about three years ago, when moving pictures were young and crude and subjects were scarcer than now. What you call applause for that picture was only laughter. Laughter at the funny predicament in which she always left the police, not applause. You omitted also to state that the lady met her just fate in the end. I do not defend that picture for an instant, but I do think you ought to confine yourself to the present and not to the past."

"Well, what about 'The Great Train Robbery'?" he roared.

"There's no use talking to you if you're going on that way, Mr. Ransom," waxing warmer. "I asked you to mention some picture of recent make, and now that you are specifying pictures by name, I **defy** you to name one picture made within the past year or so that would lead anybody into crime."

The meeting was getting warm. The wall flowers were getting their nerve, and all hands were talking at once. Chairs had been abandoned. I was the center of a group, answering questions like a rapid fire gun. Little side arguments were going on. Ransom was ramming around talking sometimes to himself and again to others. He answered the description of a Russian revolutionist wound up.

"Don't let that fellow scare you," whispered my patron saint, Mr. Plenty, "I'm running this shebang."

"I'm sorry I haven't my list with me," said Ransom, "but if I had I could mention plenty of pictures that are bad."

"Dead ones, I'll gamble," I retorted. "Why don't you say

a word about the good ones we show? Tell them about the 'Return of Ulysses,' 'The Prodigal Son,' 'The Life of Abraham Lincoln.' You will have all these ladies believing that we are conducting kindergartens of crime for crime's sake."

"Isn't it possible for you exhibitors to examine your pictures when you get them?" asked Mr. Plenty.

"Listen to me, my good friend. It takes fifteen minutes to run a reel of pictures; a man having a three-reel show would have to spend forty-five minutes looking over his show; then what about the other thirty or forty men standing in line waiting for theirs? The last man would get home about 2 A. M. with his pictures."

"I see you're right about that," said my level-headed friend; "but couldn't there be a censorship established at the City Hall composed of one from our society, one police official and one exhibitor?"

"We don't need any censors here. We poor fellows are only exhibitors. We don't make the pictures, but we get all the blame. All we can do is to take what the manufacturers give us. They are the men who are going to make or mar the business, and they are the men to censor, and sometimes I think they need it myself."

"Well, isn't there something we can do to help it?"

"Now you're talking," said I. "When you say **we,** you include **us.** These reform societies are always working against us, never with us, when they would find us only too glad to work hand in hand with them for the good of it all."

McCall and Fleming and Ransom had gone.

"You mustn't mind what they said," smiled Plenty.

"I don't mind it a bit," I laughed. "They only said what they are paid to say."

"I guess you're right. Good-night," said Plenty.

EUROPE PITTED AGAINST AMERICA.

"LET US ENLARGE THE FILM MARKET."

Under the above heading one of the European manufacturers, who visited this country a few months ago to size up the American market, contributes the following article to the "Cine Journal" of Paris. He prefaces it with a letter to the editor urging upon him the importance of using his efforts in getting the European manufacturers together in taking quick and decisive action to defeat the "American invasion."

The following is a translation of the article, from which we have expunged some rather uncomplimentary personal remarks:

General Situation of the Market in the United States.

There are about 10,000 exhibitors of which 4,500 could have a satisfactory service from the independent importers, if those importers were united in a manner to furnish a daily program of good quality mixed with a few of the American independent films, judiciously selected.

One reason why many of the licensed American exhibitors would be happy to enlist themselves under the independent banner is that the licensed service supplies them all with the same program, placing them in a bad position when four of them are side by side on the same street.

It is then urgent upon us to take advantage of this dissatisfaction on the part of the licensed exhibitors, and to use same before the trust can remedy this state of affairs, in creating its own competition by the means of a second program to offer to the exhibitors.

As I said; many exhibitors paying their license, would be disposed to give up the trusts, if they had the guarantee of obtaining a program composed of good productions released regularly.

General Situation of the Importers of Independent Films.

The Film Import and Trading Company.—This company actually sells, or rather makes an attempt at selling European productions.

International Producing and Projecting Comapny.—This company, of which the president and several directors enjoy a well established social standing and a good personal fortune (enabling them to do some positive and satisfactory work for the independent cause), are disposed to give up the game, as the European manufacturers have not thought proper, at least at this time, to come to an understanding with the said company.

The Motion Picture Patents Company, or the trust, keeps in check the independents by means of the lawsuits they bring against exhibitors, renters, manufacturers and importers.

It is certain that if all these lawsuits, started by the trust, are not fought by some one with ample means to do so, the independent cause will be ruined and the sale of independent American and European films will be totally suppressed and this for about four and one-half years.

Not a single independent European film could be sold today in the United States if the president of the International Producing and Projecting Company had not gone before the American Congress, at its last session, to safeguard the interests of the European manufacturers. The results are partly due to the social standing of the directors of the I. P. P. Co., also to their financial position.

In a few words, I will say what has been done for the independent cause, since the rules of the trust went into effect in January, 1909.

January, 1909.—Enforcing the new rules of the trust, called the Motion Picture Patents Company. Disorganization and confusion of the independents.

February, 1909.—Mr. Murdock, seeing a chance to do for the film industry, what he has done in the theatrical line for the Western Vaudeville Manager Association, decides to create a competition to the trust and to organize an independent movement. He communicates with the European manufacturers and gets contracts to obtain the goods.

April, 1909.—The trust attempts to disintegrate the International Producing and Projection Company so as to kill once more the independent cause. Having met a failure, the licensed manufacturers made an affidavit, under oath, declaring that their industry must be protected by a high tariff on the ground that the metre of negative film averaged them from 50 to 70 francs, against 20 francs, the cost of the metre of European negative films.

May-August, 1909.—Mr. Murdock takes charge of the independent party before the Congress of the United States. On account of his political influence, he prevents the strangling of the independent party and obtains the same duty, even with a small reduction on the existing tariff, and now the licensed manufacturers cannot come back on this question of tariff, under the penalty of being accused of perjury, a grave crime under the American Code.

During the Summer of 1909, the sale of European films in the United States, through the efforts of the International Producing and Projecting Company, had fallen very low, for reasons too long to name in this statement, yet known to all the manufacturers.

At the close of the Congress of the United States, the general attorney of the trust, who had been beaten twice by Mr. Murdock, threatens to pursue him and, without wasting any time, some ten injunctions are served by the trust on a number of independents.

Mr. Murdock, wishing to clear the situation, comes to Europe; he falls sick and consequently cannot accomplish the work he had planned to do with the European manufacturers. As the different suits pending in the courts of the United States could not be postponed, the representatives of the International Producing and Projecting Company had to return to Chicago.

October, 1909.—The European manufacturers decide to pay a visit to the United States to investigate the situation.

November 30, 1909.—The European manufacturers have been to the United States, the general indecision and unreasonable attempts some of them made contributed to render the situation of the market so much more complex. The lack of cohesion and of decision on the part of certain representatives of the important houses can be considered as having weighed heavily on the situation and seems to have determined the confusion and general rout, to the delight of the trust.

If the importers of independent films are told that they can sell their films in the United States without being directly molested by the trust, it is certain that the trust will quickly find a way of stopping this sale, by serving injunctions on the independent exhibitors for violation of patents rights and force them to close.

The direct sale of imported films, by means of offices opened in New York or through American manufacturers, will meet the same defeat.

Direct individual sales will be a complete financial failure for the following fact: Patrons giving standing orders will not pay and accept the goods unless there exists a strong organization that can enforce them to live up to the contracts,

in fact force them to make money against their own will and keep them from slashing the prices.

If we want to sell imported films it is necessary that this sale be made through the medium of persons who, by their financial resources and political influence, can beat the injunctions to be served by the trust.

For the above named reasons, it is absolutely urgent to make a quick decision, as it is a question of life or death for the independent films.

Any delay is a new step towards a complete defeat and the Americans will soon conquer the European market and impose their regulations on Europe as soon as they have assured the final success of their rule in the United States. And they will do so if we are not on the lookout.

I close this statement in hoping that the interested houses will not show any bitterness against each other unless they have decided to charge to profit and loss the films they expect to sell in the United States, but, on the other hand, to help to organize a strong movement, able to give them four and one-half years of good business. This movement will not only defeat the Americans on their own ground, but will show them that they have to fight in Europe against a strong organization.

It is necessary, I repeat, to make a quick decision from the fact that the European manufacturers who visited the United States **have certainly given, by their way of acting, the impression that they are persons that do not know what they are doing nor what they want.** And the Americans will not be slow to see the importance of this fact that the Europeans are so weak and so excitable that the least commercial difficulties upset them, another incentive for the American manufacturers to put more energy into attaining their final object—that of supplanting the European manufacturers in America as well as in Europe.

America's Reply.

We showed the above translation to a gentleman who has large interests in the moving picture business, which brings him in direct touch with all branches of the trade throughout the country. Being a manufacturer of other accessories, we pointed out to him that he was expected to look upon the film question with an open mind, and as the political swirl no doubt had considerable effect on the course of his own business, he was asked to give his views on the moving picture industry in America during the past year, or since the formation of the Motion Picture Patents Company. He dictated the following:

American View of the Situation.

We seem to be going along nicely. The Motion Picture Patents Company has served a few injunctions, just enough to retain their prestige, but not enough to rout the independents. No real gain has been made on either side. If the licensed manufacturers have lost a few exhibitors, the independents have lost their share and the account is pretty well balanced. The old Film Service Association was a good move at the time, but as many abuses had to be corrected, the manufacturers, profiting by the experience gained, superseded the Film Service Association with the Motion Picture Patents Company. After another year of experience, the manufacturers will find that the M. P. P. Co. does not yet answer all the needs and we may have a new combination, an improvement on the present M. P. P. Co.

The Motion Picture Patents Company has done much good, as in maintaining the prices they have enabled the manufacturers to much improve their work. The M. P. P. Co. has done some real work in putting the industry on some sound, systematic basis, perhaps too much of it, as the exchanges are too heavily handicapped and seem to be no more than obedient servants, giving their time, energy and capital to promote the interests of the manufacturers, with very little profit to themselves.

The independents cannot show better results; on the contrary, they show dissension in their ranks.

Really, I see no reason for an immediate change. True enough, we have once in a while a little skirmish, but the danger soon passes away and once more we sail on a smooth sea. Yet a storm is coming.

Dangers of an Open Market.

I do not agree with the "Cine-Journal" on the direction of the storm. As the "Cine-Journal" sees the storm coming from the "trust," they urge a big combination of the independent interests and want said interests to be placed in the hands of some one importing concern that will serve them faithfully as the safest harbor in sight.

I see the storm coming from the independent side and if the independent clouds are allowed to gather together, we can expect a storm, a real deluge. I see the real danger in the unlimited number of new manufacturers.

To explain the danger in store for us, from this extraordinary crop of new manufacturers, let us follow the cue of the "Cine-Journal" and go back in history.

January, 1909.—The formation of the Motion Picture Patents Company caused a panic and those not taken in saw no chance of ever placing out their goods. The M. P. P. Co. was for a time a bad scarecrow and kept many men under cover.

Spring, 1909.—Murdock appeared as a "saviour"; and if, through his European agent, he had kept supplying the best imported films, he would have made a success for himself and for the independents, but, following his agent, he took advantage of the necessities of the independents to unload on them all the trash from Europe.

About this same time some bold men came from under cover as independent manufacturers. They were closely watched by the M. P. P. Co., who tried to stop them, and by other anxious independents wishing to enter the manufacturing field.

Summer, 1909.—The new independent manufacturers made good, they heeded not the injunctions and the detectives of the M. P. P. Co., and this encouraged other men to bring out their cameras and start to make pictures—I beg pardon, reels of film.

Autumn, 1909.—More independent manufacturers are coming out.

Present Day.—The slow progress or cessation of legal action on the part of the Motion Picture Patents Company is the signal for a regular invasion of new manufacturers; they are appearing so fast that it is impossible to keep track of their number and even of their names; they are springing up from every corner of the United States, and it is only a question of time when we will have one manufacturer for every exhibitor, or at least for every exchange.

The real danger is in this wonderful crop of new independent manufacturers. They are not good business men, they have not enough capital and most of them have not the experience. What will be the result? They will have to slash prices so as to sell enough prints to pay their daily expenses.

I should not say that they will cut the prices, as they are already doing it. A new manufacturer, who has already a number of pictures and good enough productions to make a first release, does not want to release as he knows that the independent exchanges are not willing to pay the full price of 11 cents, and if this manufacturer should release he would have to sell at 11 cents to keep faith with the Alliance. Yet this manufacturer, needing money to go ahead, offers his copies at 7 cents, and no one can say a word, as he is not making a regular release.

To my knowledge we have some fifty independent manufacturers who are releasing or working to release within a short time and, as some of them are bold enough to promise two reels per week or more, we can say that within a few weeks the independents will have an output of perhaps seventy-five reels. The question arises: Where are those manufacturers going to find enough exchanges to buy such a large output and where will they find theaters to show all those reels? Any man with some common sense will see that this wonderful crop of new manufacturers will mean anarchy to the industry, as those manufacturers will cut and cut the prices.

If both licensed and independent interests do not put a stop to this great crop of new manufacturers, there will be no limit, and, week after week, we will see new names coming up. Last month one independent manufacturer made a clean sweep, he discharged every one from the office boy to the manager and reorganized under a new management. Now it is reported that the old manager is going to start for himself, that the darkroom man has already completed arrangements to start for himself, that the stage manager is forming a new company and it is even rumored that the camera man is also contemplating a factory for himself. Would it not be wiser for those five men to combine their interests in one good company, instead of starting five competing factories with limited capital and poor experience? Would it not be wiser still for them to go back to their former ways of making a living? But this is a free country and they are free to burn their own (or other people's) money!

Some persons will tell you that all those new manufacturers will die, one after another, as they will never be in a position to line up with the good manufacturer. True enough in certain countries, but not in the United States, where we have too many push cart men in the exhibiting end of the business.

What do they know? The dollar and nothing else. They cannot judge a good picture from a bad one, a decent production from an immoral one, they have no taste, they have no education; and as they cannot judge, they prefer highly sensational thrills, no matter how badly such pictures are produced.

When these exhibitors see that the manufacturers are selling their prints to the exchanges at 7 cents or less, they will clamor for a cheaper service and, even if they are licensed exhibitors, they will go under the independent banner for the sake of a cheaper service. To meet such competition the licensed manufacturers will be forced to cut, or reduce their expenses, and instead of producing high-class pictures, they will have to lower themselves to the mark of those cheap manufacturers and put out only cheap pictures.

I am not opposed to new manufacturers, but I want honest manufacturers, to keep up the prices, to do good work, men who can elevate the industry instead of pulling it down. Such men should be recognized. But the man who starts with no experience, with no capital and who simply wants to foist an inferior product on the public should be barred out.

This is logic. I know all the exchanges, and I declare that there is not an exchange (independent) in a position to buy a weekly output such as we are sure to get if all those new manufacturers are coming on the market. The rents and wages will have to be paid, then the manufacturers will sell at any price for the sake of meeting their obligations, if they can meet them.

The only way to stop all those new manufacturers is to close the market to them. And this could be done if the licensed manufacturers would take in a few more of the best European manufacturers with the best independent American manufacturers. The Motion Picture Patents Company would then have an output of some thirty or more good reels each week, and, with such an output, they would have enough to supply all the theaters, and no theater would be foolish enough to run the rejected product. This combination would obviate the fault the "Cine-Journal" finds with the M. P. P. Co. of not having two programs, so as to give different pictures to theaters on the same street.

This will be the outcome of the business; a new combination controlling all the interests; a new organization capable of dictating to the theaters to show pictures only, no vaudeville and only short shows; a combination to make money for everyone, the manufacturer, the renter and the exhibitor.

OBSERVATIONS BY WIDE-AWAKE EXHIBITORS.

The Editors Invite Contributions for this page from Exhibitors who can Express an Idea that will be Beneficial to the Business.

FALSE HISTORY IN MOTION PICTURES.

By Hans Leigh.

From time to time we read articles praising the moving picture as a recorder of history, and we are told that the educational influence of these so-called historical subjects upon the rising generation will be of great value.

But there is only one kind of history which can be of any use to anybody.

That is true history.

The trouble with the kind of history handed out by some of the manufacturers of moving pictures is that it isn't true.

Not long ago I pointed out a quantity of this species of history which had been woven into a film called "The Death Disc."

A little later I saw more of it—a lot more of it—in a film entitled "Julius Caesar."

Since then I have received a big consignment of very rotten film-history labeled "Beethoven."

The picture, which is misnamed a tragedy, but which to the educated mind is nothing more than a farce, deals with the great master at the age of about fifty-six or seven. The first few hundred feet are grotesquely meaningless, as far as an average audience can judge.

Then, we are led to believe that Beethoven has become suddenly deaf. This of course distresses him a great deal. He attempts to conduct an orchestra, but by reason of his deafness makes a terrible mess of it. Further unhappiness is caused by the misbehavior of his nephew, and the last drop in the master's cup of bitterness is reached when he detects the nephew in the act of robbing him. The shock is so great that Beethoven is seized with heart disease, or apoplexy, or something, and dies. The action of this piece, judging from the fact that the characters wear the same clothes all through it, covers about one year.

The incidents are disjointed and uninteresting, and the acting execrable. The only thing which makes the play remarkable is the freight of historical lies it carries. Briefly, these are as follows:

The lie—that Beethoven became deaf in his old age. The fact—that Beethoven's first symptoms of deafness appeared at the age of thirty, and that within three or four years his hearing was entirely gone.

The lie—that Beethoven was unable to conduct an orchestra in consequence of his deafness. The fact—that Beethoven's greatest works were produced after he became stone deaf, and that twenty years later he achieved one of the greatest triumphs of his life when, at Vienna, in 1824, he conducted the orchestra which played his own Ninth Symphony before one of the most distinguished audiences which ever listened to a concert. At that time Beethoven was so deaf that he could not hear the storm of applause which swept the house, and he was unaware of his triumph until one of the lady singers turned him around so that he saw the enthusiasm in the faces and actions of his auditors.

The lie—that Beethoven died of some sort of a seizure, in consequence of his nephew's crime. The fact—that Beethoven died in bed of dropsy following a long illness from inflammation of the lungs. According to the picture artist, Beethoven steals nimbly down stairs to detect his nephew, while in reality the master lay in bed a hopeless and helpless wreck.

But, I hear the reader exclaim: "Those are only three lies."

I regret that I cannot instance more tergiversations on the part of this picture artist. I can only produce three lies because this film contains only three alleged facts, none of which are true.

The life of Beethoven contains much that is dramatic—much that might have been woven into this play to make it interesting, but this seems to have escaped the picture artist. Perhaps he hadn't the scenery necessary to its production. Certainly he hadn't the actors.

EVILS OF THE FILM RENTING BUSINESS.

I have felt so discouraged and disgusted at time with the ignorance and carelessness displayed by some operators, that I have been sorely tempted more than once to quit the business. It has been no infrequent occurrence to receive a return shipment of films from some customer and then find upon inspecting the reels that my best and costliest reels had been unnecessarily damaged by having the sprocket holes forced almost the entire length, caused by no other reason than excessive tension placed upon the take-up in rewinding. I am certain that I am not alone to suffer in this respect. This same evil has no doubt been experienced by every exchange in the country. If every operator would devote as much attention to the tension spring and take-up attachment as he does to the lubrication, lenses, etc., using just a little judgment instead of slashing a film through as many do, many thousands of dollars would be saved to the exchanges every year. And not only that, the film being in better shape as far as perfect sprocket holes were concerned, would mean a more satisfactory service.

I ask the co-operation of every operator to eliminate this, the greatest evil of the film renting business. Never have your tension on film any greater than will barely turn a full reel of film in the lower magazine on the take-up when you turn the crank of the machine.

It is not always ignorance that causes an operator to place and leave such an excessive strain on the slowly rewinding film, but rank carelessness. Film is not a piece of rubber that will stretch to suit any requirement that may be placed upon it. When adjusted to this high, unnecessary tension the film has got to give, and the consequence is big damage to film and your exchange. After sprocket holes have once been started the time will shortly come when the reel can be consigned to the scrap-heap.

My plea to the operators is to carefully consider the troubles that come to the concerns that rent films. It is not a path of roses, as many may presume. If you take proper

care of the films you rent, it will be sure to be noticed, and the result will be better service, the outcome of a better understanding and more confidence between exchange and exhibitor. F. T. BOLNE.

MORE ABSURDITIES.

By Hans Leigh.

When an American manufacturer attempts to produce a foreign drama from settings arranged in New York or Chicago, there may be some small excuse for errors. But when the subject is an American one, created in America, staged in America, and acted by Americans, the exhibitor has a right to expect that the manufacturer will pay some attention to the possibilities.

In many cases this expectation is not realized, and films are sent out for exhibition which must make any intelligent showman tremble for the reputation of his house, and which cannot help but have an injurious effect upon the future of the motion picture business.

Such a film, in my humble opinion, is "Reunited at the Gallows." This play opens with the chance meeting of a young man and a young woman who is described as a factory girl, but who bears more resemblance to a vaudeville actress. They exchange a few words and then part. The same evening, or possibly the next, the girl receives a letter from her swain in the following laconic style:

"Helen—I will marry you to-night, if the marriage will be kept secret. JOE."

But does the girl refuse this proposal as any self-respecting young woman would do? Not at all. She jumps at the chance. The minister for them; and yet the whole transaction, as far as the audience can see, is accompanied by no more sentiment or passion than would be involved in the purchase of a pound of tea. Can such things be? Well, if so they should have no place in a motion picture drama.

We now see the sexton of a church pretending to sweep the leaves away from the front door of the sanctuary. It is merely a pretense, because he does no more than move the leaves to and fro. This is a trifle, to be sure, but the stage manager might just as well have given that actor a lesson in sweeping before putting the piece on.

The villain presently arrives, and in the most casual manner invites the sexton to commit a crime which would be likely to land him in the State prison for the rest of his life—to perform, in fact, a mock marriage.

The villain does not seem to fear that the sexton will call a policeman and make a charge against him. He makes his dangerous proposition with all the nonchalance with which he might order the Chinaman to hand out his laundry.

And does the good sexton hesitate? Not for a moment. He enters easily and pleasantly into the diabolical plot, with no more qualms than though he had been loaning a hymn book to a lady.

The whole conspiracy is arranged in about one minute, and the villain goes off to seek his victim.

But now the rector appears on the scene, and by some kind of clairvoyance, in which the audience has no share, he finds out that the sexton has something on his mind. He questions him and the sexton confesses.

"Aha," cries the parson, "I have a thought. I shall disguise myself as you. Then I shall perform the ceremony which will be binding, and the biter shall be bitten. Run down to the toy shop and get the disguise."

The sexton vanishes, and presently returns with a white wig and a pair of whiskers, which he found by chance at the toy shop and which are the exact counterpart of his own.

And now, where shall they go to effect the disguise? To some quiet room where it can be done with proper secrecy? Oh, not at all—quite unnecessary. The front steps of the church will do very well as a dressing room. It will be cooler than a stuffy bedroom, and besides it will afford the old ladies and the children in the neighborhood a little much-needed entertainment—to see their pastor making up like a circus clown.

So a chair is brought out and set up in full view of the street, and the pastor, taking off his coat, kneels down on the pavement and gets busy with the grease paint.

When he has finished the sexton gets into a skirt which is short enough to give a nice view of his pantaloons and his great, manly feet. Then he throws a shawl over his head, and the two are ready for "bear."

Presently the bride and groom arrive. He politely avoids looking at the sexton's boots and the pastor's whiskerinos, which are all too palpable to the audience. They are ready for the ceremony.

And now does the pastor lead the way up the aisle, while the organ peals the Wedding March? Not a bit of it. The front steps for them.

This does not seem curious to the happy pair, and so the ceremony is performed under the blue arch of heaven, and in the presence of a select audience of dogs, babies, street arabs, policemen and street car drivers—who, it is needless to say, are not allowed to appear in the picture.

Now what does all this imply? Simply that the picture artist was able to borrow the front steps of a church, but couldn't get inside, and that he didn't have the money to pay for a suitable setting in canvas.

I would at this point like to convey the idea that the acting in this drama is just about as rotten as any I have ever seen in the worst class of ten-twent-thirt attractions.

Later on, the girl disappears, and the villain is convicted of murder on evidence which, in real life, would be insufficient to hang a squirrel. He is sentenced to death, and the audience is next introduced to him in a setting which is supposed to represent a condemned cell. But it isn't a cell at all. The setting looks like the seamy side of a garden wall, and the masonry is such as should send the builder of it to the gallows. It is about as bad a bit of masonry and as little like that of a prison cell as any bit of stonework I ever saw. But apparently the artist hadn't the money to pay for a set piece, and so everything had to go.

The condemned man, I may add, is dressed by the artist in prison stripes. Now I may be wrong in this, but I think it is a pretty safe thing to say that criminals condemned to death are not required to wear the stripes. I never saw or heard of a man in this condition wearing stripes, and I don't believe they do it.

That is about all I have to say of "Reunited at the Gallows," and it seems to me it is enough.

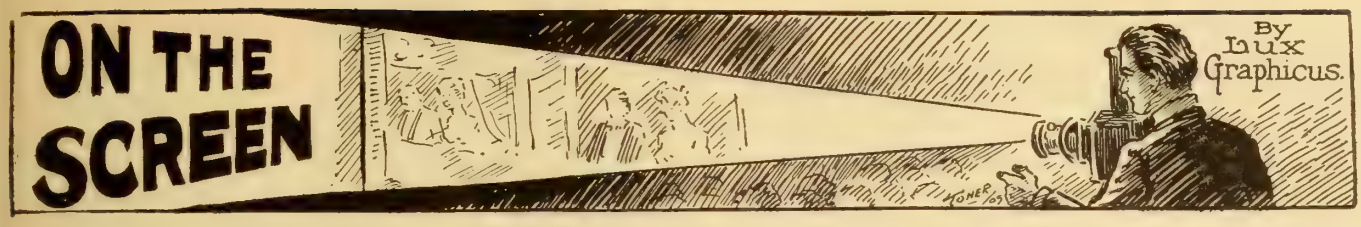
I would like to ask the manufacturer how long he expects the exhibitors and the public to stand for this kind of rubbish. The film is an Independent film, and I have recently "gone Independent;" but if I am to stay Independent, I want better stuff than this.

RICHARDSON CRITICIZED.

I have noted, page 124, your issue of January 29, an article entitled "A Question of Voltage." The statements contained therein are not strictly correct.

Mr. Richardson's first statement, which is misleading, starts on the fourth line, as follows: "With direct current, rheostats are in general use for reducing the current, and unless one has one built especially for that pressure, it is necessary to use two in series." All moving picture arc lamps, or, in fact, any arc lamp in which the carbons are not tightly enclosed with a globe, must burn with a voltage between 40 and 50. At a lower voltage the arc hisses and does not produce satisfactory volume of light, and if the voltage is above 50 the arc becomes unsteady. On account of the instability of the arc, it is necessary that a ballast of some sort be used in connection with the arc to steady it, and usually this ballast consists of a metallic resistance. If the line voltage is 110, then, regardless of the volume of current which is required to give the desired illumination, this resistance must be sufficient to cut down the voltage from 110 to approximately 45 volts, or, in other words, it must in itself absorb 65 volts Manufacturers of the rheostats purposely proportion them to accomplish this purpose, but Mr. Richardson states that, coupling two of these rheostats in series answers the purpose for 220 volts. He is mistaken in this, as, of course, the total resistance required to cut down from 220 to 45 volts must be sufficient to absorb 175 volts, although many moving picture manufacturers send out two rheostats coupled absorbing 65 volts each, and, therefore, the rheostats will pass a greater volume of current than they are capable of, and this results in serious overheating of the rheostats. It is much better to have one rheostat capable of absorbing 175 volts than to have two rheostats, one of which might absorb 65 volts and the other one 110, but in no case should two 65-volt rheostats be placed with a lamp on a 220-volt circuit, as the excessive heat will sooner or later prove disastrous.

In the start of the second paragraph Mr. Richardson states: "With a pressure of 220 volts very nearly as much current will be wasted in the resistance as heat as is used in the operation of the arc itself." This is altogether wrong, because a moving picture lamp, when operating on 220 volts consumes only 45 volts, whereas the resistance must consume 175; therefore, the resistance actually uses up almost four times as much energy as is utilized in the lamp, and on a 110-volt circuit the rheostat uses up on and one-half times as much energy as is used in the lamp. H. M. C.



New factors are constantly asserting themselves in the moving picture field. Some of us, myself amongst them, who foresaw the appearance of these factors and ventured on a little prophesy were laughted at for our foresight. But he laughs best who laughs last. Not many months ago I spoke of the time when Clyde Fitch, Augustus Thomas and other dramatists would be called upon to write moving picture plays. Fitch unfortunately died, yet here we have Rex Beach, Richard Harding Davis, Elbert Hubbard, Rev. Madison C. Peters and other noted dramatists and authors busy with their pens. Now who would have thought this only a year ago? I wonder what we shall see in this respect this time next year! Some of us, too, foresaw the time when not merely would the dramatic writer and playright be as prominent in the moving picture field as he is in the ordinary theater, but also that the star actor and actress would "arrive." And the star actor and actress **have** arrived. There is not a reputable manufacturer of moving pictures in the United States to-day who does not possess a regularly organized stock company. And in those companies are star performers.

* * *

So far, star performers of the calibre I have in mind, can be counted on the fingers of the hand and there would be fingers to spare. But so swift, so sudden has been the change in this respect that week by week the standard of acting excellence in the moving picture stock companies of the United States is rising in response to the pressure of public demands. And it is therefore clear that the same set of conditions will sooner or later prevail on the moving picture stage as on the ordinary stage. The public demands them.

* * *

The public, indeed, has its favorite actors and actresses in the silent drama as in the talking play. Manufacturers themselves are recognizing the value of the personalities of the actors and actresses who make the films. They are printing their portraits and distributing them. Some of these portraits have been published in The Moving Picture World. They are shown in entrances of moving picture theaters. I should not be surprised if before long they do not figure on postal cards. To have your portrait widely distributed on a postal card is the highest pinnacle of histrionic celebrity.

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All this, of course, is symptomatic of the fact that the manufacturers, recognizing the enormous value of the acting end of their productions, are engaging the best possible talent for the work—men and women with reputations made on the ordinary stage, or those who give the highest promise for the work. This is as it should be. Moreover, it is inevitable that individuality asserts itself on the m. p. stage; that a competent actor or actress has practically the same chance of coming to the front on the moving picture stage as he or she has on the ordinary stage. That is what they are doing. So it comes about that the personalities of these good people are of growing interest to the public.

* * *

This is made clear by the fact that such a celebrated artist as Pilar-Morin has identified herself with the moving picture stage. It is pretty safe to predict that what this lady has done and is doing will be done by other eminent artists. So we shall have the star system in vogue. I do not wish to discuss this system in the abstract. In my opinion, however in the concrete, it is a good thing for the public. The public knows good acting when it sees it. It does not know why, precisely; it is not competent to analyze, criticise, compare or discriminate, but it knows by instinct or intuition or mere reason—it knows when a thing is good, and, knowing that much, it calls for more.

* * *

That is just what is happening in the moving picture theater at the moment. The public is looking at the picture from the acting aspect and when it arrives at the conclusion that the picture is well acted, it wants more of the same kind of work. And getting more of the same kind of work with the same performers in the film it necessarily follows that personal interest or rather interest in the identities of the chief performers is aroused, sustained, and maintained so long as the particular performer is before the public.

* * *

It is common talk in moving picture circles now that the success of a particular film or of a particular company's films are traceable to one or two performers. You hear talk of this man or that woman in such and such a film, just as you hear talk of Maude Adams or John Drew in such and such a play. The consequence is that the very highest class of moving picture acting talent is in request amongst manufacturers. Some of the latter have spirited away each other's performers. So you get a replica of the kind of thing that goes on along Broadway. Bad blood is created by this mild form of brigandage, but of course it is inevitable. Your Broadway star provokes competition amongst managers and I suppose moving picture makers, being human, are always keenly alert for headliners.

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The outcome of all this of course is that the public interest in the picture heightens on account of its personalities and moreover that a continuation of that interest in the picture is only to be sustained by giving good acting in the film. All this will probably lead to a higher level of acting in the picture. Slowly but surely the Pathe standard is being reached—or, I should say, the French and Italian standards. Only the highest class of acting ability being utilized in those films. There is one thing I am glad to note by personal contact with many clever actors and actresses, that they do not consider it beneath their dignity to work for moving pictures. There is surely nothing undignified about the work.

* * *

Then again romantic interest is beginning to attach itself to the moving picture film. If you have money and yachts and desire a little temporary notoriety, there is always a pretty Broadway actress on hand to elope with you and be married to you before a Hoboken Justice, or you can arrange the usual divorce case in the same way. I am just wondering whether these elements will enter into the moving picture stage. Possibly not to the same extent, as you do not hear the dear creatures talk and therefore cannot be lured away by the seductive tones of the graceful beings who charm you on the screen. Moreover, there is this drawback: there is no stage door, so you cannot wait outside for the girl with a bouquet of flowers, or you cannot send her a present. You do not know where to find her so as to invite her to the usual little dinner at Rector's or some other Broadway palace. This, of course, makes the romantic end of the moving picture stage somewhat more difficult of realization than the ordinary talking stage.

* * *

So, perhaps, your moralist will say that the moving picture stage makes for the surer conservation of conventional morality. The performer on the screen becomes, then, what he or she should become on the ordinary stage—a mere personality with whom the public has no concern whatsoever off the stage or outside of the theater. This is probably one on the side of the moving picture stage, for it keeps us all from eloping with our favorite actress and diminishes the number of divorces. I have not yet felt inclined to elope myself or to send **billets doux** to the charming heroines of the moving picture stage. From what little I know of them and their position in the world, if I were tempted to do anything of the sort, I should probably arouse the ire of indignant relatives. For the ladies and gentlemen on the moving picture stage are **sacro-sanct**; are all churchgoers and useful members of society, chosen not only for their acting ability but for their invulnerability to the attentions of amorous admirers.

B. W. Beadell, of the Waterproof Film Company, who, with W. A. Daniels, are exhibiting their apparatus at the Imperial Hotel, will remain in the East for some time and visit the exchanges.

THE USURPER (Lubin).

A strongly dramatic story of a man who impersonates a rival in a love affair and succeeds in obtaining a portion of an inheritance to which he is heir. Some strong situations are worked out, each one of which adds materially to the interest of the story. Like most of the Lubin dramas, it is without a dull moment and the interest of the audience is maintained at the highest pitch throughout. The photography is clear and without disfiguring halation or blur, while the acting satisfactorily interprets the author's development of the idea. Altogether it is a film which will arouse interest and receive favorable comment.

THE CALL (Biograph).

Certain professions and certain business enterprises exert a peculiar fascination upon their votaries, and once engaged in them it seems almost impossible to sever the connection. The circus is perhaps as strongly magnetic as any of them, and this fascination is strongly represented in this film which is really a reproduction of life under the white top, as it is known. Even though the heroine is happily married and undoubtedly realizes the abuse frim which she escaped, the fascination is too strong and she succumbs. But, fortunately for her, the artificial character of the life appalls her and she returns to her home in time to prevent her letter announcing her return to the old life falling into the hands of her husband. The film is a brilliant study in the influence of an occupation upon character, and the effect it may have upon the individual, even after years have passed. The film may be considered unique in two respects: First, it presents very strongly the peculiar enchantment of circus life; and, second, it is a remarkably accurate representation of circus life. Probably no better was ever produced in motion pictures. The picture will appeal to some because of its pschycological suggestiveness and to others because it illustrates a circus. Not all films please such widely divergent tastes.

THE COURTSHIP OF MILES STANDISH (Selig).

Always Longfellow's poem relating the story of Miles Standish's wooing of the pretty Priscilla will be interesting. Always there will be sympathy for the older man, and the younger, too, and always there will be admiration for the young woman who had sufficient tact to encourage the young man who appealed to her heart. Marked by great beauty of descriptive expression and delightful appreciation of the subtleties of character development, the Selig players have caught the inspiration of the poem and have translated it into pictures so forcibly and with such precision of interpretation that the characters, who everybody loves and admires, move across the screen like living entities. There is Standish, the vigorous hero, with an air savoring strongly of braggadocio. There is Alden, young, lithe and typical of his surroundings, and Priscilla. For years everybody has loved her, and this adequate representation of her many virtues will increase that love. There are stirring scenes, too. One when Standish threatens Alden, and another during the Indian attack; but when Standish joins the hands of the young lovers and gives them his blessing a hush falls on the audience. Love has completed its true work. The staging is a faithful reproduction of the life and times represented, and affords an accurate representation of the home life of the period. The Selig Company has apparenly absorbed something of the spirit of the time and reproduces it with fidelity to the original and with a spirit which makes it attractive. It is a picture well worth while. It instructs and entertains at the same time. Many favorite poems, those productions of the heart that will live forever, are capable of equally graphic illustration and producers could scarcely do better service in popularizing both literature and art than to present them as graphically as this one is presented.

THE LUCK OF ROARING CAMP (Edison).

The reproduction of Bret Harte's most famous story is an achievement deserving the highest praise and when the work is done with such fidelity to the spirit of the time and occasion, the wild, rough, mining camp life around the time of "Forty-nine" is so virile with human interest, and withal so typically American that one welcomes this picture because it puts in concrete form the characteristics of a time and the appearance of the men who made it. Some of the present generation have seen something approaching it, but none know much of what occurred a half century ago, excepting as they read of it. Adequate illustration is scarcely ever attempted, and more often than not when it is there is an artificial air about it which seems to stamp it as tainted with imaginary scenes and situations. But the Edison producers are not open to that charge. They have reproduced a typical mining camp of the time and present it with all the picturesque features of the original. The arrival of the widow and her child; her death soon after and the heterogeneous collection for the benefit of the child; his discovery of gold and adoption by the camp are all reproduced so faithfully that the figures seem almost like real personages as they move across the screen, performing their parts silently, but none the less graphically. After one has seen this excellent picture he will have a better idea of that wild, picturesque life which has passed away forever.

"MOTHERLESS" (Pathe).

A sumptuous production of the famous drama, "The Two Orphans." Probably this play is known to substantially everyone. It is the story of a girl and her foster sister, who through favorable circumstances rise from poverty to riches. It offers something of the melodramatic, something which appeals almost irresistibly to the audience, partly, perhaps, because it represents two unfortunates who overcome adverse conditions and acquire a position of affluence. This sort of thing always appeals, and when it is as well done as it is in this picture, the appeal is even stronger. Both actors and photographer have performed their parts satisfactorily, producing a picture which will be popular wherever shown and which will undoubtedly rouse the sympathetic emotions of a vast majority of people in all the audiences who see it. The claims for its excellence made by its producers are amply justified and the picture is one that will stir the heart, even though one may be unconsciously indifferent.

"The Coquette" (Edison).—A love story that is different, in that it administers deserved punishment to a coquette who deceives two soldiers. Not always in pictures of this sort do coquettes obtain their just deserts, but in this instance her perfidy brings sorrow and remorse in its train. The film allows no particular feature in the acting and develops no strongly dramatic situations, excepting possibly where the dying soldier discovers the ring he has given the girl upon his comrade's finger and tells him the truth. The picture is interesting, but does not approach greatness.

"Fickle Fortune" (Pathe).—A graphic representation of the troubles which may be heaped upon a man when Fortune betrays him with her fickle fancies. The Pathe players are adepts at this sort of work and their comedians can impersonate to perfection the actions of a man who is thus betrayed.

"Swallowed by the Deep" (Gaumont).—A fairy story representing a young sailor making a promise to return to the queen of the fairies of the sea whenever she sounds her horn in return for her assistance in securing a goblet which carries with it the promise of obtaining a princess bride. The shell sounds just as he and his bride are about to retire for the first time. He lingers, and in revenge the castle and all its inmates are gradually buried in the sea. The story has no particular strength, but the magical disappearance of the castle adds some interest to the film. Photographically, the picture is quite up to the Gaumont standard.

" A Pair of Schemers" (Vitagraph).—An uncle desires to say who his nephew shall marry, but the young man does as he pleases and marries his own choice. The uncle suddenly appears and interesting and lively complications follow, which are finally settled to the entire satisfaction of everybody. It is a lively enough comedy, and the Vitagraph players make the most of what may be considered somewhat limited possibilities.

"Five Minutes to Twelve" (Vitagraph).—A comedy introducing a somewhat lengthy chase, but with a messenger boy this instance made interesting by the numerous collisions and overturnings which always follow one of these wild flights. Several novelties in tumbles are produced in this instance, in front, a somewhat unlikely combination, perhaps, but in which add materially to the sport. And the crowd returns crest-fallen when the messenger boy merely goes to a lunch counter and purchases a large wedge of pie, which he devours for his lunch.

"Count Tolstoi" (Pathe).—An addition of value to Pathes' list of well known personalities. One of the most influential men of his time, anything which serves to increase the knowl-

edge of, or the acquaintance with, a man like Tolstoi is beneficial to everyone who sees it. And in this film the Pathes have added appreciably to this knowledge and understanding. It is an educational film which must be helpful to everyone who sees it, regardless of whether he is acquainted with Tolstoi and his work or not.

"The Confession" (Essanay).—An intensely dramatic murder story, offering opportunities for some strong work and featuring the pschycological disturbance which follows a murder when the murderer is a sensitive and somewhat nervous individual. In this instance it ultimately kills the murderer, as it has often done in real life, and the effect upon the mind. The Essanay Company have worked this picture out with much dramatic power and even though the subject has a tendency to induce depression, it is so well done that interest increases from the beginning to the end of the picture.

"Romany Rob's Revenge" (Bison).—A dime novel subject, as represented by the title. It tells in a rather graphic style the story of the stealing of a child by a gypsy who was incensed because alms was refused, and the melodramatic rescue by a gentleman who dons the gypsy's garb and enters their camp in disguise. The film is picturesque and displays to good advantage many of the interesting characteristics of the gypsies. The photography is spotty in places and might be strengthened throughout the film with a little more care on the part of the operator. Dramatically, the interest of the subject is maintained, though without any feature of special importance.

"The Honor of His Family" (Biograph).—A study in the standards of honor maintained by some men and the cowardice of a son from whom much was expected. It is dramatic to the highest degree, and reaches its climax when the old colonel kills his son, drags his body to the battlefield and leaves it lying where appearances, at least, will be in the son's favor. It is one of those pictures of which adequate description is impossible and must be seen to be appreciated. Perhaps it is more attractive for what it suggests than for what it actually shows. The conception of honor so graphically portrayed here might not be the one which would appeal to everyone, but the sufferings of the father, which are faithfully depicted, are sufficient to create a feeling of deep sympathy for him; and may be those who sympathize with the father will agree that the son received more than he deserved, though the sense of justice is somewhat marred by the false appearance which the father placed upon his death by placing the body in a favorable position upon the battlefield. So many delicate questions are suggested by this picture that it promises to be popular, and to appeal strongly to very many people.

"Cupid, D. D. S." (Lubin).—A comedy filled with plenty of clean humor. The combination is irresistible. A dentist with a pretty woman assistant, a millionaire with an aching tooth and Cupid loitering around the place looking for victims. The assistant accepts the millionaire, leaving the dentist forlorn, while the fun is fast and furious at times, while again it is a dainty humor which appeals directly to the risibles of all who see the picture. Such a combination in the hands of Lubin's players can be better imagined than described.

"Adoring an Ad." (Lubin).—Ever look at the pretty girl staring at you from a magazine page and wonder who she was? The hero of this picture did, and when he determined to discover the identity of the original he was led a merry chase. But a happy accident assisted him materially and he succeeded in his quest. The story is told by good acting, and illustrated by good photography, with all the snap and dash of the Lubin players to supply the life of the piece.

"Acrobatic Exercises by Calibri's Dwarfs" (Pathe).—An interesting picture giving an exhibition of novel and complicated acrobatic stunts, with numerous acts not commonly seen. The photography is remarkably good, showing the actors with clearness and precision. Like all Pathe films it is unusually attractive and interesting.

"Unlucky Fisherman" (Pathe).—A story of a fisherman's unlucky adventures which will cause many a laugh. The Pathe players excel in pictures of this kind, and this is no exception to the rule.

"The Ranch King's Daughter" (Selig).—A thrilling Western drama, emphasizing some of the features of Western life which made their impression upon the history of the country, making possible the great prosperity which followed the steady advance of the cowboy Westward. Here is a love story, with jealousy as the influence which causes the disappointed lover to sieze the girl and carry her away to an Indian stockade, a thrilling rescue, with a running fight and finally safe arrival home. The man who steals the girl gets justice at the hands of the cowboys. Such pictures seem rough, yet they unquestionably depict actual life as it used to be on the plains and in them these phases of life live, to be reproduced for the benefit of generations yet to come who will know nothing about it excepting what they learn from books, or see in pictures like this.

"The Modern Messenger Boy" (Essanay).—A new version of the messenger boy joke which seems more like a pipe dream than any reality. Issy's adventures are quite up to the limit of fun, representing the young man performing all sorts of service for different people, from hooking a lady's dress to minding a baby. His strenuous day's work yields him rich returns, however, and perhaps that, after all, is the main proposition to be considered. His numerous escapades are all funny, so funny that the audience scarcely ceases to laugh from the moment the picture appears on the screen until the last flash is gone.

"Tommy's Adventures in Dreamland" (Urban).—Perhaps Tommy had been partaking of some form of forbidden food; perhaps he had an inborn inclination to dream unthinkable dreams. It is hard to say just what was the cause. Yet, whatever the reason might have been, this series of adventures was of the kind that one sometimes reads about, but seldom sees. The clear photography and the clever acting combine to make it an extremely attractive picture.

Never Again (Imp).—When a temperance crusader somehow gets throttled by the demon she is supposed to be pursuing you can see for yourself what a series of complications will result. In this instance the unfortunate worker was given whiskey so frequently and so liberally that she became a shining example of how not to do it. It is a roaring farce and cannot fail to raise a laugh.

Rose of the Philippines (Imp).—A love story between a young American officer and a Filipino girl. There is the tale of being ordered home and almost a heartbreak for the poor little Filipino maiden, who is barely saved from plunging a knife into her heart by the arrival of her lover with the news that he is going to take her with him. So all ends well and once again Cupid is vindicated.

Romance of the Prairie (Bison).—Love on the prairie at racehorse speed, with a lover kicked off the place by an irate father, an elopement, with a pursuit by the father, a hurried visit to a justice of the peace and a wedding, at which the father arrives in time to give the couple his blessing. It is all rush and activity, and carries one along irresistibly from beginning to end. The dash of the cowboy is in it, and careering horses create an atmosphere difficult to describe, but easily appreciated when the picture is seen.

Woman's Strategy (Edison).—A story in which a thumb print, aided by a woman's wit and devotion, result in the release of an innocent man and the conviction of the guilty one. Jealousy causes one man to fasten guilt upon another, but he reckons without the woman's wit and is ultimately convicted himself. The story is instinct with human passion, emphasized by the players sufficiently to hold the attention of the audience throughout the picture. A good story well told, making use of novel means to prove a man's guilt.

Price of Patriotism (Gaumont).—A war story which sends a tingle through one's veins, since it shows what a woman can do when aroused to the proper pitch by circumstances. The unfortunate prisoner is released, but the woman who befriended him pays the penalty with her own life. War will eventually be understood in all its horrors, largely by means of motion pictures.

Life of Moses—No. 3 (Vitagraph.—The third in the great series released by this house. This one deals with the plagues of Egypt and the deliverance of the Hebrews. The picture follows the Bible narrative closely, but the story, known to every Sunday school worker in the land, becomes more graphic and conveys a more accurate impression than merely reading it is able to do. The effect upon those who see it is naturally much stronger than the mere reading, and the consequence is it will do more good. The film is sumptuous. The setting is undoubtedly one of the greatest pieces of work ever undertaken by a motion picture house. One feels almost as though present with the Hebrews in this miraculous deliverance, and one may almost say that one acquires a fresh and much more comprehensive conception of the occurrence. It seems more real, and causes one to sympathize with the unfortunate Hebrews in those afflictions which were laid upon them for their own education and development. The strength of the picture is so apparent and its richness and beauty is so pronounced that one can scarcely overpraise it. The work deserves all the unbounded good things said about it.

LEADERS AMONG THE FILM RENTERS.

Ask anybody who is the most popular man amongst the film renters in New York and they will tell you "Bill." Everybody knows the genial proprietor of the Imperial Film Exchange, William F. Steiner, and everybody admires his character and his methods of doing business. The manufacturers have had no more staunch supporter and the exhibitors no one who is more solicitous of their interests. Progressive always, he was the first to institute twentieth century methods into film service—the use of the automobile. At the close of the show in the local theaters served by the Imperial Film Exchange, an automobile rolls up to the door and collects the reels. These are taken back to the office and inspected by the night shift and booked for their route the next day, thereby saving customers much time which is usually wasted in some exchanges in the morning when a crowd of operators and managers all arrive at the same time with their reels and anxious to get away with the program for the day.

The success of this innovation reached even to Philadelphia and Charles A. Calehuff came over to investigate. Now "Charlie," as he is familiarly called, also aspires to being the most popular film renter in the Quaker City, so he very promptly decided that Steiner's idea was a good one, but that he would go him one better. He ordered a car specially built for the work and the sleepy town awoke one morning to rub their eyes in wonder at Calehuff's Automobile Film Service. And it is an excellent service, welcomed by everyone, and Mr. C. Calehuff is doing something to retain to Philadelphia its reputation of the old sleepy town, as with this new auto service, Mr. Operator does not need to leave the arms of Morpheus early in the morning to run down town to change his reels on time for the show. The happy Philadelphia operator, who claims to be overworked, can remain in bed an hour or two longer.

Early in the morning Mr. Calehuff's clerks prepare all the reels to be delivered in Philadelphia. Said reels are carefully packed in the automobile and so arranged by streets as to insure a prompt delivery. The chauffeur starts at a given time and he must cover his route according to a well prepared schedule, and the route has been so well studied that each operator knows exactly at what time the auto is due at his place. If Mr. Operator's watch is as correct as the watch of the chaffeur he does not need to run the risk of catching cold in front of his place. Let him be on time with his old reels and Calehuff's chauffeur will not disappoint him. When late, the operator will have no more excuse that he was detained at the film exchange or missed his car.

Another great advantage of Mr. Calehuff's innovation is the elimination of mistakes and of much confusion by keeping the operators away from the exchanges. It is a well known fact that a busy exchange looks a good deal like a Tower of Babel, when all the operators are clamoring to be served first and confusing the clerks in indulging in loud talking, jokes, singing and an abuse of cigarette smoking. The possibility of keeping the operators from collecting every morning at the exchanges and oxertaxing the patience of the much abused clerks should be considered by every renter wishing to avoid these troubles, not to mention the friction between exhibitors and renters from mistakes. The Automobile Film Service is the remedy.

While the chauffeur makes his city deliveries and collections the clerks prepare the reels for the outside exhibitors and when the automobile returns the chauffeur takes a trip to the express companies and railroad stations to deliver the outgoing reels and collect the incoming ones.

The chauffeur wears a neat gray uniform and is a determined fellow, who does not care for joy rides, but wants to make a reputation for himself of keeping his schedule, and we warn the operators not to keep the automobile waiting, as the chauffeur will not stand for any delay behind his schedule time.

We have no doubt that Mr. Calehuff's innovation will be adopted by all first-class exchanges.

CALEHUFF'S AUTOMOBILE FILM SERVICE.

CHICAGO NOTES.

Standard Film Exchange Moves.

The moving of an important film exchange is not an easy work, yet the Standard Film Exchange has just completed the task without the least interruption in the film service. At the new quarters, 159-161 Washington street, everything is yet a little topsy turvy; the desks are not in place; the carpenters are busy putting up partitions and the painters are conspicuous with their brushes and their pots of paints. Under these conditions, it would not be fair to give at this writing a description of the place, which in all appearances, will be one of the most up-to-date film exchanges when everything is installed.

After a tour of the country, I cannot say that the moving picture shows of Chicago have kept pace with the great improvements noticed in other cities. I find the same old places that I used to visit with changes not to their advantage and many of them have succumbed to the temptation of showing cheap vaudeville.

The Orpheum is still the same old place, drawing the crowds. Why? Because it is the place where the manager believes that a certain decorum is necessary to please lovers of moving pictures. At the Orpheum you are sure to see the best pictures on their release day and it is the place where visitors are courteously shown seats by polite, clean and uniformed ushers. I do not care what certain exhibitors say, but a clean place with attentive employees is always sure to be on top. The public is tired of these careless exhibitors who believe that anything is good enough for 5-cent visitors. A theater is a good deal like a restaurant. No matter how good the food can be, you will eat it with a certain disgust if it is served by dirty waiters, on soiled table cloths or dirty dishes. For this reason, polite, well uniformed ushers give a certain respectability to the place, and if even the pictures are not as good as they should be, the patrons are satisfied.

The Chicago exhibitors are either very poor musicians or ignorant of the effects of music on moving pictures. A real lover of motion pictures can spend hours looking at the screen and his mind is so wrapped with the subject that he does not need anything to stimulate him. The general public is not such a good connoisseur and he needs something to wake him up, and this is where the music comes in to keep up the interest.

When an exhibitor has a good pianist or orchestra to follow the pictures and adds some sound effects, he makes the pictures so realistic that he keeps the audience interested, but when he dulls the pictures, by omitting music and sound effects, or when he puts his audience to sleep with the same old monotonous tune, he is then compelled to give vaudeville, as even the cheapest and silliest act will be a stimulant on a sleepy audience.

The 5-cent theater on State street is doing a poor business —everyone will say because they show no vaudeville—wrong. The business is poor because the pictures are shown without music, except the occasional wheezy notes of an old organ placed in the lobby. The Lyric, also on State street, shows pictures without music, but instead of having an organ in the lobby, they have an old, out of tune, self-playing piano near the screen, to play during the intermissions. Yet two years ago the Lyric was one of the best paying places. On Madison street they have a fairly good looking place with a real innovation—a real pipe organ. The music is soft and pleasing, but it is not the proper music for certain illustrated songs and certain motion pictures. Think of an organ pealing out its melodious notes while an Indian runs after a woman, the woman falls over a roof, kills herself, another man is murdered, etc. Is it not a derision to play the sweet notes of a pipe organ while on the screen is depicted a barroom scene with cowboys drinking and fighting? The pipe organ is certainly an innovation, but should be reserved for appropriate pictures, or could be played during the intermissions. On the other side of Madison street, at the Casino, they have a piano worked by a muscular woman. It was not playing, but a hammering of the keys without respect to time or tune. No wonder that the piano is out of tune, as no instrument can stand such constant rough usage. "The Call" of the Biograph was on the screen. If I was to criticise the picture I would not do justice to the manufacturers, as the piano was acting too much on my nerves to appreciate the good acting and good work of the Biograph Company. I hate cheap vaudeville, yet I welcomed the most vulgar and silly dialogue between two colored minstrels, as the pianist had to stop and take a rest. No wonder that cheap vaudeville is getting such a hold on the Chicago audiences. From the Casino I went to the Pastime, another good looking place, but with the same disrespect for appropriate music. This

J. H. HALLBERG

Members of the Film Service Association and Manufacturers

I greet you upon your visit to this city during the Convention, and take this opportunity to cordially invite you to call at my Show Room, 30 Greenwich Ave., which is only two minutes walk from the corner of 8th St. and 6th Ave., where I will be pleased to exhibit to you the full line of

HALLBERG
Specialties for Theatres

I will show you in actual operation the

HALLBERG
Automatic Electric Economizer

for direct or alternating current, 4000 candle power Flaming Arc Lamp, Spot Lights with Color Wheel, and the new

HALLBERG
Incandescent Lighting System

guaranteed to save 60 per cent. on the bill with direct current, and over 70 per cent. with alternating current. I am also a wholesale jobber of the celebrated Electra Pink Label Carbons and will be glad to make your personal acquaintance during this Convention, which I am sure will be to our mutual benefit.

J. H. HALLBERG

30 Greenwich Ave. NEW YORK

The Excela Soundograph

The only complete and up-to-date effect-producing machine ever invented is now complete and ready for the exhibitors. Everybody pronounces it a wonder. Almost any sound or effect imaginable is easily and realistically produced by simply turning a crank, pulling a handle or pushing a button. The effects are all mounted in a handsome cabinet structure, 25 x 40 inches square and 42 inches high, with means exterior for the operation of each effect separately, or they can be operated in combinations. The Soundograph can be located either in the orchestra, pit or back of the screen as the exhibitor prefers. No expert operator is required, any one person is all that is needed to operate the Soundograph and produce perfect sound effects. A boy or some other employee of the theatre learns quickly to work the effects, thus relieving the exhibitor of the services of an expensive operator. It will put life and realism in your pictures and delight your audiences. It holds their interest and attention to the end of the reel and assures you of big box office receipts every day.

Let us ship you a Soundograph now

PRICE, $150.00

EXCELA SOUNDOGRAPH CO.

PITTSBURG, PA.

Office 1101 Empire Building

time the pianist was not a muscular woman but a very weak person, with no energy, no sentiment in the playing, any old monotonous tune, just the right thing to rock baby to sleep. I do not exaggerate, as I never saw before such an indifferent, sleepy crowd at the sight of "Old Glory" on the screen. Generally the appearance of the American flag brings forth a lot of cheering, but in the present case the audience was dead. No offense to Chicagoans, their patriotism is too well known to doubt them, but they had been put to sleep by the monotonous piano. The picture on the screen was the film of the Kalem Company (which should have never been released) "Japanese Invasion" of last July. At the last scene when the Japs are repulsed and "Old Glory" floats over the remains of the invasion, the Eastern audiences used to get wild, to throw up their hats and applaud again and again. At the Pastime nothing of the kind, "Old Glory" did not bring one applause nor the least cheer, everyone was chloroformed by the dull music. If the pianist had started a lively patriotic tune at this last scene, he would have excited the audience and would have carried the house and the cheap vaudeville act following the picture would have been a frost.

Someone suggested that the managers should reserve one side of the house for women, as the only solution to the question of big hats. I fear that such an attempt on the part of managers would mean their ruin, and I am not sure if the Lyric has not lost some of its patronage by starting a fight against the hats. Two years ago, the manager of the Lyric called my attention to the fact that he had reserved the left side of his house for women and the right side for men. When President McAdoo, of the Hudson and Manhattan tunnels, reserved some cars for the exclusive use of ladies, the women rebelled at the idea of being separated from the men. I fear that the manager of the Lyric suffered also, but this time on the part of the men refusing to be separated from the women. Do all you can to give the best service and you are sure to get it—in the neck.

Manufacturers should try not to clash on titles or give titles with a similar meaning. I fear that the Edison Company is not doing very well with "In the Nick of Time." Unless I am under the wrong impression, I believe that another picture has been produced under the same title and it seems that I am not the only one with the same impression, as in front of a Madison street show place, where the film was advertised, I heard some persons pass the remark that it was an old film. I knew better as I had with me the list of releases, but all the spectators are not so fortunate as to carry the Moving Picture World with them. This is a warning to the manufacturers; evidently the manufacturers will sell the same amount of copies but the exhibitor will be the loser and, as the manufacturer cannot exist without the exhibietor, it is better for him to be careful in the selection of his titles.

As I am told of a place where they employ the services of a talented pianist, composing his own music to follow the pictures, I will go to see him, as I am anxious to find some good notes for Chicago for next week. J. M. B.

THE MOTIOGRAPH IN THE OLD WORLD AND THE NEW.

One of the features of the Great London Earl's Court Exhibition last Summer—let us call it a sort of miniature Coney Island with a more serious touch about it—was a display of pictures sent over by the Southern Pacific Railroad Company to which Mr. J. W. Erwin lectured. The projection end of matters was in the capable hands of Mr. F. W. Swett, an electrician and operator of diversified experience. The Southern Pacific display was one of the most popular features of the Exhibition, both pictorially and technically, and we have since learned that the company received from the Commissioners of the Exhibition a diploma of merit.

No small share of the Southern Pacific's success in Europe was due to Mr. Swett, who also, by the way, had the opportunity of introducing the Motiograph moving picture machine to the English market, where it appears to be becoming popular. Since his return to the United States, the Enterprise Company are so gratified with Mr. Swett's success in their behalf in England that they have made him an offer to take up a position in their house in the capacity of traveling demonstrator, a position which he has accepted, much to the regret of the Southern Pacific, who handed Mr. Swett a fine testimonial as to his ability and personal character. The Enterprise Company are to be congratulated on securing his services. He has such an enthusiastic belief in the practical value of the Motiograph and is himself so expert in its use as well as in the use of moving picture projection machines generally, that we do not doubt, on his long trips on behalf of the Enterprise Company, he will make a great success.

EXHIBITORS AND RENTERS FRATERNIZE.

CINCINNATI EXHIBITORS DINED BY EXCHANGES.

Enthusiasm prevailed at the dinner by four Cincinnati film exchanges to the motion picture theater managers of Cincinnati at the Gibson House Wednesday night, January 19. The committee in charge consisted of I. W. McMahan, Cincinnati Film Exchange; Thomas A. Reilly, Southern Film Exchange; A. Dresner, Magnetic Film Service Company, and James L. Steele, Pittsburgh Calcium and Light Company.

The motion picture managers of Cincinnati have a strong organization, "The Motion Picture Exhibitors and Renters' Protective Association of Hamilton County," and the film men recently joined hands with it. The officers of the association are: President, T. A. Nolan; Vice-President, F. A. Bott; Treasurer, George W. Hill; Counsel, Louis B. Sawyer, and Secretary, Paul Alwyn Platz.

This was the initial banquet of a series that will be given, and the film men and motion picture managers will be brought into closer social relations. The organization also keeps watch on affairs of the motion picture world, and has accomplished a lot of good in its short existence. Last Spring it had the motion picture theater license in Cincinnati cut from $300 to $150 per year.

It is the intention to extend the organization all over Ohio, so that the motion picture theaters and film men will have subsantial backing.

WASH YOUR FILMS.

As this notice is intended to call the attention of the renters and exhibitors to the advisability of showing clean pictures and as the manufacturers have already been acquainted with the process of the National Waterproof Film Company, I will not give a description of the machinery and means employed for the coating of films, but I will try to show the necessity of washing them.

I spent an afternoon at the plant of the National Waterproof Film Company, of Chicago, an entirely new building erected purposely for the business, which shows that the company has great expectations. And why not? Are they not the friends of the industry in offering to the renters a chance to show only good, clean pictures? It is no secret that dirty films have done more to injure the business than anything else.

I witnessed, with great interest, the waterproofing of a film and as the said film moved from the coating tanks onto the numerous carriers I could see the coating solution even up on the surface of the emulsion and gradually dry, then the film rewinds in a perfectly pliable condition and ready for delivery.

If the coating slightly increases the thickness of the film it reels closer on account of the smooth surface and from the fact that the film lies perfectly flat on the reel. The coating allows the film to run more smoothly through the projecting machine without the help of beeswas, maintain a more regular loop and consequently giving a steadier picture. The main object of the coating is to protect the sensitive surface of the film, which is so easily soiled and scratched, and to give a chance to the renter to wash his films without any danger of ruining the picture. Evidently careless operators or defective machines will occasionally scratch a film, but even so the picture need not be a rain storm on the screen, as a washing will free the scratches from any dirt.

Many renters cannot get enough rental out of their films to make their investment a profitable one, because they have to deal too much with careless or inefficient operators who do not care in what condition they return the films. I have often said that if the operators were to furnish their own machines they would be more careful and have less trouble, and if the exhibitors had to purchase the films they would see that they are run carefully and kept in good order for the sake of making as much as possible of the investment.

If we cannot change existing evils we can try at least to improve present conditions and if the renters want to wash their films I feel confident that they will see a great increase in their cash receipts. If the exhibitors clamor for first run pictures it is not because they are over anxious to get the very latest subjects, but because even films only a week old are already too dirty to be shown on the screen to please a public growing each day more and more critical.

What does the public know or care if "The Christian Martyrs" of Selig is a new release or a film six weeks old. If it is a clean copy they will be pleased with it, they will appreciate the work, they will praise it to their friends, but if it be a copy badly scratched and full of dirty spots they will be disgusted; they will walk out to go to another show and perhaps praise a very inferior but clean production. The exhibitors have fully recognized that a good picture must have a good frame, so little by little the small store shows are making room for elegant houses, richly decorated, well ventilated, with comfortable seats, clean, attentive uniformed ushers, etc. Well, if an expensive frame is necessary to enhance the beauty of a good picture, it is equally necessary to have a clean picture to maintain the harmony of the place.

Although some of the exhibitors are changing their service for the sake of getting cheaper rates, my experience on the road has shown me that the greatest grievance of the exhibitor is the bad condition of the films and there is no doubt in my mind that the enterprising renters who will make it a practice to wash their films once a week will be the winners and will derive more profits from their investments than the careless fellow who thinks that anything is good enough for the exhibitor.

The National Waterproof Film Company make a washing machine for the use of the renters. The machine is very compact, is very simple, cannot get out of order and can be operated by a young girl. The reel to be washed is placed on a spindle. The film passes between two soft brushes placed in a tank filled with plain water and soap. As the film emerges from the tank it passes through four wringers to remove any water carried by the film, then passes through six discs fitted with tires of absorbent cotton and the film rewinds on the reel placed at the top of the machine, perfectly clean and dry and ready for delivery. A reel can be washed in ten minutes.

This washing machine will be on exhibition at the Imperial Hotel, New York, during the F. S. A. convention, January 29-31. J. M. B.

LUBIN PROGRESS.

The largest glass enclosed studio in America, if not in the world, is being erected in the heart of Philadelphia by the Lubin Manufacturing Company. The magnitude of the place may be understood when we say that four companies can be at work at the same time without interfering with each other. A large tank also forms a part of the equipment and is also under glass. Adjacent to the studio is a large four-story machine shop and also a long two-story film factory. In this building the undeveloped negative from the camera is received at one end and passing through the successive departments the printed positives are issued from the other end. In the machinery building are also the executive offices.

Considerable improvement has been noted of late in the Lubin product, and we are assured by the new executive head that when the new factory is ready in March that the world will see the Lubin films jump to the front in every respect. We have in preparation a detailed account of the new Lubin plant which will be illustrated in an early issue of The Moving Picture World.

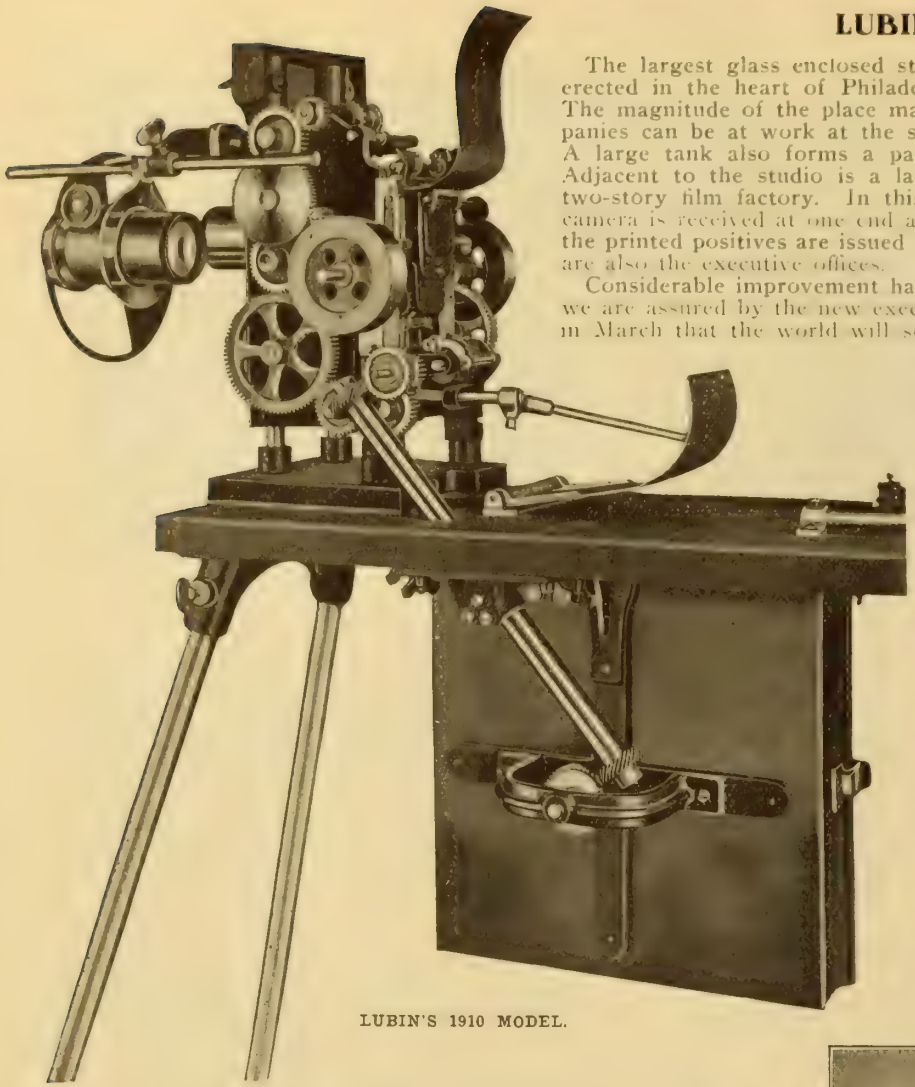
Meanwhile we want to say a word about the

Lubin 1910 Projecting Machine.

In Lubin's new projecting machine we notice some meritorious improvements which will interest prospective purchasers. The first improvement is the rewinder, which is a new departure. The old rewinding belt is replaced by a rod and spiral gears, which by a positive movement winds the film absolutely perfect. The rewinder does not pull the film from the mechanism nor does it allow the film to slack in the fire box.

By placing the shutter before the lens, Mr. Lubin claims that the flicker is greatly reduced, which is generally caused by a shutter inside the mechanism. Aside from this, an inside shutter cannot be regulated, while an outside shutter can be adjusted to any focus lens and to any distance of the machine from the screen.

As much depends on the exactness of a sprocket wheel, the Lubin sprockets are cut on the shaft. The star and sprocket are both cut on the shaft, thus making an uneven movement absolutely impossible, which is generally caused when the star and sprocket are cut separately and assembled later on.



LUBIN'S 1910 MODEL.

The fire trap on the magazines prevents fire entering the box and will not scratch the film nor injure same in any way.

The automatic fire shutter is a special patented device with all the advantages of the best devices on the market and some of its own. The fire shutter works absolutely perfect and will never refuse to rise or fall at the proper moment.

The condenser holder is a new patented device which enables the operator to replace instantly a broken condenser with a new one without being compelled to unscrew the cone or wait until the lamp house cools off.

Lubin's 1910 Marvel is a one-pin movement machine built with the greatest care by experienced machinists and in which the best grade of materials are used. All the other parts of the machine and the lamp house, table, rheostat, etc., are built with the same care.

To show the wonderful improvements achieved in the new machine, we have borrowed from Mr. Lubin cut No. 2, showing his second machine, the one made in 1896, which was the first machine ever advertised for sale, the practice then being to leave the machines on royalty. At this early stage of the ndustry the extreme length of a film was 75 feet and, as both ends were cemented together, they had a sort of endless film, which could be run over and over again without a stop. They had no rewinder, no reels, the box shown under the machine contained a majority of the film, which was carried from there over pulleys to the rear of the machine, then to the top and so down through the projector and into the box again. The first rewinder was put out in 1899, the bottom of the bench carrying a rewinder back of the receiving reel, the film coming through and being clipped to the reel for rewinding. As can be seen on cut No. 2, the arc light was not encased; the first lamp house came out about 1898.

The Film Import and Trading Company have applied for a preliminary injunction against the Centaur Film Company, of New Jersey, restraining them from trespassing on the rights of the Centaur Film Company, of New York, for which the F. I. and T. Co. are sales agents.

AN EARLY LUBIN MODEL.

EDISON NOTES.

F. H. Stewart, the Edison Manufacturing Company's traveling representative, has been doing the large cities of Southern and Eastern Massachusetts for the past three weeks, giving demonstrations of the company's new improved Model "B" Kinetoscope. The exhibitions have been generally well attended and the company is highly pleased with the results that have been achieved so far.

The Edison Company expects to release at an early date "Ranson's Folly," the pictorial adaptation of Richard Harding Davis' great story of a Western army post. In the scenario form, which was prepared by the author, it is said that extreme care was taken to preserve all the absorbing incidents of the novel, and special attention was given to the production, for which a special cast was engaged and the most minute detail of fidelity in respect to character, scenery and costumes insisted upon. If this is true, "Ranson's Folly" ought to be the most notable film release of the year, for those who have read the book will recognize the tremendous dramatic possibilities that lie in the story.

"A Victim of Bridge," E. W. Townsend's production, dealing with social life among New York's "Four Hundred," will be released on February 22. It is said that the gowns worn by the actresses in this play are the latest Parisian importations, and that the scenery and properties throughout are thoroughly in harmony with the costumes. It is claimed to be the most lavish and correctly staged production ever given to a picture play.

ESSANAY NOTES.

Under the title of "Sensational Logging" the Essanay Company releases on Saturday, Febraury 5, a scenic and industrial subject which promises to make a sensation. The picture is one of the most beautiful since the "Wonders of Nature" film, released by the Essanay Company last August. Lumbering processes in the Cumberland Mountains of Kentucky and Virginia are pictured from the felling of the trees to the time they start on their journey down to the sawmills in Ohio. The film's title obtains from the last scenes, when a large dam on Russel's Fork, a tributary of the Big Sandy, is exploded, releasing over 100,000 logs, which are floated down to Elkhorn on the Big Sandy. Photographically the film is exceptional and those acquainted with Cumberland Mountain scenery will proclaim it worth seeing.

"The Essanay Guide," the Essanay Company's new bulletin of films, made its appearance this week. Typographically it is one of the prettiest bulletins we have seen. It contains twelve pages, is done in two colors ,and profusely illustrated. Each page of description is set in a colored border after the "old print shop" style. The "Guide" is issued fortnightly. The Essanay Company are anxious to obtain the names of exhibitors who have not been receiving the Essanay bulletins for their mailing list.

Another triumph for the Essanay Company is their "Aviation at Los Angeles" picture, to be released soon. Paulham, Curtis, Knabenshue and other aviators are seen in close up views at their machines and in flight. The picture is one of the most interesting aviation pictures ever issued.

The Essanay Company are advertising for moving picture scenarios, needing particularly strong comedy subjects at present. The Essanay company's scenario department has issued a small booklet on "How to Write a Moving Picture Play" which is valuable to the aspirant in picture play writing.

VITAGRAPH NOTES.

"The Passing Shadow" has a thrill and strength of human sympathy seldom if ever equalled, in which a father's pride and iron will struggle with a father's love for the mastery.

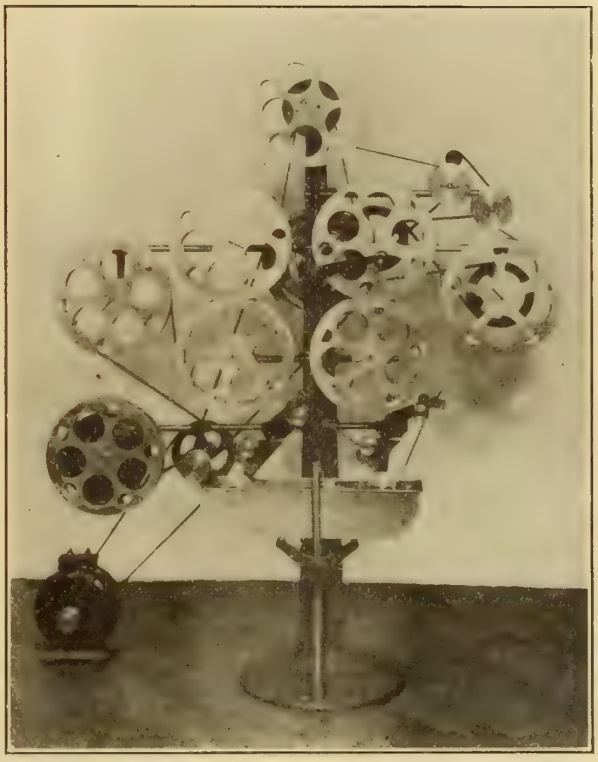
"The Wayside Shrine" is set with some of the most beautiful bits of natural scenery ever introduced in a motion picture play. While the story has a tinge of sadness, these blendings of natural pictures with the pretty touches of love and pathos make it really a work of art.

The Vitagraph studio is looked upon with some degree of suspicion by its employees since "Moses" has been in the course of development. The performance of Aaron's rod, which turned into a real snake and devoured the serpents of Pharoah's court magicians who duplicated the "trick," made the boys anxious. It was no small test of nerve and courage for the actors to stand still in sandaled feet before the big black reptiles especially engaged for the act. It was noticed that one or two of the "court attendants" surreptitiously moved their feet, while others made a move to give the leading snake a sly kick. When his snakeship was tenderly picked up after the performance, one of the directors silently stole down the studio stairs to get a drink of "Perrier"

Waterproofed Films

like all others will soil, but unlike all others they can be cleaned with

Soap and Water



This machine does it in 10 minutes

ALL EXCHANGES NEED ONE

National Waterproof Film Co.

4200-4202 W. Adams Street

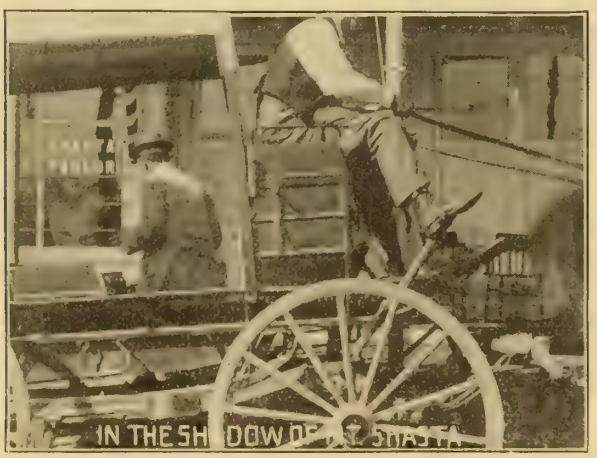
CHICAGO, ILL.

water. Those who were not in it cannot realize what it means to perform the marvelous feat of drowning the Egyptians in the Red Sea, as pictured in the fourth reel of "Moses." A dozen ways were tried to do it—mechanical, scenic and otherwise—until it was decided nothing but a real sea of water would suffice and get it across to the audience. It is not pleasant to be called upon in the middle of January to take a cold bath in the deep "Red Sea," and yet it was tried time and again before it was successfully accomplished. After the first trial it was difficult to find a corporal's guard around the studio who had not deserted or were not suffering from "cold feet" and incipient chills. It taxed the full capacity of the Vitagraph hospital staff to get their army into shape to again plunge into the mysteries of the deep and take the chances of a double exposure. When the desired result was finally accomplished and the Egyptians were all drowned, they held a heated "confab" around the stove over the possibilities and limitations of moving picture effects.

* * *

The Italian company of actors which the Vitagraph Company added to their staff last Fall are seen to advantage in the "Soul of Venice," a story of a Venetian poet's love in the sixteenth century, incidentally displaying some remarkably pretty vision effects in the graceful posing and dancing of a famous danseuse who was especially engaged for this picture.

SCENES FROM SELIG DRAMAS.



MOTION PICTURE PIANO MUSIC

This is a book of descriptive music, regular sheet music size, and arranged for both hands. Specially selected, arranged and composed by one of the best descriptive Pianists in the U. S., who for the past twenty years has been Musical Director in all lines of Theatrical Productions. This work is the result of actual experience, and is now being used in hundreds of M. P. Theatres. Contains music, for all probable scenes, actions, characters, etc., and its suggestions are entirely practical. Increases the value of YOUR SHOW 100%. Descriptive circular sent free to anyone upon request. This book sent promptly upon receipt of price. $1.00 Remit either by P. O. or Express Order, Draft or Check to

GREGG A. FRELINGER

1009 Ferry Street Lafayette, Ind.

TRADE MARK

Thanhouser Company

NEW ROCHELLE NEW YORK

Announce to the independent exchanges they will begin the regular weekly releases of their INCOMPARABLE American Films in a few weeks.

Address all communications to

THANHOUSER COMPANY

New Rochelle, N. Y.

Don't Buy Yourself Poor

MAKE YOUR OWN

Non-Inflammable Cement

I will sell this valuable Formula upon receipt of only $2.00

The ingredients of which can be purchased anywhere at a very reasonable price. Can be used on both kinds of Film

Positively Strongest Film Cement Formula on Earth

Send 12c. for sample bottle and be convinced

JOHN H. HEINZ

Gem Theatre Baltimore, Md.

Independent Film Service

PIEDMONT FILM EXCHANGE

GOLDSBORO, N. C.

Write us today for our Special Offer

No Old Association Films Used in Our Service Whatsoever, but Exclusive Independent Films of the Real Good Kind. . . .

Song Slides Free to Customers

Films, Machines, Songs Slides Constantly on Hand For Sale

WRITE US TODAY

Independent Films

FOR SALE

We offer for sale about 500 Reels of old Independent and Association films in good condition; every reel has been renovated and cleaned in our own plant, putting same in fine condition. We have concluded to handle no films in the future for rental purposes that are more than six to seven months after release. Write for list to the largest Independent Film Exchange in this territory.

Wagner Film Company
208 North 4th Street :: St. Louis, Mo.

DISCOVERED AT LAST

Atlas Film Cement

For Non-Inflamable or Ordinary Film

NO MORE THICK, ROUGH or WEAK **PATCHES**

PRICE, 25 CENTS PER BOTTLE
Sent Postpaid on Receipt of Price

Special prices in case lots to Exchanges

Manufactured by the

ATLAS SUPPLY COMPANY
Manayunk, Philadelphia, Pa.

HERE IS THE "FORERUNNER" of THE FIGHT
JEFFRIES-JOHNSON FIGHT PICTURES
Mr. Exhibitor, take advantage of this feature, colored slide views of Jeffries, Johnson, their trainers, the promoters, etc. Mr. Exchange Man, are you exhibiting a fight film? If yes, then you need a set of these slides to show before or between reels. Sets of 11 Slides, $3.50; 18 Slides, $5.50; 18 Slide Sets rented, 3 days, $2.00; week, $4.
THE FEATURE SYNDICATE - Box 82, Sandusky, Ohio

SONG SLIDES

JUST ILLUSTRATED
I've Just Got Time To Say Good Bye
Daddy's Doll
Could You Learn To Love Me
Dreams That I Dream Of You
My Irish Prairie Queen
We make Lantern Slides of anything and everything for any and every purpose
Send for our special prices on Announcement Slides
NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES

SOUNDOGRAPH.

A New and Compact Device for Producing Realistic Sound Effects in Conjunction with the Picture.

Mr. Charles E. Williams, who has operated one of the moving picture theaters of Pittsburg, got so discouraged with poor results and of constantly purchasing new devices, that he invented a scheme by which he could safeguard his effects and have them kept in their proper place and in order, and he then decided to lock his devices in a case and operate them from the outside by means of levers, handles, pushbuttons, etc., this primitive arrangement giving birth to the Excela Soundograph, which is now offered to the exhibitors in its perfected and developed state by the Excela Soundograph Company, Keenan Building, Pittsburg, Pa.

The case in itself is a fine piece of well polished furniture, matching very nicely the piano in the moving picture theater. In the limited space at our command it is impossible to enumerate all the sound effects to be obtained, as they are almost unlimited, when it is considered the many combinations that can be produced, but we will say that Mr. Williams has perfected his machine to obtain sound effects heretofore unknown in many moving picture theaters.

A few of the many effects obtained by the Excela Soundograph are the following: One or more horses in a walk, trot, or gallop, over paved streets, on a bridge, or on soft ground, at the will of the operator; locomotive and train; thunder storm; steamboat; hoisting engine; wash of the surf; rain; running water; falling water; automobile; fire apparatus in action; strike of a clock; ringing of telephone bell or door bell; sleigh bells; ambulance call; patrol and trolley gong, etc.; the crash of breaking glass or dishes; the falling of timber and heavy articles; strong wind blowing; the fire of arms from a single shot to a fusillade of an army; rumbling of a heavy wagon on cobblestones; air brake and many other effects.

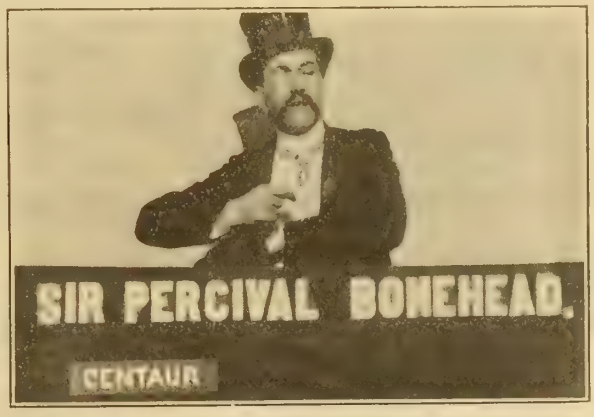
Mr. Williams' invention offers another advantage, namely, that the exhibitor does not need to depend on an expert to produce the sound effects, as anybody with ordinary intelligence can produce perfect effects with the Soundograph.

The Soundograph is at its best behind the curtain, but it can be operated from the front with equal effectiveness, if for any reason the exhibitor prefers to have it there. It being so compact and really pleasing in appearance, there is no reason why it should not be located in the orchestra pit near the piano.

The sound effects put life and realism in the picture and draw trade, provided they are given in the proper manner and at the proper time.

NEW INDEPENDENT MANUFACTURER.

The Thanhauser Company, of New Rochelle, N. Y., who have erected a large studio in that town, and have been busily at work for some time, will shortly begin to make regular release of high quality independent film. Mr. Thanhauser's dramatic experience should be a profitable asset in his new venture.



The two latest productions of the Centaur Film Company are "The Ordeal" and "Bonehead" and are immensely popular. This company has been showing marked improvement with every picture. In "The Ordeal" they have depicted a story of very dramatic excellence, reaching a point where the audience waits with bated breath for the outcome. In "Bonehead" they have created a thoroughly clean comedy full of amusing incidents, very much on the line of the play, "The New York Idea," introduced by Minnie Madden Fisk at the Lyric Theater last season.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JANUARY 31, 1910

The Cloister's Touch

A BIOGRAPH STORY OF RELIGION'S SOLACE

In the olden days the common man was his feudal lord's slave, and had no redress to the many outrages imposed. The Duke in this subject forcibly takes the beautiful wife of a peasant to court where he makes a lady of her. She grieves for her child and the Duke, who really loves her, takes her back to her home, only to find her husband and child gone, he having accepted the refuge of the monks, taking the child with him. The poor wife becomes ill with her longing for her child and the surcease comes with death. The Duke realizing he has caused it all, determines to spend the rest of his life in penance. With this in view he enters the monastery, where he is brought face to face with the outraged husband. The husband is at first inclined to leap at the Duke's throat, but under the shadow of the cross he breathes those words of Christian charity, "Forgive us our trespasses, as we forgove those who trespass against us."

APPROXIMATE LENGTH, 993 FEET.

RELEASED FEBRUARY 3, 1910

The Woman from Mellon's

A STORY OF LOVE'S STRATAGEM

In this Biograph comedy is shown that love will always find a way, and the method adopted here is most unique. A young stock broker is in love with a financier's daughter, and being a prosperous and energetic young fellow, father gives consent. However, the youth is hard hit by the panic, and the father repells him. He gets a position with a detective agency, the chief being a friend. Going to the girl to tell her of his new position, he is surprised by papa, who, thinking they are planning an elopement, writes to the Detective Bureau to send a woman to guard his daughter against eloping. The young fellow persuades the chief to let him cover the job. Dressed as a woman he makes a stunning appearance and gets the good graces of the father who gives him valuable stock tips which enable him to recoup his fortune. Again prosperous, he elopes with the girl and none too soon, for papa is suggesting the same thing.

APPROXIMATE LENGTH, 988 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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I Love My Steady. But I'm Crazy About My Once In Awhile.
Candy.
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If I Thought You Wouldn't Tell.
Anywhere.
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Margarita.
Love Me Dreamy Eyes.
Nora Malone.
By the Light of the Silvery Moon.
There's Nothing Else in Life Like Love, Love, Love.
Take Me Back to Sunshine Land.
Mary you're a Big Girl Now.
My Dream of Long Ago.
When I Fell in Love With You.
Rosenbaum.
When You've Won the Only Girl You Love.
Just a Girl Like You.
In the Harbor of Sunshine and Love.
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Put On Your Old Grey Bonnet.
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BIOGRAPH COMPANY.

THE CLOISTER'S TOUCH.—In the olden days when the common man was his feudal lord's slave, many were the outrages perpetrated upon them with no redress save that which came from the hand of Providence, and tardy though the reckoning seemed, it was, nevertheless, inevitable. This subject shows a peasant family comprising the father, mother and little boy child. They are happy in their own sphere until one day several courtiers of a hunting party stopped at the humble home for refreshments. The men are particularly struck with the beauty of the young wife, and as their Duke is in the depths of boredom they suggest carrying her off to court. However, they think it best to first consult the Duke, who in the extreme of ennui, is most agreeable to the plans. Hence, the poor wife is torn from her husband and child and taken to court to be made a lady by the Duke. Here she has all her heart could wish for, as the Duke has fallen deeply in love with her. Still the one thing she longs for is her child. The Duke finally consents that she may go and get it. Back to her old home she is taken, only to find it deserted, her husband having, meanwhile, accepted the refuge offered by the monks and become a postulant at the monastery, taking the boy with him. From the fruitless journey she returns despairing, and through grief, her reason is shattered, so the Duke has presented other children, hoping that her mind may be restored, but she is not appeased, and her grief finds surcease in death. The Duke is plunged in the deepest despair at the outcome of what he now acknowledges an outrage, and would have atoned with his own life, but that the cross handle of the dagger with which he was about to perform the dispatch suggests another course, and determining upon a life of penance he goes and offers himself to the monks. Here in the same monastery where all are equal he also becomes a postulant and he comes face to face with the outraged husband. There is a start and a slight inclination to rush at each other, but under the shadow of the cross they breathe those words of Christian charity "Forgive us our trespasses as we forgive them who trespass against us." And as they pass into the chapel to vespers the sound of "Amen" reverberates.

THE WOMAN FROM MELLON'S.—Love will always find a way, and though conditions may seem desperate and obstacles unsurmountable, still Master Cupid and Dame Fate will conspire to bring together two hearts if they, in turn, have the audacious daring to hearken to their suggestions, for their slogan is "Faint heart ne'er won fair lady." The plan evolved in this Biograph story is most unique. Harry Townsend, a young stock broker, is in love with the pretty daughter of James Petersby, a Wall street magnate, and as Harry is a very promising young fellow, he gives his consent to the match. Harry, however, is hard hit by the panic, and loses practically all. This changes the color of things and the young lover is forbidden the wealthy man's house. Despairing, he goes to look for employment, and in answer to the "ad" of a detective agency, he finds the chief an old friend of his, hence he gets the job. He then goes to see his sweetheart to inform her of his success, but the father catches him and puts him out, suspecting they are planning to elope. Petersby then writes a letter to the Mellon Detective Agency to send to his house a reliable strong woman as guard and companion for his daughter whom he suspects is bent on eloping. This happens to be the agency with which Harry has connected and he prevails upon the chief to be allowed the assignment. He then procures the wardrobe and shaving off his moustache appears at the Petersby mansion the most attractive looking damsel you would meet in a day's journey. Now Mary is rebellious and the fact of being watched is extremely repugnant, so she avows that no woman shall watch over her, but she cannot help herself for she cannot stir without having the lady from Mellon's at her side. That she hasn't recognized her is due to the fact that she has never looked at her, her aversion being so intense. Finally she bursts into tears of anger and then Harry discloses his identity. They, however, carry on the little farce, and the father becomes quite smitten with the fair stranger. Besides flirting with him he gives out valuable stock tips, which Harry makes good use of and recoups his fortune. Thus far, everything goes well, but the old gent is getting serious and suggests that they elope. "Good Heavens!" so Harry exclaims to Mary. "Hurry up! If you don't elope with me, your father will." So away they go, just as papa enters ready to fly with the fair charmer. Learning of their departure, he follows and traces them to Harry's rooms where he is prevented from entering while the marriage ceremony of his daughter and her lover is performed. There is nothing left but to make the best of it, which he does, realizing what a fool he has made of himself, and this is the only means of relieving his own embarrassment.

ESSANAY FILM MFG. CO.

THE WRONG MAN.—Mrs. Simpkins, a pretty young matron, is on her way home from a shopping tour late one afternoon when she is accosted by a gallant dude, who endeavors to attract her attention. After some endeavor to pass the masher, Mrs. Simpkins gives him a violent shove into a snowbank and hurries on. Not feazed by this, the masher brushes himself and hurries after her.

When she arrives home she finds the maid washing the front windows and calling her from her work, hurries into the house with her. They lock the doors, but the persistent masher climbs in through the window. Mrs. Simpkins and the maid, panic stricken, run out of the house and seeing the plumber coming toward them, beckon for him to hurry. They tell him about the impudent intruder and he volunteers to put him out and leads the way into the house.

The masher, however, hears them coming and hides in a closet. The plumber, followed by Mrs. Simpkins and the frightened maid, looks around but the masher is not in sight. He volunteers to stay around, however, to protect the ladies should the annoying fellow return. They leave the room and the plumber helps himself to a cigar and waits.

A moment later in comes Mr. Simpkins, a traveling man, who has just returned from an extensive trip. The plumber mistakes the little man for the masher and finally, after many attempts to get him out of the house, throws him out of the window into a snowbank. This part of the film is a scream.

Mr. Simpkins tries new tactics. He sees two expressmen unloading his trunk and bribing them to help him, he gets into the trunk and is carried inside. But when the trunk lid begins to rise, the plumber who is watching it, jumps on it, slams down the lid and rolls it down the back steps.

Mr. Simpkins, now in a rage, borrows the expressman's overcoat and hat and enters the house again. He is about to be thrown out of the window again when Mrs. Simpkins enters and recognizes her husband. The masher, concealed in the closet, now tries to make his escape. But the husky plumber overpowers him and he is thrown out of the window into the snow. Mrs. Simpkins and her little hubby are immediately reconciled, while the plumber, after offering profuse apologies, chucks the maid under the chin, and exits.

A VOICE FROM THE FIREPLACE.—The film deals with a tender and delicate topic that cannot be misinterpreted, which, however, is so skilfully and fascinatingly interpreted that one loses sight of the rather warm motif and is carried along by the art of the players.

Paul Burget and Julian Frouchard have been life long friends, but the marriage of the latter has somewhat separated them. Julian, however, insists on his friend making their home his own, as it were, and Paul of course is frequently in to tea with them. Bertha, Julian's wife, is an attractive woman, while Paul is an exceedingly handsome young man and it is not long before Bertha and Paul are the warmest friends, and neither of them quite sure that they are not more to each other.

They are put to test one evening when, after dinner, all three gather around the card table for a quiet game. The man servant brings in a message for Paul, a request that Paul meet a certain business man with whom he has dealings immediately. Paul at first insists on leaving with his friend, but Julian asks him to remain with his wife to keep her company and that he will be back in a short time.

Paul and Bertha left alone endeavor to talk and amuse themselves but it is a hard task. They seem drawn to each other by an unseen power. Bertha endeavors to read, but the book drops listlessly from her hands. Paul crosses to her and seats himself on the arm of the chair. The woman suddenly turns to the fireplace and asks him to place a log on the fire. Paul does so, then turns about the room. Bertha suggests a game of cards, but as they argue over what was trumps, Paul's hand steals over Bertha's, then both arise again electrified. Paul turns away resolved to go, but as he dons his overcoat she tells him "No!"

A short time later Bertha again attempts to read and Paul seats himself on the arm of the chair. A moment later Bertha's arm steals about his neck, and he, no longer able to resist the temptation, clasps her in his arms and is about to press a kiss to her lips when a loud noise makes them both spring up. A burning log has rolled from the fireplace and out on the rug. Paul springs across the room like a madman and is just placing the log back on the fire when Julian enters. The falling log had saved them!

A moment later Paul takes his hat and coat and bids them good-night and Bertha falls sobbing thankfully in her husband's arms.

SENSATIONAL LOGGING.—The Cumberland Mountains, which form the line dividing Kentucky and Virginia, are studded with rich timber, which, up to the time of the building of the great dam on Russell's Fork, was impossible to obtain because of the impassable conditions of the mountain roads. Some enterprising lumbermen knew of this condition, went down into the country and looked it over. A creek, dry in Summer, but a raging torrent in Winter, winds its way down from the mountains, emptying into the "Big Sandy" at Elkhorn, Kentucky. Some one suggested damming the creek and reserving the water, then piling in logs above the dam. When sufficient water and logs had accumulated the dam would be blown up and the logs and water released. This dam has been in operation for several years and is now making millions for the brainy men who devised it. Up in the Cumberlands the virgin forests are falling before the axes of the sturdy Kentuckians and Virginians, while lumber camps, as thick as mushrooms, dot the forests.

The Essanay film shows in an interesting way, lumbering processes from the felling of the giant trees, hauling and dumping of the logs above the dam and the blowing or "splashing" of the dam, which releases the many thousands of logs on their mad race down to Elkhorn.

Beginning with the felling of the trees, we see the logs snaked by the inevitable Kentucky mule to the little wooden railed railway, loaded on flat cars by powerful derricks and started on their trip down the mountain side. The little dummy engine puffs and snorts around dangerous curves, while the rocking cars, laden with immense logs, joggle along behind.

Pulling up at the embankment a half mile or so above the dam they are rolled down into the creek to wait until the reservoir is full.

The dam is so constructed as to permit the opening of gates or locks and releasing the logs without seriously damaging the concrete abutments. It is 200 feet long, 40 feet high and has four gates of heavy timber, the cracks of which are stopped with cinders and clay until water tight. A heavy brace holds the gates closed while the water fills the reservoir.

Looking from the dam up creek the spectacle is amazing. Hundreds of thousands of logs as far as eye can see! Each log worth about $40! Figure it up, Mr. Exhibitor, and you will realize what a tremendous profit there must be in this great industry.

The morning that our camera men made the picture of the "splashing" of the dam there were nearly 50,000 logs ready for release. As preparations for the blowing up of the dam were being made the logs lay apparently sleeping. Two men were fixing the dynamite caps at each of the gate braces. Some one up on the hill bawled an order, the two workmen hurriedly finished their work and withdrew, then from a signal to the men with the battery, stationed up on the hill, there was a deafening explosion, the gates slowly lifted and the mass of water and logs swept majestically through. Down the creek a quarter of a mile another camera man waited for the flood of logs and water. The water, at first, was hardly visible, as the great mass of logs rolled by and went thundering down the creek.

The picture closes with other views of the dam with the torrent of logs and water sweeping through.

EDISON MFG. CO.

A JAPANESE PEACH BOY.—The story begins with the finding of a wonderful peach which comes floating down a small stream and is brought to shore by a little Japanese woman, who takes it to her home. It there transpires that she and her husband are still mourning the loss of a baby, and the wonderful peach when it is cut brings healing to their sorrow, for as the father's hands separate the two parts of the luscious fruit, between them miraculously appears the figure of a tiny baby. It is a real Japanese baby (which no one could by any chance mistake for a doll) and the parents' joy is very great. We next see the boy grown to eight years of age and the object of the loving affection of his parents.

On their way home from the same little river, down which he came floating in the peach, they are forced to pass a cavern inhabited by Japanese ogres, monsters of most fearful mien, half-human and half animal. The young mother and the boy are attacked by the ogres, and the boy draws his tiny sword and vigorously defends her; but even though he cuts off the tail of the lion they are overpowered, and the monsters are carrying him away to their cave, when the mother sees a pile of stones and uses them with such good effect that the monsters are driven off and she and the boy make their escape. But he has lost his little sword in the fight, and when we see him in a later scene at the ripe age of eighteen, he is announcing his determination of going back to the cavern, conquering the ogres and recovering the weapon. His father and mother suggest that he will shake so with fear that he will be unable to carry out his purpose, but, becoming convinced of his son's bravery, the father loans him his own "honorable sword." On the way to the cavern the boy meets three friends (at least they seem to be such), each of which, on being promised a part of the food from the boy's basket, agrees to fight for him. The three friends are the ape, the pheasant and the dog.

But when they reach the gateway before the cavern's mouth the first two desert him, and only the dog remains, as always, the faithful one. With his master, he bursts through the gate and they descend into the cavern. Then we are shown a scene of exceptional beauty, for the cavern is a wonderful place, in spite of its uncouth inhabitants. Its floor is littered with the spoils of many robberies, and among them the boy sees his little lost sword. But now the monsters appear, their leader a sort of wild man of remarkable agility (the part is played by a wonderful Japanese acrobat). He attacks our small hero and a typical Japanese duel

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RELEASE OF FEBRUARY 1.

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No. 6582 Code, VESCUNTUR Approx. Length, 940 feet

RELEASES OF FEBRUARY 4.

HIS JUST DESERTS

A strong dramatic film, whose scenes are enacted in a real Southern iron foundry. Chagrined at being repulsed by a fellow workman's wife, an iron worker revenges himself upon the man and is punished by a fearful death from the molten iron. Intensely realistic.

No. 6583 Code, VESEVINUS Approx. Length, 365 feet

THE SURPRISE PARTY

Comedy. How two express packages went to the wrong address, because a pair of jokers changed the wagons that held them, and the laughable results that followed. A most amusing story well acted.

No. 6584 Code, VESEVUS Approx. Length 365 feet

THE BAD MAN FROM RILEY'S GULCH

Comedy of the uproarious type. The "bad man" after getting Dutch courage from a bottle, starts to clean up the town. He does for a while but is finally tamed by a woman. The laughter starts when the "bad man" gets his first drink and ends when the film does.

No. 6585 Code, VESGUEAR Approx. Length, 265 feet

Releases of February 8 and 11

RELEASE OF FEBRUARY 8.

THE LIVINGSTON CASE (Detective Story)

No. 6586 Code, VESICABUNT Approx. Length, 995 feet

RELEASES OF FEBRUARY 11.

AN EQUINE HERO (Dramatic)
(Introducing Don Fulano, the Greatest Living Educated Horse)

No. 6587 Code, VESICAIRES Approx. Length, 725 feet

A QUEEN OF THE BURLESQUE (Comedy)

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THE MASTERMARK OF PICTUREDOM

ensues. Of course, virtue and courage are triumphant, and when the wild man lies slain his fellow monsters creep back into their holes in the rocks. Meanwhile, the dog, ever on the alert, discovers a wonderful box, to which he calls his little master's attention. When it is opened the youth starts back at the sight of a huge snake, but when he bravely takes it in his hand it transforms before our eyes into a magic wand and the box is filled with gold and jewels. With such success our hero returns to his parents. Their joy at his safe homecoming is turned to wonder when, producing the magic wand, he waves it and transforms their humble cottage into a glittering palace hung with Japanese lanterns through the door of which is seen a lake with swans upon its surface, while dancing Geisha girls appear in mystic figures of the Japanese dance and suddenly disappear into thin air. This transformation scene is beautiful beyond description.

THE SURPRISE PARTY.—A surprise party is always an enjoyable affair, particularly in a small town where everyone knows everyone else. The one pictured by the Edison Company took the form of a donation party at the minister's. Refreshments were ordered from the city and a jolly time planned. Notice was received of the arrival of the box of refreshments at the station, and Uncle Bill was sent after it. When he arrived at the station he met an old crony who was there for a box that had been shipped to the local theater. After the boxes were loaded on the wagons, the old men went for a drink, and two of the village boys, noticing that the two wagons were exactly alike, conceived the idea of changing the horses. This was done, and when Uncle Bill and his chum returned they each drove off with the wrong wagon. The mistake was not discovered until the box was opened at the minister's, and then, horrors!—instead of containing good things to eat it was full of animals.

THE BAD MAN FROM RILEY'S GULCH.—This picture shows the typical bad man of the Western mining and cattle regions getting ready for his bullying of the community by imbibing courage from a bottle, or several bottles. Sallying forth to the supply store of the town, he is not long in getting into an argument and bluffing everyone from the proprietor to a formidable looking man. Filled with the spirit of bravado he next visits the hotel of the place, and we see him there engaged in a wordy dispute with some men who are playing cards. One of the occupants of the room annoys him by singing. The bad man pushes him around to the annoyance of the others in the room, who remonstrate against the disturbance. This starts a row, at the conclusion of which the proprietor's little wife, who has heard the rumpus, enters the room with her sewing materials and advances upon the foe. Snapping her shears in his face, she pours forth a volley of language which completely flabbergasts the astounded bully.

KALEM MFG CO.

THE STEP-MOTHER.—Scene I.—Mildred Secretly Meets Robert Millet, the Bank Robber. At the opening of the picture we see one of those beautiful woodland views so common in Florida. Along the path comes Robert Millet. This is the trysting place. He glances about for Mildred, then seats himself on a moss-covered limb, some tropical hurricane has torn from the massive oak above his head. He toys with his cane in nervous impatience. Through the woods comes Mildred, a little cautiously, as if afraid of being seen. She holds out her hand shyly. "So you didn't really expect me to come, did you?" Millet greets her effusively and attempts to kiss her, but she repulses him in frightened, girlish timidity. He turns away. Alarmed for fear she has hurt him, she goes to him and holds out her hand. He takes it. From his pocket he draws a ring. At sight of the brilliant, sparkling diamonds she utters a cry of delight. He offers it to her. But she refuses it, telling him her father would not allow her to accept. Millet, smiling indulgently, fastens the ring on a ribbon and insinuatingly tells her how easy it will be to wear it around her neck, securely hidden from curious eyes, but always there, a gentle reminder of his love for her. Mildred is unable to resist his pleading. After placing the ring around her neck, Millet takes her in his arms and kisses her passionately.

Secene II.—Millet Disregards the Warning to Flee.

Scene III.—Mildred Learns of Her Father's Second Marriage.

Scene IV.—A Disheartening Home-coming.

Scene V.—The New Mother Regarded as an Intruder.

Scene VI.—The Step-mother Learns of the Proposed Elopement.

Scene VII.—Mildred Fancies the Whole Family Is Against Her.

Scene VIII.—The Step-mother Saves Mildred from an Act of Folly.

Scene IX.—Mildred Learns Millet's True Character.

Scene X.—The Step-mother Wins Mildred's Love.

THE LITTLE OLD MEN OF THE WOODS.—A dramatization of one of Grimm's Fairy Stories.

Scene I.—Death of the Queen Snow-White Left Motherless. When little Snow-White was a baby only a few weeks old, her mother, the beautiful Queen Fond Heart, died. But before she died she summoned the King and made him promise to watch over and protect their beautiful little baby daughter, for it was at a period when Wicked Witches and Giants as well as Good Fairies existed. The King placed Snow-White in her dying mother's arms for one last fond kiss before she drifted into the sleep that knows no awakening.

Scene II.—Fifteen Years Later—The Wicked Stepmother Is Jealous of Snow-White's Great Beauty.

Scene III.—

"Mirror, mirror on the wall,
Who is the fairest, fair of all?"

The Mirror, which had always acknowledged the Queen as the most beautiful in the land, now answered:

"O, Lady Queen, tho' fair ye be,
Snow-White is fairer far, to see."

Scene IV.—The Wicked Queen Orders Snow-White's Death.

Scene V.—The Merciful Slave.

Scene VI.—Lost.

Scene VII.—The Little Hut in the Woods.

Scene VIII.—The Dwarfs Befriend Snow-White.

Scene IX.—The Queen Discovers that Snow-White Still Lives.

Scene X.—

"With four little dwarfs, outside the wall,
Dwells Snow-White, the fairest fair of all."

Scene XII.—The Queen Determines to Kill Snow-White Herself.

Scene XIII.—The Poisoned Apple.

Scene XIV.—The Queen Satisfied.

Scene XV.—The Arrival of Prince Raven Locks.

Scene XVI.—Snow-White Lives.

Scene XVII.—The Wicked Queen Unmasked.

LUBIN MFG. CO.

BILL'S BOOTS.—Bill's boots are taken by a couple of mischievous youngsters who see in the combination of boots and a snow bank a chance for some fun. They bury the boots in the snow and an old lady promptly decides that they belong to some victim of the blizzard. She calls for help and there is much ado until the deception is discovered. A lively little short length of comedy.

TOO MUCH PROTECTION.—Wilkins' family goes to Florida for the Winter. Wilkins is delighted at the departure of his mother-in-law but joy is turned to alarm when a newspaper headline recalls him to the fact that there is an epidemic of burglaries of the boldest description. He has his house wired by the Burglar Proofing Company and they do the work so effectively that when Wilkins is locked out he cannot himself get in again. But a burglar has entered the door before the draught blew it shut and he is as much distressed to find that he cannot make his exit. At last he saws his way through a window and Wilkins enters. The householder is so delighted at being in again at last that he lets the burglar carry off his plunder and adds some cigars and a bottle of whiskey, asking the intruder to rip out the new fangled devices which protect too completely.

SENTIMENTAL SAM.—Sam drops into the home of a newly married couple to borrow some little things that might be disposed of advantageously. The pretty little wife is preparing to commit suicide after the first quarrel of the married life. Sentimental Sam hunts up the husband and finds him with a revolver in his hand ready to shoot himself that his wife may be free. Despite the gun Sam holds him up and takes him down to where the wife is sitting. An exchange of the farewell notes effects a reconciliation so engrossing that they do not realize that Sam is plying his trade.

PATHE FRERES.

AN AERIAL ACROBAT.—Most wonderful indeed are the feats of this performer in the air. On two or three occasions we hold our breath in terror for her life, but she smilingly goes on doing the most daring things, never seeming to realize that she is twenty or thirty feet away from terra firma and that the slightest miscalculation on her part would mean a horrible death. Graceful and dainty, she goes through her performance and though enjoyable the spectator breathes a sigh of relief as she slides down the rope and is safe on Mother Earth once more.

COUNT LEO TOLSTOI.—It is almost like meeting the renowned Russian author to see this film, we get such a splendid view of him as he leaves his fine estate, find ourselves within touch of him almost, and near enough to watch his every motion as he bids his secretary good bye before getting on the train. The view of the surrounding country and the peasant folk who each and every one get a kind look from the author, are also most interesting.

A RUSSIAN HEROINE.—The first picture shows the downtrodden Russian farmers laying down their tithes in the shape of wheat, corn, etc., at the feet of the overbearing Russian officers, who look on them with contempt and hustle and shove them like cattle. When the Government authorities have gathered together the offerings of the poor farmers they take their leave and the latter sitting down together woefully bemoan their fate. Finally one of their number, Tchetchevik by name, decides to make the perilous trip to Poland to seek help. He starts out, but has not gone very far before he sees in the distance mounted officers on his track. Seeing a farmer and his daughters happening to be gathering in their hay by the wayside, he appeals to them in his distress and one of the girls, Sonia by name, helps him into the wagon holding the hay and completely covers him, so when the soldiers arrive there is no trace of him, and as the farmers tell them they have seen nothing of the fugitive, the men ride on. After hearing the old man's story, Sonia decides to guide him on his hazardous journey, so bidding her father and sister good-bye she starts out for Poland with the fugitive. The latter disguises himself as a blind musician, and the girl's beauty and winning ways permit them to get through the different camps of Russian soldiers they meet on the way. When they reach Poland they are warmly greeted and the girl is sent back to Tchetchevik's people with a message from the Duke of Podolia telling them that they may depend on him and his people for help. The brave girl starts back on her dangerous journey, but unfortunately some of the enemy meeting her on the way and recognizing her as a daughter of Ukrania order her to be shot down. The order is immediately carried out and the poor girl falls to the ground. Thinking her dead, the cruel brigands leave her. Regaining consciousness after some time, she manages to get to her feet, and dragging herself along until she reaches home she hands the note to her father and then drops exhausted, for her mission now accomplished Sonia gives up her life.

ACROBATIC EXERCISES BY THE COLIBRIS DWARFS.—This film shows cunning dwarfs and wee ponies hitched to tiny carriages performing in a miniature circus in a way that brings forth exclamations of approval and wonder from the spectator. First we see the juggler and then the tiny acrobats, who do wonders. Then Miss Dora and her companion, who look for all the world as if they had just stepped out of one of Gulliver's tales. The films are beautifully colored and very interesting because so novel.

THE UNLUCKY FISHERMAN.—Simpkins and Todd had always been the best of friends until there was a question of going fishing together. Simpkins having found an unusually good place to cast his line, resented Todd's sitting on the bench beside him, but Todd refuses to move and Simpkins disgusted goes forth to look for another place. As soon as he is comfortably seated Todd comes along and annoys him again with his persistent fishing. The next place Simpkins tries he is annoyed by bathers. Finally finding a secluded spot, he settles himself for an afternoon sport. Just as he gets a bite he notices that Todd is also fishing beside him and has also got a nibble. They both reel in their lines simultaneously and find that they have both caught the same fish. He is a beauty, and neither fisherman wants to lose him. They get into quite an altercation and finally appeal to a policeman to settle their dispute. This worthy decides the matter by cutting off the head and the tail, which he presents to Todd and Simpkins, while he bears off the best part, much to the disgust of the disgruntled disciples of Isaac Walton.

MOTHERLESS.—In the days of Louis XV. of France there lived one Diana de Vandrey, to whom was born a little daughter totally blind. Diana's father-in-law, the proud Count de Vandrey, insisted that his daughter should get rid of the afflicted child, and it was by his order that the little blind baby was placed on the church steps, where it was rescued by a poor family, who brought it up as their own and as the real sister of their daughter Henriette. After the death of these good people the two girls were left orphans, and Henriette, the elder of the two, was the real mother to the little blind girl who depended upon her for everything. But the sisters, becoming separated by an unfortunate accident, the younger one falls into the hands of an old hag named Mother Frochard, who believed she could raise money by having the pretty blind girl beg on the street. The sufferings of the poor child while under the old hag's roof are indescribable; one must see the picture to get an idea of what she endured when compelled to stand for hours on the street and smilingly beg from every passerby. The faithful Henriette, who had never ceased her search for her little sister, finally finds her in the old witch's hovel, and through a chance acquaintance who happens to be related to the blind girl's own father, the sisters meet Diana, Countess de Vandrey, who has never had a moment's happiness since she deserted her little blind baby so many years ago. Through the means of a tiny locket that the blind girl had always worn and which Henriette had wrested from old Mother Frochard, who had stolen it when she held the girl prisoner, the Countess discovers that the blind girl that fate has brought in her path is none other than the wee babe she so cruelly deserted. Her happiness knows no bounds now that she can make up to the child for all she suffered during these sad years of separation. Henriette is also received by the happy Countess as her own, and the last pictures show the joy of the two orphans and the just punishment of the wicked old Mother Frochard.

THE LEATHER INDUSTRY.—First scene shows the interior of the abattoir where the carcass is being skinned. Next we see them weighing the hides, after which they are dipped in a bath of lime. From there they are washed and afterwards spread on a "horse" and scraped with heavy wooden scrapers, which removes the hair. Smoothers take them now and after spreading them over another "horse" go over them with a sort of draw-knife, removing all uneven places. The hides are then washed again until they are as clean and soft as a piece of chamois. Now they are tanned by bury-

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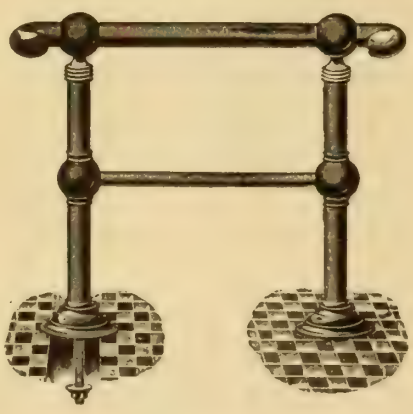

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ing the hides in a pit and spreading tan bark under, through and over them. After a year they are taken out and cleaned and dried. The hides, now tanned, are pressed to give them flexibility. We see a splendid sample of the finished product in the last scene.

CAMILLE.—Marguerite Gautier, a poor but beautiful country girl, who, a few years before she became the rage in Paris, did not know how to write her own name, first met Armand Duval at the theater. This is the opening scene of this wonderfully beautiful and interesting film d'art. Marguerite in her box, beautiful as a dream, and Armand standing looking at her transfixed with admiration. After obtaining an introduction to his divinity, Armand becomes a constant visitor at her home. One night, at a little dinner given by Marguerite to her friend Prudence Duvernoy, a well-known milliner, and at which were present her devoted admirer, Armand and one or two other congenial spirits, Marguerite was taken with a desperate spell of coughing. Symptoms of the dread disease she had inherited from her beautiful mother had already made their appearance. Her faithful maids, rushing to the aid of their mistress, carried her to a couch in a nearby room, where Armand follows and imprints a kiss on the girl's hand, receiving as a reward a smile and one of her favorite flowers, a camelia. This was the first sign that Marguerite, the much-sought-after beauty, gave that she was beginning to care for the poorest, but handsomest, of her many lovers. Up to the time of Marguerite's meeting with Armand, the rich and influential Duke de Linieres had been her devoted admirer. She had met the duke at a health resort, where the latter had come with his daughter, who suffered from lung trouble as did Marguerite. The duke's daughter died just before Marguerite's arrival, and when he met the latter in the corridor of the hotel, she reminded him so forcibly of his child, that he took a great fancy to her, and hated to have her out of his sight. Although Armand knew of this friendship between the rich nobleman and the girl, he did not despair of supplanting the former in Marguerite's affections. He succeeded in this, and at Marguerite's own suggestion, for she had now become very much attached to Armand, they left Paris for the country, where we see them rowing on the river or strolling hand-in-hand, happy as two children. Marguerite describes these days in her diary, which Armand permitted Dumas to read, as the happiest days of her life. But, like all happy days, they were of short duration. One afternoon, the greater part of which Armand and Marguerite had spent together on the river, we see the girl jumping out of the boat which her lover takes further up to moor. As she walks slowly along she is stopped by one of her maids who hands her a letter, which she opens with fear at her heart and almost swoons away when she reads a message from Armand's father, begging her to discontinue her friendship with his son, not only for the boy's sake but for that of his sister who is soon to marry. The maid tells Marguerite that the gentleman is awaiting her at the house, and pushing the maid aside she hurries along to get the dreaded ordeal over. The old man is at first inclined to be a little imperious with the girl, but seeing that she truly loves his son and is willing to give him up if it is for his own good and his father wishes it, he becomes less severe and even takes Marguerite's hand as he bids her good-bye and expresses his gratitude for her unselfishness. Marguerite sets out for Paris without letting Armand know of her intention, but sends him a letter telling him that all is over between them and that he must not try to see her again, but return to his family, where he will soon learn to forget an unfortunate called Marguerite Gautier. When Armand discovers that Marguerite has flown he becomes like a madman and hurries to Paris, determined to have an interview with her and try to induce her to change her mind. He cannot find her at her house, which is closed, for Marguerite has taken up her residence with an old friend, Olympe by name, and when Armand hears this he secures an invitation to the home of this friend where a ball is to be given to some kindred spirits. On entering the drawing room the first one Armand sees is Marguerite who is gaily dancing with one of the handsomest men in the room and whom Armand recognizes as a wealthy young nobleman, who had always been a great admirer of Marguerite, but for whom she always professed a great dislike. Although Armand tries in every way to attract Marguerite's attention, for he is confident that she is conscious of his presence, she never looks in his direction or gives any sign that she knows he is in the room. Mad with jealousy and disappointment Armand, when the guests are leaving, endeavors to get a few words alone with the girl, but she repulses him and he unable to restrain his passion calls back the guests and denounces the terrified woman in their presence.

All this excitement added to the sorrow she had experienced on being compelled to part with Armand had been too much for the already doomed Marguerite. Shortly after this scene she takes to her bed and many and many a weary day and night she passes, as all her gay friends have little time for her now that she is ill and unable to take part in their round of pleasure. The one thought that keeps her up in these days of suffering is that Armand, now that she is about to die, will come to see her and forgive her before she passes out of this life forever. As we see the emaciated form of teh once bright and beautiful butterfly stretched out on her bed of pain, we start with horror on viewing the change that has come over the beautiful woman we saw but a short while ago seated surrounded by admirers in her box at the theater. Nanine, her faithful maid, enters just at this juncture and from her expression her mistress knows she is the bearer of joyful news. And so it is. Armand has finally arrived. On hearing the news Marguerite leaps from her bed and throwing her gown about her is in a moment clasped tightly in the arms of the only man she ever loved. But the joy had been too much for the poor, weakened frame. A terrible fit of coughing comes on and Marguerite Gautier, barely twenty-one years of age, but who has seen so much of life in this short time, passes away in the arms of one, who, had fate only brought him in her path a little sooner, might have made of her a different woman.

SELIG POLYSCOPE CO.

THE DEVIL, THE SERVANT AND THE MAN.—How often we find in the facing of stern realization the epitome of mental suffering, and the moral anguish resulting from the conviction of one's own heart through the sub-conscious mind in a dream—such have 'ere now caused great battles to be won or lost—the success or failure of commercial enterprises—and in the case of "The Devil, the Servant and the Man" the duty he is in honor bound to respect is vivid and convincing.

We find the man first in his home, surrounded by a devoted wife and the many luxuries to make a home pleasant, to all of which he shows an indifference and persists in joining his clientele at the club. Upon his arrival at the club a visit to the matinee of "The Devil" is suggested and accepted

We next see them emerging from the theater with two chorus girls. They repair to a nearby palm garden, enjoying the dreamy music with mint julips and frappe trimmings. They are interrupted by the arrival of a message for the young husband. Upon opening it, he shows, his pleasure plainly, for it is from Edna, his favored amorita, asking him to witness with her a performance of "The Servant in the House" that evening. Suggesting to his companions that his departure would equalize the gender of the party and leave them undisturbed by the fifth person, he takes his departure and hurriedly enters his home, and at once dons his evening dress and prepares, as he assures his wife, to spend the evening with the boys at the club. Remonstrations on the part of the young wife are unavailing. As he is leaving the home, his attention is directed to a note written by the wife and left on the table, saying:

"If you persist in drinking and going out at night, do not blame your wife if she does the same. Alice."

The reading of the note has but little effect upon the husband, who does not believe her capable of such actions. He at once repairs to the home of Edna and accompanies her to the performance mentioned, after which they retire to a fashionable cafe. Some time elapses before he takes his adieu and returns to his home, slightly ruffled in his equilibrium. He sinks before the grate in an easy chair and is soon in dreamland. His vision shows him the devil standing at his shoulder, asking the question: "Where have you been?" He tells him. He is then asked where his wife is, and he points to the bedroom, saying: "She is there, asleep." He is told she is not. He then remembers the note. In his sub-conscious mind he is desperate. The devil says: "Take this gun and kill her." He rushes to her room and finds it empty. He is ordered by the devil to go with him and he would show him more. They pass quickly down the street and he is shown his wife in the embrace of a strange man from the bay window in a fashionable home. The husband draws back to shoot, when the devil says: "No, I will show you more."

We next find them entering the notorious French mask ball. He shows the young husband his wife in the arms of a young prince. Quivering with rage, he pulls the mask and shoots her dead. The devil then takes him back to his home and leaves him in the same chair he found him. Soon he awakens and remembers what he had seen in his dream. His mind quickly reverts to the note left by his wife. He hastens to her room and finds it empty. Crazed with remorse, he places the revolver to his temple and is about to fire when the hand of "The Servant in the House" stays his arm and asks him: "What are you going to do?" "Kill myself," he replies, and relates the story, saying his wife is dead. He is assured she is not, and is at once led to the table behind the screen where the young wife had fallen asleep in her lonely wait for his return. He falls on his knees, pleads forgiveness and promises to lead a better life.

POLITICS.—Silas Brown, editor of the Locusville Herald, is desirous that the Democratic nominee for Mayor be defeated. To that end he publishes the following article in his paper:

LOCUSVILLE HERALD.

"WILL YOU VOTE FOR THIS MAN FOR MAYOR?

"Colonel Wheat, the Democratic Nominee for Mayor, Said to Be a Former Notorious Horse Thief.

"We are informed that the honorable gentleman now running for Mayor on the Democratic ticket, at one time was connected with the disappearance of certain valuable horse flesh during his sojourn in the Southwest."

Well, one can easily realize the results of such an imputation on the irate nerves of an old Southern gentleman. Colonel Wheat, the Town Marshal, and other friends, determined to fight the Confederate War over again, for vengeance is theirs. Fuming and fussing, the Colonel and his friends repair to the editor's office. A heated argument ensues, but no blood is wasted, though the Democratic party leave swearing eternal recriminations and vengeance.

Now let it be known that Colonel Wheat's daughter, Minnie, and the editor's son, Bert Brown, are very much in love with each other. Thus follows a complication of difficulties better seen by eye than told by pen.

Nevertheless, as our story runs along, we find even the wives of the Colonel and editor quarreling over the results of the publishing of such a defamatory and libelous article. Then, later on, and at night, young Bert and still younger Minnie, both bemoaning the untimely ending of their young love (for parents of both have absolutely refused an alliance), enter simultaneously the village postoffice. For what, you ask? We will tell you. Youth is ever blessed with folly, and sometimes that folly runs to the extreme. So it is with our juvenile pair. Both have determined to leave their homes for good and for all time. As they are about to post their letters, each written to the other, and each telling the other of his or her intention, they meet face to face, and finally determine to be married in spite of their parents' disapproval.

Now, as we follow on, we see them entering the village parson's home, and he, knowing all that has transpired, and deeming it quite a joke on both families, and at the same time a means of reconciliation, pronounces the words that make Bert and Minnie man and wife.

Then we reach the psychological moment. The parson telephones both families of what has transpired. Pandemonium is let loose. Regardless of appearances and in deshabille, mothers and fathers of Bert and Minnie arrive at the parsonage. Upon their entrance everything is confusion, for father berates son on the one side, while father berates daughter on the other, but eventually, between the combined efforts and pleadings of the minister and the newly married couple, the two old political enemies forget their troubles of the early sixties and clasp hands, much to the satisfaction of both families.

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VITAGRAPH COMPANY.

THE LIFE OF MOSES. Part III.—Scene 1—The previous installment of this series ended with the appearance of Moses at the court of Pharaoh, pleading for the deliverance of the Children of Israel from their bondage. Pharaoh having refused, Moses prays to the Lord for advice, and is commanded to work a miracle before the Egyptian monarch to convince him that it is the Lord, the God of the Israelites, who demands the deliverance of His people.

Scene 2. -Moses and Aaron appear before Pharaoh again. Aaron casts his rod upon the ground and it becomes a serpent. Pharaoh is amazed, but he still refuses to free the Children of Israel.

Scene 3—Pharaoh's continued refusal brings upon Egypt the ten plagues. Moses finds Pharaoh near the river's edge and again asks that his people be allowed to go free. When Pharaoh denies again, Aaron smites the water of the river with his rod and the waters are turned into blood.

Scene 4—Again Moses appears before Pharaoh and again Pharaoh refuses his request. As God had commanded, Moses stretches his hand toward heaven and immediately a great storm of hail and lightning, such as they had never seen, descends on Egypt, killing man and beast and striking terror to the heart of Pharaoh.

Scene 5—Pharaoh's heart was again hardened and he still refuses to free the Hebrew children. Again

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Moses stretches his hand toward heaven, and a thick darkness, a darkness that might be felt, covered the land for three days, so that no one was able to rise from his place.

Scene 6—The last and most terrible plague visited on Egypt for Pharaoh's continued refusal is the death of all the Egyptian first born. The Feast of the Passover is instituted at this time. Moses directing all the Hebrew people to observe the Feast by killing and preparing a lamb.

Scene 7—Moses commands the Children of Israel to sprinkle the door posts on both sides and on top with the blood of the lamb and on every house where they are to eat the Feast of the Passover, and to prepare the Feast.

Scene 8—The Feast of the Passover is observed, according to the instructions of Moses, by every Jewish family in Egypt, the Feast consisting of roast lamb with unleavened bread and herbs.

Scene 9—The same night that the Feast of the Passover is being observed by the Israelites, the Angel of Death passes over the land of Egypt in the last plague, the death of the first born.

Scene 10—The Angel of Death enters every Egyptian home where there is no blood on the doorposts, and the first born of every Egyptian family is slain, from the first born in Pharaoh's household to the first born of the captive in the dungeons.

Scene 11—The Angel of Death, however, passes by every Jewish home, as God had promised to Moses that where He saw the blood on the doorposts He would pass them over and the plague should not be upon them.

Scene 12—In Pharaoh's palace Pharaoh and his court are feasting when the Angel of Death enters and Pharaoh's own first born is slain. Pharaoh is overcome with grief at this terrible visitation and sends for Moses and Aaron immediately.

Scene 13—The death of his first born softens the heart of Pharaoh and when Moses and Aaron now appear before him he commands them to take the Children of Israel and to depart out of the land of Egypt.

Scene 14—Moses and Aaron give the command to the Hebrew people, who immediately gather together their possessions and prepare to leave the land of their bondage with reverent and thankful hearts.

Scene 15—With Moses and Aaron as leaders, the Israelites begin their exodus from Egypt, the land of the Pharaohs, where they had been slaves for so many years.

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HARRISBURG, PA.

KALEM FILMS

Issue of February 2

"THE STEPMOTHER"

LENGTH 980 FEET

"The Stepmother" produced by the famous KALEM STOCK COMPANY, in the romantic and beautiful scenery of the St. John's River, Florida, is one of the most appealing films ever turned out. It tells the story of how a tender hearted stepmother was rejected by her husband's children, and how she finally won their love.

Issue of February 4

The Little Old Men of the Woods

LENGTH 945 FEET

This is a dramatization of Grimm's popular fairy story, "Snow White," and will surely prove one of the biggest novelties of the year. The four little old dwarfs who played the leading parts, are all the real thing and were secured at great expense for this picture.

The **A. B. C. POSTERS** for the above headliners are unusually attractive, and may be had from your exchange or from the **A. B. C. Company of Cleveland,** direct.

KALEM CO., Inc.
Eastman Kodak Building
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NEW YORK CITY

LUBIN FILMS

RELEASED MONDAY, JANUARY 31, 1910.

Too Much Protection

Not police protection, but protection against thieves. Wilkins has his house treated by the Burglar-Proofing Company with the result that he is locked out and a burglar is locked in. Wilkins is so grateful when the burglar lets him into his own home that he gives him the plunder and whiskey and cigars to boot. A funny treatment of a novel idea. **LENGTH, 600 FEET.**

Bill's Boots

Bill's boots are not funny of themselves, but when a couple of kids bury them in a snowbank and a hysterical woman thinks they belong to a man overcome by the cold, things happen fast and furious until the lively climax. A hearty laugh in small compass. **LENGTH, 245 FEET.**

RELEASED THURSDAY, FEBRUARY 3, 1910.

It Might Have Been

Old letters suggest to the lonesome bachelor the possibility of reviving memories of the past. He hunts up his lost loves but his experiences lead him to the belief that what is is far better than what might have been. Unique in theme and splendidly acted the subject is certain to score heavily. **LENGTH, 590 FEET.**

Sentimental Sam

Sentimental Sam is a second story worker with a heart and when he finds two loving hearts ready to stop beating because of the first quarrel of their married life, he checks the incipient suicides and then cleans up the apartment under the very noses of the engrossed couple. A rattling little farce in which a capital idea is made better by good acting. **LENGTH, 300 FEET.**

Send for catalogue of our 1910 machine

LUBIN MANUFACTURING COMPANY 926-928 MARKET STREET PHILADELPHIA, PA.

Independent Films.

THE ACTOPHONE COMPANY.

THE CLOWN'S BIG MOMENT. The story in brief hinges on the jealousy of a husband, who living in uncomfortable circumstances with his wife and child thinks that his wife is deceiving him. She had received a letter from her sister, whose husband is a convict, in which the sister implores her to come to her that night and not tell her husband. The convict has escaped from prison and instructs his wife to have clothes and money ready for him, as he will be at home at midnight. The jealous husband's wife follows these instructions with the result that her husband demands a separation. They part. The wife goes to her sister's home and the convict arrives. He is about to get away with the money and some clothes when the police catch him just as he is leaving his house.

A week elapses and the child of the separated couple is stricken down with a raging fever and is given up by the doctor. He tells the wife that if the father wishes to see his child alive he must come at once. The wife explains the situation to the doctor and throwing aside her pride, goes to seek her husband.

The husband is living alone in an apartment and we see him about to leave to keep an appointment with a famous clown who is playing an engagement at the Savoy Theater. He leaves his rooms and just misses his wife, who arrives and learns from a letter and the husband's valet where the husband has gone. She goes to the stage door of the Savoy Theater and waits for her husband. While she is there in the characteristic alleyway leading to the stage door of the theater, she is insulted by an intoxicated clubman who has just escorted a show girl to the theater. The husband comes along the alley, sees that a woman is in trouble and knocks the clubman down. He then learns from his wife of his child's illness.

They return to their home and find the child raving and crying out for the famous clown whom she had seen at a matinee a week before. The doctor tells the parents that they must get the clown to come to the child as it is the one chance of saving the little girl's life. The wife and her sister go to the dressing room of the clown and implore him to come, which he does with the result that the fever of the child is broken, and happy explanations follow which show to the husband his groundless suspicions and the family become reunited.

GREAT NORTHERN.

MYSTERY OF THE LAMA CONVENT; or, Dr. Nicola in Tibet.—Dr. Nicola, a man of great determination, who knows no obstacle in his desire to intrude into the secrets of nature, has made up his mind to discover, and to make known to the world, what is hidden behind the old walls of the Lama Monastery. These mysterious old buildings are known all over China, and are situated in the interior of Tibet. They are in the possession of monks and priests, who are very careful not to allow anyone, particularly foreigners, to gain knowledge of their secrets. Dr. Nicola possesses the wonderful Chinese cane, which has the power of procuring him admission into the religious temples of China, and he engages a young man named Bruce to accompany him as his servant. On their arrival at the convent, the doors are opened to Dr. Nicola, when he shows the Chinese cane, and he is made cognizant of all the secrets of the place. They show him how to be master over life and death, and explain to him their ability to call back to life a dead person. With great ceremony, Dr. Nicola is just about to be initiated into the highest order of the convent, when an old Chinaman steps forward and denounces Dr. Nicola. He pulls off the disguise of Dr. Nicola, who realizes that he is found out and must expect a terrible revenge and punishment. The doctor and his servant are taken to prison, where they plan to escape. A monk comes to bring them food and is overpowered. Bruce is hurried into the monk's clothes, and followed by Dr. Nicola he leaves the cell. In passing a monk on guard, Bruce drops a coin, and the former stooping to pick it up, is floored by Dr. Nicola and his servant, tied and gagged. Disguised in the clothes of the monks, they escape, and just after they have left the gates of the convent a great number of monks appear in hot pursuit. But Dr. Nicola and Bruce have already gained sufficient time to escape, and to obtain a valuable case of very precious data and curios, one of the objects of Dr. Nicola's adventure.

NEW YORK MOTION PICTURE CO.

HERO AND LEANDER (Ambrosio).—This subject is taken from the ancient love legend of Hero and Leander. Hero, the Priestess of Venus, spurns the attentions and affections of the Archon of Sacrifices, for which slight he has vowed vengeance. During the Olympic Festival a youth named Leander arrives from Sestos (Asia), and is crowned with a wreath of laurel by Hero. The Archon, suspecting that a love bond exists between the two, follows Leander, who, that night, goes to the abode of Hero. The Archon waits for the lovers to caress and then reveals to the Priests the faults of Hero, who, according to her religion, is debarred from earthly love. The sweethearts are separated, Leander exiled and Hero punished. While Hero is lying on the rocks, longing for Leander, he is swimming to her from the opposite shore. This they continue to do night after night until the Archon becomes cognizant of the fact. One night, while Leander is at sea, swimming eagerly toward his beloved, the Archon stealthily comes upon Hero, extinguishing her torch, which leaves them in total darkness. Without any light to lead him, Leander perishes on the rocks, still keeping in death his solemn vow.

THE FEMALE BANDIT (Bison).—The Governor, with his wife and small daughter, are seated on the porch of a ranch, when a Mexican who works on the place comes along. The little girl bids him bring her horse, which he does, and for which she rewards him by patting his face. He joins a number of cowboys to play cards, words ensue, and he stabs a youth. He is taken before the Governor, who declares he should be hanged. His little one enters, pleads for his life, and finally the Mexican is set free. His family are suffering great poverty, the Mexican himself sick. The Governor's daughter brings them food, which they almost devour. The Mexican's wife, driven to desperation, disguises as a man and holds up a stage-coach. The victims tell of the outrage and the Governor orders that the highway man be followed. The woman, realizing she is pursued, ties her ill gotten gains to the saddle and sends the horse off, while she resumes her woman's dress. The cowboys see the riderless horse and follow it. The Mexican is greatly distressed to see the horse return without his wife and removes the handkerchief with its contents from the saddle. The cowboys find him looking at the money, and without ceremony he is again taken before the Governor, who this time says he must be hanged. While the boys were before the Governor's house, one dropped a match, which creates a fire. The Mexican's wife, returning home and hearing how badly things have turned out, starts off to explain. She reaches the Governor's house in time to hear that the child is still in the burning house, and heroically she enters and saves her. The woman then tells the truth of the matter to the Governor, who, in gratitude for his child's safety, forgives the Mexican and his wife and welcomes him back again.

BY HIS OWN HAND (Bison).—If the Golden Rule, "Do unto others as you would have them do unto you," were more generally practiced, much disaster in the world would be saved, which is admirably demonstrated in this Bison production. Belle, a daughter of the West, is engaged to her sweetheart, Bob. The cowboys cheer Belle when they learn of her happiness, with the exception of Black Bill, who refuses Bob's outstretched hand. As Belle is about to enter the ranch, Black Bill confronts her. When he offers violence, she lashes him. The father sees her act, and hearing its foundation, orders Black Bill from the ranch. Belle is left alone at the ranch while Bob and her father ride off. Black Bill follows after, and by taking them unawares, gets possession of their guns, at the points of which he leads them to a wooded spot and binds each to a tree. By a cunning device he so arranges their guns that upon the slightest move of their hands they would explode them. Leaving them in this precarious position, Black Bill returns to the ranch and informs Belle by note that to save them she must meet him. This she does, and is led before the captives; but Black Bill turns a deaf ear to all her pleadings, continuing to abuse her, and finally takes her away. Shortly following this, Bob, by much maneuvering, succeeds in freeing himself and the girl's father and they ride off post-haste to save the girl. They eventually overtake Black Bill and have him at their mercy. While Bob takes care of Belle, the father turns the tables on Black Bill, leaving him to his fate, bound to a tree with a gun cleverly arranged to discharge at his slightest move.

PANTOGRAPH.

HIS DAUGHTER'S LEGACY.—This is a story of a young man lost in the woods and after wandering aimlessly around finally comes to a log cabin situated in a clearing. He knocks at the door, which is opened by a beautiful girl and he explains his predicament; her father in the meantime appears upon the scene and hears his story, invites him to accept their hospitality for the night. From the instant of meeting the young lady his admiration is plainly shown. The following morning the young hunter asks the father to allow him to stay a few days, that he will pay well for his board. The father being a back woodsman and having little of this world's goods consents. After breakfast the father takes his gun from the wall and invites the young man to accompany him, but he declines, preferring to remain near the cabin. The father kisses the girl and departs with gun over his shoulder.

After the girl finishes her housework the young hunter invites her to take a walk. As they walk through the woods he describes city life, and compares a beautiful home in the city with servants, automobiles, etc., to the lowly log cabin in the woods. He proposes to the girl, she refuses, but is finally won and consents to elope with him.

Five years later we see the beautiful drawing room with the young hunter and his wife. He has tired of his log cabin wife; she has not been received by either his parents or society; he finally decides to write her a letter stating that he is tired of her and that he is going abroad, but will provide for her. He leaves the note lying on the table. Shortly after his wife returns. Upon finding the note and reading it she decides she will leave his home forever.

We next see her exhausted and cold, a young infant in her arms, knocking at the door of her father's log cabin. Her father opens the door and she totters in and begs her father's forgiveness. He refuses, she falls on her knees and begs, finally he forgives her.

Ten years later we see the father old and gray. The daughter has died and the babe she carried has grown to be a girl.

The husband, after traveling the world over, decides that he prefers the log cabin wife to the stains of society and starts out to find her; he goes to the cabin and knocks at the door, which is opened by the child who does not know her father. The old grandfather comes to the door, recognizes in the man the young hunter who accepted his hospitality and did him such an injury. He makes a move to grasp his gun when a vision appears in the form of his daughter, who stands with uplifted hands between the old gentleman and the young man. The child then turns to her grandfather and begs forgiveness for her father. The grandfather takes the hand of his son-in-law and places it in the hand of his daughter, saying, "I forgive you, take your child and be good to her for her mother's sake."

A. G. WHYTE.

JUSTICE.—Richard Bradley, to revenge himself, steals some money from the desk of the father of the girl he loves and places it in his rival's coat. He is seen by another girl whom he has rejected. She frustrates the scheme and the right party gets jailed.

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CHICAGO, ILLINOIS

THE WEEK'S PROGRAM OF LICENSED FILMS.

Monday, January 31.

Biograph—The Cloister's Touch (Dr.).....993 ft.
Lubin—Bill's Boots (Com.).....245 ft.
Pathe—Coffee Culture (Indus.).....508 ft.
Pathe—Dick's a Winner (Com.).....453 ft.
Selig—Shooting an Oil Well (Indus.).....715 ft.

Tuesday, February 1.

Gaumont—The Golden Lily (Dr.).....702 ft.
Gaumont—Ascending the Jura Mountains (Sc.).253 ft.
Edison—The Japanese Peach Boy (Fairy S.)..940 ft.
Vitagraph—Caught in His Own Trap (Com.).503 ft.
Vitagraph—The Skeleton (Com.).....440 ft.

Wednesday, February 2.

Urban—Sheltered in the Woods (Dr.).....806 ft.
Urban—The Might of the Waters (Sc.).....167 ft.
Pathe—The Postmistress (Dr.).....918 ft.
Kalem—The Step-mother (Dr.).....980 ft.
Essanay—The Wrong Man (Com.).....554 ft.
Essanay—A Voice from the Fireplace (Dr.)..486 ft.

Thursday, February 3.

Biograph—The Woman from Mellon's (Dr.)..988 ft.
Lubin—Sentimental Sam (Com.).....300 ft.
Lubin—It Might Have Been (Com.).....585 ft.
Selig—Politics (Dr.).....1000 ft.

Friday, February 4.

Pathe—Roller Skating in Australia (Sc.)....266 ft.
Pathe—The Model Drama (Dr.).....718 ft.
Kalem—The Little Old Men of the Woods (Fairy Story).....945 ft.
Edison—His Just Deserts (Dr.).....350 ft.
Edison—The Surprise Party (Com.).....330 ft.
Edison—The Bad Man from Riley's Gulch (C.).315 ft.

Saturday, February 5.

Vitagraph—Twelfth Night (Dr.).....970 ft.
Essanay—Sensational Logging (Sc.).....1000 ft.
Pathe—A Critical Situation (Com.).....623 ft.
Pathe—Adam II.—Miscellaneous (Edu.).....354 ft.
Gaumont—Civil War (Dr.).....940 ft.

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INDEPENDENT FILMS

THE ACTOPHONE COMPANY.

Jan. 12—Robert Macaire; or, The Two Vagabonds.

LUX FILMS.

Jan. 26—He Would Be an Acrobat.....488
Jan. 26—Uncle Learns to Hypnotize.....498
Feb. 2—Hamlet 950
Feb. 9—Pirate's Fiancee.....698
Feb. 9—The Consequence of a Nod.....311

FILM IMPORT AND TRADING CO.

Jan. 27—Bear Hunting (R. & R.).....
Jan. 27—Disguised Bridegroom (R. & R.).....
Jan. 29—A Young Girl's Sacrifice (Aquila).....

GREAT NORTHERN FILM CO.

Jan. 22—Anarchists on Board (Dr.).....
Jan. 29—The Mystery of the Lama Convent (Dr.)
Feb. 5—A Woman's Destiny (Dr.).....740
Feb. 5—The Foxy Soldiers (Com.).....235

"IMP."

INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

Jan. 10—Right of Love.....975
Jan. 17—The Tide of Fortune.....975
Jan. 24—Never Again (Com.).....615
Jan. 24—A Rose of the Philippines (Dr.).....985

NEW YORK MOTION PICTURE CO.

Jan. 18—A Cowboy's Reward (Dr.).....
Jan. 21—Romany Rob's Revenge (Dr.).....
Jan. 25—A Romance of the Prairie (Bison)....950
Jan. 28—His Imaginary Crime (Bison).....950
Feb. 1—By His Own Hand (Dr.).....
Feb. 4—The Female Bandit (Dr.).....

ITALA.

(By N. Y. M. P. Co.)

Jan. 12—Episode of Napoleon's War with Spain.800
Jan. 22—There Are Some Ghosts.....400
Jan. 22—The Tempting Collar.....600
Jan. 29—The Timid One.....550
Jan. 29—A Good Winning.....430
Feb. 5—Love and Treason.....1000

AMBROSIO.

(By N. Y. M. P. Co.)

Jan. 15—The Son of the Wilderness.....925
Jan. 19—Pauli 700
Jan. 19—Italian Artillery.....300
Jan. 26—The Last Keepsake.....600
Jan. 26—A Choice Policeman.....400
Feb. 2—Hero and Leander.....850

PANTOGRAPH CORPORATION.

Jan. 29—A Tale of Colonial Days.....900
Feb. 6—His Daughter's Legacy.....980

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FOR SALE—Brand new Model B Gas Outfit, with burner; $18 complete. M. E. HOVELL, 10 East 15th St.

FOR SALE—Power's No. 5 Cameragraph, practically new, with stereopticon lenses; 144 Reedsboro opera chairs, splendid condition. Quick sale. HARGREAVES, Bryan St., Rochester, N. Y.

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Feb. 7—Justice in the Far North.....950

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LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Jan.	3—The Rocky Road (Dr.)	990
Jan.	6—The Dancing Girl of Butte (Dr.)	984
Jan.	10—Her Terrible Ordeal (Dr.)	952
Jan.	13—All on Account of the Milk (Dr.)	980
Jan.	17—On the Reef (Dr.)	988
Jan.	20—The Call (Dr.)	989
Jan.	24—The Honor of His Family (Dr.)	988
Jan.	27—The Last Deal (Dr.)	991
Jan.	31—The Cloister's Touch (Dr.)	993
Feb.	3—The Woman from Mellon's (Dr.)	988

EDISON MFG. CO.

Jan.	21—The Luck of Roaring Camp (Dr.)	490
Jan.	25—A Woman's Strategy (Dr.)	975
Jan.	28—A Georgia Possum Hunt (Des.)	140
Jan.	28—The Skipper's Yarn (Dr.)	850
Feb.	1—The Japanese Peach Boy (Fairy Story)	940
Feb.	4—His Just Deserts (Dr.)	350
Feb.	4—The Surprise Party (Com.)	330
Feb.	4—The Bad Man from Riley's Gulch (Com.)	315
Feb.	8—The Livingston Case (Dr.)	995
Feb.	11—An Equine Hero (Edu.)	725
Feb.	11—A Queen of the Burlesque (Com.)	260
Feb.	15—The President's Special (Dr.)	950
Feb.	18—The Miniature	725
Feb.	18—A Trip to Mars (Scenic)	265

ESSANAY FILM MFG. CO.

Jan.	12—Electric Insoles (Com.)	502
Jan.	12—The Old Maid and the Burglar (Com.)	498
Jan.	15—Review of U. S. Troops, Fort Leavenworth (Scenic)	1000
Jan.	19—Won by a Holdup (Com.)	629
Jan.	19—Flower Parade at Pasadena, Cal.	292
Jan.	22—The Confession (Dr.)	960
Jan.	26—The Modern Messenger Boy (Com.)	945
Jan.	29—An Outlaw's Sacrifice (Dr.)	996
Feb.	2—The Wrong Man (Com.)	554
Feb.	2—A Voice from the Fireplace (Dr.)	486
Feb.	5—Sensational Logging (Scenic)	1000

GAUMONT.

(George Kleine.)

Jan.	18—Fatal Fascination (Dr.)	580
Jan.	18—Getting Square with the Inventor (C.)	393
Jan.	22—Swallowed by the Deep (Dr.)	977
Jan.	25—The Price of Patriotism (Dr.)	574
Jan.	25—Sea Side Adventures at Home (Com.)	371
Jan.	29—The Great Divide (Dr.)	741
Jan.	29—Wild Waves at St. Jean de Lux (Scenic)	243
Feb.	1—The Golden Lily (Dr.)	702
Feb.	1—Ascending the Jura Mountains (Sc.)	253
Feb.	5—Civil War (Dr.)	940

URBAN-ECLIPSE.

(George Kleine.)

Jan.	12—True to His Oath (Dr.)	672
Jan.	12—Home of the Gypsies (Scenic)	321
Jan.	19—The Coast Guard (Dr.)	747
Jan.	19—Riva, Austria, and the Lake of Garda (Scenic)	204
Jan.	26—Tommy in Dreamland (Com.)	491
Jan.	26—The Lass Who Loved a Sailor (Dr.)	417
Feb.	2—Sheltered in the Woods (Dr.)	806
Feb.	2—The Might of the Waters (Sc.)	167

KALEM CO.

Jan.	7—The Deacon's Daughter (Dr.)	950
Jan.	14—The Romance of a Trained Nurse (Dr.)	
Jan.	21—The Magic Flower (Fairy Tale)	
Jan.	28—The Man Who Lost (Dr.)	930
Feb.	2—The Step-mother (Dr.)	980
Feb.	4—The Little Old Men of the Woods (Fairy Story)	945

LUBIN MANUFACTURING COMPANY.

Jan.	13—He Joined the Frat (Com.)	300
Jan.	17—He Got Rid of the Moths (Com.)	540
Jan.	17—A Slippery Day (Com.)	320
Jan.	20—The Usurper (Dr.)	905
Jan.	24—Cupid, D.D.S. (Com.)	356
Jan.	24—Adoring an Ad. (Dr.)	515
Jan.	27—Marble Quarrying in Tennessee (Industrial)	441
Jan.	27—The Flirto-Maniac (Com.)	420
Jan.	31—Bill's Boots (Com.)	245
Jan.	31—Too Much Protection (Com.)	600
Feb.	3—Sentimental Sam (Com.)	300
Feb.	3—It Might Have Been (Com.)	585

PATHE FRERES.

Jan.	31—Coffee Culture (Indus.)	508
Jan.	31—Dick's a Winner (Com.)	453
Feb.	2—The Postmistress (Dr.)	918
Feb.	4—Roller Skating in Australia (Sc.)	266
Feb.	4—The Model Drama (Dr.)	718
Feb.	5—A Critical Situation (Com.)	623
Feb.	5—Adam II.—Miscellaneous (Edu.)	354
Feb.	7—The Bandit (Dr.)	394
Feb.	7—The Two Raffles (Com.)	594
Feb.	9—Cora, the Contraband's Daughter (Dr.)	567
Feb.	9—In Ancient Greece (Ballet)	410
Feb.	11—The Troubadour (Com.)	561
Feb.	11—Before and After (Com.)	430
Feb.	12—The Jockey (Dr.)	840
Feb.	12—The Foot Juggler (Acrobatic)	157

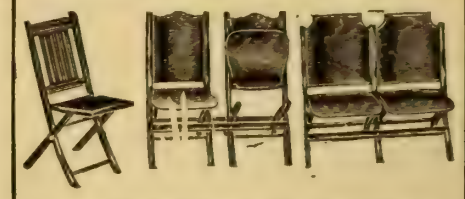
SELIG POLYSCOPE CO.

Jan.	20—The Courtship of Miles Standish (Dr.)	1000
Jan.	24—The Ranch King's Daughter (Dr.)	700
Jan.	24—An Afternoon Off (Com.)	300
Jan.	27—The Devil, the Servant and the Man	
Jan.	31—Shooting an Oil Well (Industrial)	715
Jan.	31—Our German Cousin (Com.)	285
Feb.	3—Politics (Dr.)	1000
Feb.	10—In the Shadow of Mt. Shasta (Dr.)	1000
Feb.	7—In the Serpent's Power (Dr.)	1000

VITAGRAPH COMPANY.

Jan.	1—Cupid and the Motor Boat (Dr.)	940
Jan.	4—The Life of Moses (Biblical)	868
Jan.	8—Richelieu, or the Conspiracy (Dr.)	992
Jan.	11—Call Boy's Vengeance (Com.)	320
Jan.	11—The Old Maid's Valentine (Com.)	
Jan.	15—A Sister's Sacrifice (Dr.)	970
Jan.	18—The Toymaker's Secret (Dr.)	969
Jan.	22—A Pair of Schemers (Com.)	743
Jan.	22—Five Minutes to Twelve (Com.)	162
Jan.	25—The Life of Moses, Part 3 (Dr.)	976
Jan.	29—The Girl and the Judge (Dr.)	980
Feb.	1—Caught in His Own Trap (Com.)	503
Fez.	1—The Skeleton (Com.)	440
Feb.	5—Twelfth Night (Dr.)	970

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

WANTED—Party with capital, who owns a number of moving picture theaters, who is desirous of going into the film renting business. Can secure half interest in a well paying and established New York exchange for $3,000. Only those who mean business need answer. E. B., care Moving Picture World.

FOR SALE—Brand new Model B Gas Outfit, with burner, $18.00 complete. M. E. HOVELL, 10 East 15th St.

FOR SALE.—Moving picture and vaudeville theater; good location; seating four hundred. City of seventy thousand. Reason for selling, other business. Address, J. G., Moving Picture World.

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works

1402 Broadway

Fort Wayne, Indiana

Open Twenty Four Hours Every Day—Write, Call, Wire or Phone Any Hour, Day or Night

ELECTRIC THEATRE SUPPLY CO., Inc. **The Home of Good Film Service**
The Birthplace of Original Ideas

We handle everything needed by Moving Picture Exhibitors **44 N. Tenth Street, Philadelphia, Pa.**

We have every subject issued by the Licensed Manufacturers

MOTIOGRAPH, PATHE FRERES, POWER'S, EDISON and LUBIN MACHINES and PARTS ALWAYS ON HAND

Write for our new proposition:—Supplying two customers in the same town each with twelve reels a week, keeping each one's supply away from the other, and no repeaters to either.

·Essanay Films·

Trade Mark Trade Mark

The Wrong Man

RELEASE OF WEDNESDAY, FEBRUARY 2

THE WRONG MAN

This brisk little comedy is one the best of our recent comedy releases. No film story concerning a case of mistaken identity ever developed more laughable situations than those our comedy producer has introduced into this story. A detailed description will be found in other columns. The length of the film is approximately 554 feet.

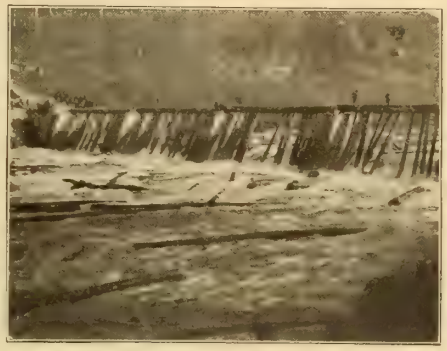
A VOICE FROM THE FIREPLACE

A litt'e drama founded on the short story of Guy de Maupassant, "The Log." One of the prettiest of our one scene dramatic subjects. Length, approximately, 486 feet.

RELEASE OF SATURDAY FEBRUARY 5

SENSATIONAL LOGGING A Feature Film

Never since "Wonders of Nature," have we issued a more beautiful scenic subject than "Sensational Logging." The last scenes are startlingly spectacular, when a monster dam 200 feet long and forty-five feet high is exploded, releasing 50 000 logs on a mad race to the sawmills. The picture was made in the lumbering regions in the most beautiful of the Appalachians, the Cumberland Mountains of Kentucky and Virginia. Don't miss it! The length is approximately 1,000 feet.



Sensational Logging

Write for "The Essanay Guide," our new Bulletin. The prettiest ever! Twelve pages in two colors, profusely illustrated. It's worth seeing.

Esssanay posters are made by the Essanay Film Mfg. Co., exclusively. In four colors and very attractive. An ornament for your lobby.

Essanay Film M'f'g., Co.

FACTORY and STUDIOS 1333 ARGYLE ST. - OFFICE 435 NORTH CLARK ST.
CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

LUX FILMS

Mr. R. Prieur begs to announce that owing to the large increase in orders for Lux Films he has secured large and more conveniently located offices at

No. 10 E. 15th Street

(Bet. 5th Ave. and Broadway)

Release Wednesday, February 2d

HAMLET

950 FEET

R. PRIEUR

10 E. 15th Street Telephone Call: STUYVESANT 3124 NEW YORK

American Made

INDEPENDENT FILMS

The Talk of the World

NEXT WEEK

JUSTICE

Released Thursday, February 3rd

February 9th

"The Mountaineer"

A Tale of Kentucky

February 16th

BONEHEAD 3rd

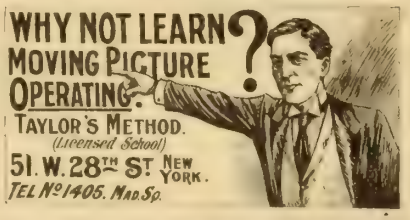
COMEDY

1 MADISON SQUARE **A. G. WHYTE** SOLE AGENT

SPECIAL NOTICE

On and after February 9th my release day will be on Wednesday.

A. G. WHYTE, 1 Madison Sq., N. Y.



CLASS meets every morning and afternoon with F. H. Richardson of Chicago as chief instructor. Evening classes meet every Monday, Wednesday and Friday. Complete course $15.00. We positively guarantee you a $15.00 position. We are selling agents for the American Moving Picture Machine, and have a second hand Edison Machine in A-1 condition at one half of original cost.

F. C. TAYLOR, 51 West 28th Street, NEW YORK CITY

INTERNATIONAL FILM COMPANY 110 WEST 34th STREET NEW YORK

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A1 Films at 2 cents per foot

Dealers in **Films**, Moving Picture Machines, Carbons, Tickets, **Song Slides**, **Announcement Slides** and everything pertaining to the Moving Picture business.

Want to Buy 1000 Reels Independent Film

GREAT NORTHERN

QUALITY FILMS

One Quality Only—THE BEST

Awarded First Prize: Gold Medal and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908.

Licensee under the Biograph Patents. All purchasers and users of our films will be protected from litigation.

NEXT RELEASE JANUARY, 29th

The Mystery of the Lama Convent

Or Dr. Nicola in Tibet

Magnificent Feature Production. The Season's Biggest Hit

NOTICE! The subjects a "Woman's Destiny" and the "Foxy Soldiers" will be released February 5th, instead of January 29th as advertised.

TO EXHIBITORS: Send in your name and address, and we will place you on our mailing list, and furnish you with a synopsis of our latest productions. Popular films never fail to draw the crowds. Therefore **insist** that your exchange supply you with the Popular Great Northern Films. Lithographs and handsome poster-synopsis can be had by applying at your exchange.

GREAT NORTHERN FILM COMPANY

Member N. I. M. P. A.

7 East 14th Street - - New York

FILMS FOR RENT

NEW FILMS—HIGH CLASS SERVICE

The Pioneer House, With 8 Years Experience And $250,000.00 Back Of It

Write To-day For Terms

EUGENE CLINE

57 and 59 Dearborn Street, Chicago

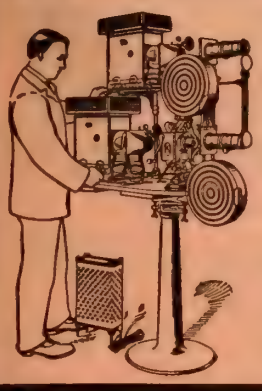
Vol. 6., No. 6. February 12, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

ALL THE FILM AND SONG SLIDE NEWS

WITH WHICH IS INCORPORATED THE EXHIBITOR

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



The Motiograph Motion Picture Machine is A Wonder

AND WILL INCREASE YOUR BUSINESS

It projects **Flickerless, Steady** and **Wonderfully Brilliant** pictures, has Patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof shutter, etc., not found in other Machines.—**WILL WEAR TWICE AS LONG.**

C. H. D. of Keokuk, Iowa, writes: Motiograph **Making a Big Hit and Business increased wonderfully.**

F. L. F. of Chicago, Ill., writes: "Used every day for seven months, and **not one penny for repairs.**"

F. J. K. of Kansas City, writes: "Operating Motiograph nearly two years. Have operated all makes, but **none to compare** with Motiograph.—**PRICES, $150.00 AND UP**

The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light Write for Catalog to-day

Western Representatives { S. Lubin Geo. Melies **FILM**

Enterprise Optical Mfg. Co., 564-572 West Randolph Street, Chicago

Calcium Gas Outfit

EAGLE FILM EXCHANGE

143 North 8th Street, PHILADELPHIA, PA.

Best and Newest Independent American and Foreign Films

SUPPLIES——18 REELS PER WEEK——SUPPLIES

PROMPT AND RELIABLE SERVICE

Members N. I. M. P. Alliance

EAGLE FILM EXCHANGE

THE PERFECTED

Power's Cameragraph No. 6

Was the Big Hit of the Convention of the F. S. A.

Deliveries Begin February 15th, 1910. Get Your Order in Now

Manufactured by

NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York

BISON FILMS

TRADE MARK

Regular Release Days—Tuesday, Wednesday, Friday, Saturday

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

"THE TRIUMPH OF THE SEASON"

"Young Deer's Gratitude"

RELEASED FEBRUARY 11th, 1910

The "Crowning Feature" of this week's productions is "Young Deer's Gratitude," without a doubt the greatest subject ever produced of life on the plains, showing the true life of the "cowboy" and "Indion" and we can again assure you that this subject is the "one big success" of the season.

Tuesday, Feb. 8th—A "BISON"

"TEN OF SPADES" or
"A WESTERN RAFFLE"

Code—Ingrate

Friday, Feb. 11th—A "BISON"

"YOUNG DEER'S GRATITUDE"

Code—In

Wednesday Feb. 9th—"AMBROSIO"

"THE LONGING FOR COAL"
"THE STRONGEST"

Code—Insist

Saturday Feb. 12th—"ITALA"

"FOOLSHEAD RECEIVES"

"FOOLSHEAD PREACHES TEMPERANCE"

Code—IT

Two more of those famous "Itala" subjects on one reel.

Nothing but ludicrous and "comedy situations" interspersed throughout the picture.

LITHOGRAPHS AND POSTERS FREE

Exhibitors:—We furnish as usual all exchanges handling these productions with one sheet four colored lithographs, also posters containing synopsis, absolutely free with each reel. Demand same from your exchange as they will positively increase your box office receipts.
Brief description of all subjects will be found on another page.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

429 SIXTH AVENUE, Cor. 26th Street - NEW YORK CITY

Phone 6690-1 Madison Sq. Cable Address: Nosib

EXCHANGES!

To help you convince licensed exhibitors that you can give them independent films which will delight their very souls, we will send your reels several days ahead of release dates. Exchanges who have tried this are delighted with the scheme. The Paramount Film Co. of New York writes as follows: "In the last three days we took on six new customers (formerly using association goods) and we must give full credit for this to IMP films. As an instance: Our man went to see a Bridgeport exhibitor (association service), who pooh-poohed the idea of changing Biograph, his god! Our representative induced him to put on your film, 'The Awakening of Bess.' When the film started off he gasped and when it was over he confessed he didn't think anybody but Biograph could do it. Now he is our customer and a rooter for IMP films. Is it any wonder we are anxious for two IMPS a week? The sooner the better." Try this plan yourself and see how beautifully it boosts your business, Mr. Exchange Man. Tell us to send the reels ahead of release dates and we'll do the rest!

EXHIBITORS

Our IMP release for Monday, February 14th, is another double-header, two-thirds of the reel being a powerful drama and the other third a boisterous comedy. The first part is entitled

"The Blind Man's Tact"

(650 FEET)

and the principal characters are a blind man, his daughter and a burglar. If the exciting situations don't keep your audience sitting on the front edge of the seats, we miss a long guess. The rest of the reel is devoted to a comedy called

"Brown's Gouty Foot"

(300 FEET)

and not a foot of the whole three hundred is gouty. When the mischievous urchin in the park decides to make things unpleasant for Brown's gouty foot, you'll fairly wince in sympathy with Brown.

EVERYBODY

We are paying the highest market price for SCENARIOS, IDEAS AND HINTS for moving pictures. You don't have to be a playwright. Just jot down your idea as briefly as possible (scene for scene) and mail it to us. If it has any merit at all we'll grab it and pay you well. Remember we soon begin to release TWO REELS A WEEK instead of one and we are ready to buy a big bunch of manuscripts right away.

Independent Moving Pictures Company of America,
111 E. 14th St., New York. Carl Laemmle, Pres.

Our Monday, February 7th, release is "Justice in the Far North." Get it!

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

EVERTON—Hypnotist

The hypnotist who hypnotized his jail keeper while being held for manslaughter.
Notice to Managers: Played New York to standing room. The real box office attraction.

For Time and Terms Address
F. W. SALTZSIEDER, 952 8th Avenue, New York

BEAT IT
IF YOU CAN

Our new rate of

25c.

A Set Per Week

Your week's supply in one shipment every week

ALL OF THE VERY LATEST
SONG HITS

Chicago Song Slide Exchange
Ninth Floor, Masonic Temple
CHICAGO - - - ILLINOIS

Films I have a system of keeping away from Repeaters No reels older than one year. This sounds bad but not half as bad as it is to hand you gunc three years old.

I am open and frank and tell you what you get for your money—Try me for a week anyhow. You can't lose

PURDY'S FILM EXCHANGE
300 EAST 23d STREET, Cor. 2nd Ave., NEW YORK CITY

Classified Advertising.

Classified advertising, no display, three cents per word, cash with order. Postage stamps accepted for small amounts.

HELP WANTED.

WANTED—Male or female singer, female preferred; only those apply who have voice of quality and volume; right price paid to right persons; satisfactory reference required; reputation must accompany the singer; no flirts tolerated. Address, SCHMIDT BROS., Mgrs. Theatorium, New Castle, Ind.

SITUATIONS WANTED.

TENOR SINGER wants position at once; will sure make good. Salary reasonable. References from former managers. Address ROBERT P. FOURNIER, 56 Oak Street, Providence, R. I.

SINGER of ability wants position. Four years illustrated song experience. Thoroughly proficient. Baritone voice with a range of two octaves. Wishes to connect with first-class house and thoroughly reliable people. (Don't send telegrams collect.) Address THOMAS F. GIBLIN, 245 Manton Ave., Providence, R. I.

A GOOD M. P. OPERATOR with 9 years' experience wants position. Familiar with all makes of machines; does own repairing. J. FRANCIS MOCKLIN, Dock St., Royalton, Pa.

POSITION WANTED—M. P. operator or manager, city or out of town, 8 years' experience. Address at once S. W., care Moving Picture World.

AT LIBERTY Moving picture and vaudeville pianist. Only reliable managers reply; state salary. Address MUSICIAN, care Logue Bros., Williamsport, Pa.

MERCHANDISE.

FOR SALE—1,000 ft. reels film released to Jan. 1, $5 and $10 per reel; Edison, Lubin, Power's machines, $40 to $60; new, $100; Model B gas outfit, $25; 3,000 ft. Pathe hand colored Passion Play, $100; double dissolving stereopticon, new, $40. **For Rent** 6,000 ft. film, $10; 9,000 ft., $12, one shipment. H. DAVIS, Watertown, Wis.

FOR SALE—Brand new Model B Gas Outfit, with burner; $18 complete. M. E. HOVELL, 10 East 15th St.

FOR SALE—Power's No. 5 Cameragraph, practically new, with stereopticon lenses; 144 Reedsboro opera chairs, splendid condition. Quick sale.

ECLAIR FILMS

FIRST RELEASE, FEBRUARY 7th, 1910
and Regularly Each Monday Following

The Child and the Dancing Jack

Dramatic. Approximate Length, 480 Feet

Shows the affectionate interest of a wealthy boy towards a poor one. A sympathetic film story is wound round a mutual plaything in form of a toy-clown, "PUNCH."

Mr. Giddy's Revenge

Comedy. Approximate Length, 400 Feet

A thoughtless pedestrian meets with some comical mishaps, through his carlessness.

SECOND RELEASE FEBRUARY 14, 1910

The Serum

Antidote

Shows a noted scientist in his laboratory with his assistant, working out an antidote for the serpent's venom, but being called to his office is obliged to leave his wife alone with his assistant, who loses no time in trying to take advantage of the opportunity, the same having a very tragic end.

A Bootblack's Daily Labor in Algiers

Comedy

This film portrays very naturally the care free life of the little "CIRI" who runs here and there stealing and earning what he can in a most innocent way.

Eclair Film Company

31 East 27th Street - - New York City

"Everything New" "A Service of Merit"

Equitable Motion Picture Co.

OF OMAHA, NEBRASKA

Just what the WESTERN exhibitor has long looked for—A FILM SERVICE—that satisfies "the appetite" of his patrons.

Every reel in our stock is a brand **NEW ISSUE,** from the best of American and European manufacturers, and insures a **Service** that embraces **Every** essential **Quality,** which means **Success** to the exhibitor.

Get in touch with us, and state your requirements.

Equitable Motion Picture Co.
1318 Farnum Street :: Omaha, Nebraska

INDEPENDENT

We rent new Films. Handle all the leading Makes, both AMERICAN AND FOREIGN; beautiful Posters; exclusive Feature Service. Write for prices.

CINCINNATI FILM EXCHANGE, 214-16 West 5th Street, CINCINNATI, O.

KEEP YOUR ON US

AMERICAN FILM BROKERS—German Savings Bank Building
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300 sets second-hand Song Slides from $1.50 up. Films like new very cheap. Announcement Slides, Machines and Accessories of all kinds. Write for lists.

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NOTE OUR SPECIALTY
A1 Films at 2 cents per foot

Dealers in Films, Moving Picture Machines, Carbons, Tickets, **Song Slides, Announcement Slides** and everything pertaining to the Moving Picture business.

Want to Buy 1000 Reels Independent Film

Theatre For Sale

GREAT OPPORTUNITY.

ESTABLISHED, POPULAR AND PAYING THEATER IN MANUFACTURING OHIO CITY. Seating capacity 415. Two Edison machines, exhaust fan and six other fans. New scenery, everything in first class shape. Electric light signs and a pretty front. 15,000 inhabitants and only one other vaudeville show in the city. Will sacrifice for $2,500 cash if sold within three weeks, as other business in the State of Washington compels me to leave for the West. Address for further particulars, O. MASON, care of Moving Picture World.

To keep your wife satisfied you must make love to her even after you are married.
To keep your customers satisfied you let them hear the best songs published and see the best song slides made.
We furnish you with the best song slide service to be had for the small cost of 50 cents a set per week.
We have a large number of beautiful announcement slides.
We also have short travel lectures.
Get the new slides before your neighbor gets them.
Write at once for our lists.

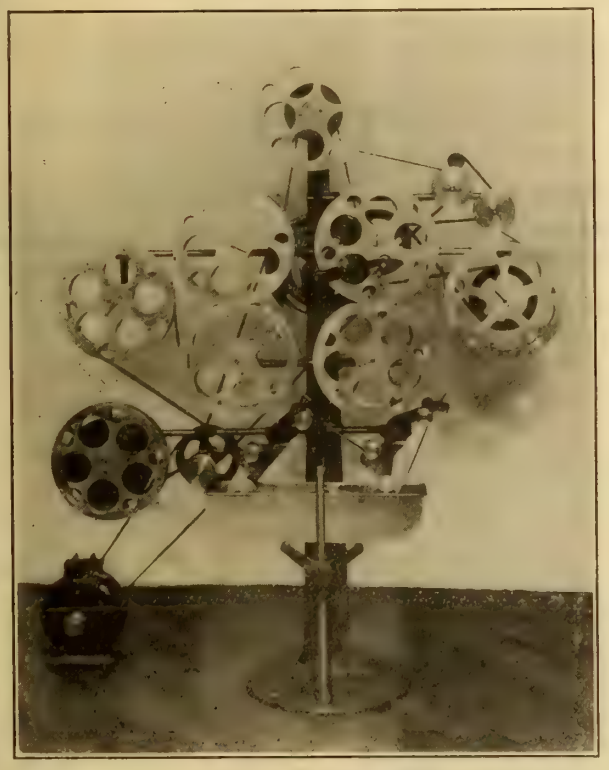
LINCOLN TRANSPARENCY EXCHANGE
16th Floor, Masonic Temple - - Chicago, Ill.

TRADE MARK
WATERPROOF

Waterproofed Films

like all others will soil, but unlike all others they can be cleaned with

Soap and Water



This machine does it in 10 minutes

ALL EXCHANGES NEED ONE

National Waterproof Film Co.

4200-4202 W. Adams Street
CHICAGO, ILL.

The Excela Soundograph

The only complete and up-to-date effect-producing machine ever invented is now complete and ready for the exhibitors. Everybody pronounces it a wonder. Almost any sound or effect imaginable is easily and realistically produced by simply turning a crank, pulling a handle or pushing a button. The effects are all mounted in a handsome cabinet structure, 25 x 40 inches square and 42 inches high, with means exterior for the operation of each effect separately, or they can be operated in combinations. The Soundograph can be located either in the orchestra, pit or back of the screen as the exhibitor prefers. No expert operator is required, any one person is all that is needed to operate the Soundograph and produce perfect sound effects. A boy or some other employee of the theatre learns quickly to work the effects, thus relieving the exhibitor of the services of an expensive operator. It will put life and realism in your pictures and delight your audiences. It holds their interest and attention to the end of the reel and assures you of big box office receipts every day.

Let us ship you a Soundograph now

PRICE, $150.00

EXCELA SOUNDOGRAPH CO.

PITTSBURG, PA.
Office 1101 Empire Building

Curtainyline

For three years has given satisfaction to the most exacting Exhibitors—they will use nothing else on their curtain

Brings Out the True Photographic Outlines. Fireproofs Your Curtain
Try a $3.00 Carton and Note the Wonderful Improvement in Your Pictures

A $3.00 carton is sufficient for any ordinary cnrtain. All exchanges carry it in stock

Curtainyline Curtain & Producing Co. 22 Fifth Avenue, CHICAGO, ILL.

The Magnetic Film Service Company

INCORPORATED

Successor to

Lubin Film Service Company

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The Best Service
Thoroughly Inspected Films
Prompt and Careful Shipments
Write for Information and Catalog

Don't Buy Yourself Poor

MAKE YOUR OWN

Non-Inflammable Cement

I will sell this valuable Formula upon receipt of only $2.00

The ingredients of which can be purchased anywhere at a very reasonable price. Can be used on both kinds of Film

Positively Strongest Film Cement Formula on Earth

Send 12c. for sample bottle and be convinced

JOHN H. HEINZ

Gem Theatre Baltimore, Md.

THE TALK OF THE WORLD

NESTOR FILMS

The Mountaineer

S.P.Q.R.

Released February 9th

A Daughter's Devotion

Bonehead 3rd

RELEASED FEBRUARY 16th

1 MADISON AVENUE **A. G. WHYTE** NEW YORK CITY

LUX FILMS

RELEASED WED.

Pirate's Fiancee

Length 698 Feet

This is a highly interesting subject, admirably acted, and of a character to become exceedingly popular. Don't miss this excellent film.

FEBRUARY 9th

The Consequence of a Nod

Length 311 Feet

A laughing scream all the way through. A comedy of this kind is always appreciated.

For full description of these subjects see another page in this issue.

THE WORLD'S BEST—BAR NONE

Write for Weekly List of Descriptions of our Films

R. PRIEUR

10 E. 15th Street Telephone Call: STUYVESANT 3124 **NEW YORK**

Independent Film Service

PIEDMONT FILM EXCHANGE
GOLDSBORO, N. C.

Write us today for our Special Offer

No Old Association Films Used in Our Service Whatsoever, but Exclusive Independent Films of the Real Good Kind. . . .

Song Slides Free to Customers

Films, Machines, Songs Slides Constantly on Hand For Sale

WRITE US TODAY

A Drawing Card for Moving Picture Theatres

Louise M. Marion

IN

Illustrated poems, now booking in Moving Picture Houses in and out of town, also for professional entertainment.

Miss Marion is presenting several beautiful poems written by Fred Emmerson Brooks, which she has illustrated with special permission from the author. This work never fails to make a hit on every occasion.

Operator, Vaudeville Sketch and music furnished when desired. Highest testimonials Terms reasonable.

LOUISE M. MARION
321 West 23rd Street **New York City**

PARIS FLOOD

RELEASED WEEK OF FEBRUARY 14th

A. G. WHYTE

1 Madison Avenue **New York City**

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, February 8

THE PASSING SHADOW

An Intense Dramatic Picture, marked by careful and splendid acting. It holds the interest to the last foot of film. Approximate length, 996 feet.

Saturday, February 12

PART IV.—"LIFE OF MOSES" SERIES

THE VICTORY OF ISRAEL

This magnificent production, the fourth in a magnificent series, will be found more spectacular than any of its predecessors. The remarkable favor with which "The Life of Moses" series is being received marks it as the greatest motion picture event since the Passion Play. Approximate length, 955 feet.

THREE REELS PER WEEK—Tuesdays, Fridays, Saturdays

In response to numerous requests from exhibitors everywhere, the regular Vitagraph releases will be increased to THREE REELS PER WEEK, commencing the WEEK OF FEBRUARY 14, the new release days being TUESDAYS, FRIDAYS and SATURDAYS.

The Concluding Reels of THE LIFE OF MOSES, PART V., **"The Promised Land,"** will be issued **February 19.** Exhibitors will thus have the opportunity of showing all five reels before the end of Lent. Make your arrangements now with your exchange.

USE VITAGRAPH POSTERS. ORDER FROM YOUR EXCHANGE.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

SELIG — THE MASTERMARK OF PICTUREDOM

In the Serpent's Power

Release Date February 7th
Length 1000 Feet
Code Word: "Pents"

Another big one—fragrant with the aroma of sunny Italy. As life-like and natural as though you were breathing the pure air from the Bay of Genoa. Just the thing for action, and a great story—how can it be otherwise—since it's the **"SELIG KIND."**

TRADE S MARK

In the Shadow of Old Mt. Shasta

"A Gem of the Golden West."

Release Date February 10th
Length 1000 Feet
Code Word: "Shasta."

An absorbing story, teeming with the effervescence of loyal man and womanhood. A great big picture handled in the usual

"SELIG" WAY.

SELIG POLYSCOPE COMPANY Inc. - - - 45-47-49 Randolph Street, Chicago, U. S. A.

SELIG — THE MASTERMARK OF PICTUREDOM

Lincoln's Birthday, Feb. 12 **Washington's Birthday, Feb. 22**

SPECIAL LECTURETTES

LIFE OF LINCOLN
Set complete, 12 slides, colored, with lecture, $4.00

LIFE OF WASHINGTON
Set complete, 12 slides, colored, with lecture, $4.00

SINGLE PORTRAITS, COLORED, 50c EACH

SLIDES MADE to YOUR ORDER
From 50c to $1.50, depending on copy

We Carry a Complete Stock of
ANNOUNCEMENTS, SERPENTINES, FLAGS, Etc

TICKETS, the "ANSEL" MAKE
10,000, $1.00; 20,000, $1.75; 50,000, $4.00

BRAYTON MANUFACTURING CO. 122 Randolph Street CHICAGO

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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G. P. VON HARLEMAN, Western Representative, 913-915 Schiller Building, Chicago, Ill. - Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 6 FEBRUARY 12, 1910 No. 6

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Local Competition.

Last week we printed an article in which we examined some of the aspects of probable quantitative competition amongst the manufacturers of films. This kind of competition is one which leaves us in a less certain state of mental assurance than the competition of quality. Competition of quality can only lead to the best results by the operation of the law of the survival of the fittest. The best will win out. Competition in quantity, however, unless it is very carefully regulated, may lead to a destructive result rather than to a constructive result. In other words, it may destroy rather than build up. In this article, however, we are not dealing with the manufacturing end of matters.

There is a kind of competition which seriously affects the exhibiting end of which we were made aware only last week and certainly not for the first time. Meeting a very intelligent exhibitor, whose theater we have visited, we inquired how matters were progressing with him. His theater, we may say, is situated in a comparatively new part of the City of New York. He informed us that in the past few months he had been subjected to very severe competition indeed. Until then his was the only theater in the district, but now there are three others within a short distance of him. The practical result of this is that a fair amount of business showing a good profit to one theater is split up amongst four competitors The original man has the mortification of seeing the territory that he discovered annexed by interlopers.

Competition, it is commonly said, is the soul of business. But too much of it may mean the destruction of the business. It is this form of competition that we desire to discourage. Our exhibiting friend, when he opened his theater, was entitled, as a licensed exhibitor, to certain protection promised him last year by more or less official utterances from the office of the Patents Company. The company, it would appear, is not carrying out this line of its policy. The result is that theaters are rapidly increasing in districts where already there are a sufficient number of them. So that complaints are rife by licensed exhibitors that they are not having the protection they expected.

We were amongst those who supported the policy which limited or restricted the number of theaters in certain localities. After all, the moving picture business is not illimitable any more than any other business. It stands in need of official restriction of the kind promised. If that kind of restriction and protection is not forthcoming, then competition must be allowed to work out its own salvation.

What is the effect of unrestricted competition? Simply this: A battle of the money-bags. A man who opens a moving picture theater and makes a success of it, and then is attacked on many sides in the territory he has discovered, has only got one means of defense, and that is a long purse. He must either freeze out, squeeze out, or be frozen out himself. It is nothing more nor less than a money fight.

From the point of view of pure political economy this is a perfectly legitimate way of competing. But what a ruinous way! It means that only men having command of very great amount of capital indeed, can survive; therefore it makes the entry of the small capitalist into the business a very hazardous thing, indeed. Throughout the country, in our opinion, there are by no means too many theaters for the population. But there are too many theaters clustering together in crowded cities. It will be a good thing, we think, if either the Patents Company would limit the number of theaters, or the exhibitors themselves would unite for the purpose of effecting the same object, or that local theaters or local authorities should act in the matter and have some option on the number of thea-

ters in different localities. If something of this sort is done, it will help to settle the business on broad, definite lines. Then we should hear less and less of men breaking into the moving picture field and losing their money and getting out with feelings of disgust and despair. The public wants the moving picture and is wanting it more, but if you are going to surfeit the public in any given locality you are going to degrade, cheat and vulgarize the entertainment, with the inevitable result that it will tire the public and so the business will fall down.. In this connection, "Enough is as good as a feast." What we want to see is not too much moving picture, but just moving picture enough—just enough to go around, to make it profitable for those engaged in the business and always acceptable to the public.

Orthochromatic Moving Pictures.

A great number of moving pictures made and projected on the screen to-day are fundamentally false. Public taste, we know, favors black and white pictures. Then the tinted picture has a vogue; so has the hand-colored picture. The photographically accurate picture is, however, rarely produced. Perhaps the Gaumont pictures more nearly approach correctness in the photographic sense, because they strike one as having accuracy of tone rendering. By accuracy of tone rendering we mean orthochromatism; and by orthochromatism, we mean correct translation of the luminosity values of the original subject, whatever they may be.

This may seem a somewhat formidable indictment to make against the moving picture, but anybody who gives the matter a moment's serious thought, will see that it is not an unjust one. In recent years the stationary photograph has very largely become orthochromatic, because people are realizing that, while photography cannot lie in the ordinary meaning of the term, that is to say, the camera shows that which is in front of it the moment of exposure, yet essentially it may easily be made to falsify the tones or the lights and shades, or, as we may prefer it, the liminosity values of the subject. For example: An ordinary photograph of a fair-haired lady in a blue dress with golden ornaments is commonly rendered in the print as showing the hair dark and the dress light. In other words, the relative lights and darks of the original are misrepresented in the print.

Roughly speaking, it is the mission of orthochromatic photography to correct this, and to represent in the printing the relative depths, if we may so call them, of the lights and shades. For example: Yellow would be somewhat light, and blue, of course, would be dark; red, too, of its proper depth or tones, and so on throughout the whole range of tones and half-tones of a picture.

Now, if any reader of this article will examine the majority of moving pictures from the point of view that we are attempting to make clear, he will realize what a tremendous amount of falsification exists. Nature is not merely black and white; it has an infinite range of colors and shading of colors. So in the picture on the screen there should be a monochromatic representation of the values of those colors. In other words, the scale of tones or tints or shades in the picture should correspond with the depths of the scale of tones, tints or shades in the original. We trust we have made this simple explanation perfectly clear.

Now, in order that your moving picture should be orthochromatic, it is necessary that the film should be especially sensitized, so as to render it proportionately sensitive to all the rays of the spectrum, or, in other words, to all the shades and tones in nature. If that be done, then the positive made from the negative will register the scale, and, so in the picture on the screen, we shall see accurate tone renderings. It is, therefore, in behalf of accuracy of tone rendering, or, rather, orthochromatism, that we are making this suggestion in this article. Generally speaking, the makers give little or no attention to this point, but we believe it is worth their while to do so, having regard to the fact that a large number of the public is looking at the moving picture from artistic and technical standpoints. This question of orthochromatism is a question of pure technique, however, and one which intelligent film makers can easily master. In the making of the picture a screen is necessary which lengthens the exposure. This interposes a difficulty, as, of course, all moving pictures are more or less instantaneous, and therefore it is a risky matter to prolong the exposure. Nevertheless, as instantaneous orthochromatic photographs of the stationary kind are made, there seems no insuperable reason why they should not be made with a moving picture camera. We commend this little refinement of practice to those most interested. The universal production of orthochromatic moving pictures is, we feel, only a matter of time. Once they are seen and appreciated by the public they will always be demanded, we have no doubt.

Those of our readers who desire to go deeply into the scientific aspects of moving pictures should consult a book entitled "The Photography of Colored Subjects," by C. E. Kenneth Mees, obtainable at Tennant & Ward, 122 East 25th street, New York City. Price, 50 cents; postage, 5 cents.

Exhibiting as a Fine Art.

If there is one thing more than another that makes us grateful for having been the guest of the exchange men at the convention in the Hotel Imperial, it is that it gave us the opportunity of becoming personally acquainted with the ideal exhibitor. We do not go the length of saying that we have seen the ideal theater which this man conducts away back in a little city of 7,000 inhabitants situated in the coal mining region of Pennsylvania. Readers of the MOVING PICTURE WORLD know by this time that *our* ideal moving picture theater is yet to materialize and that it will be located on New York City's "Great White Way." We ventured this suggestion to the gentleman from Pennsylvania and pointed out that his abilities deserved a wider scope, and it is not improbable that he will undertake it, provided that a suitable location can be found.

Mr. S. L. Rothapfel came to New York City as the guest of the Pittsburg Calcium Light and Film Company. He came to see if he could get any suggestions from the convention or any ideas from his visits to the New York theaters that would help him to improve his exhibition in his home town. He says that he did not get a single idea what to do to improve, but that suggestions what not to do were presented to him at every turn.

In recent issues of the WORLD the question has been discussed as to whether a town of 4,500 inhabitants can support two good moving picture shows. We begged the question to bring forth some expressions of opinion from our readers and our answer is now that one show is sufficient for a town of that size. In the town in which Mr. Rothapfel is located the last census gives the borough population as 4,279. Adjacent hamlets brings the available drawing population up to 7,000 and out of this 7,000 Mr. Rothapfel gets 1,000 into his theater every day of the week. Some of them travel miles. Of course he is making money, but not in the proportion that others would do when given the opportunity to hog things—for Mr.

S. L. ROTHAPFEL.

Rothapfel's theater is the fittest survival of three. He puts money into his show and gives his patrons their money's worth.

But why he does it and how he does it, his opinions of mixed vaudeville and how a moving picture show should be run will be told in a series of articles from his own pen written exclusively for MOVING PICTURE WORLD readers. So with this brief introduction we present to our readers Mr. S. L. Rothapfel, of Forest City, Pa., who will talk to his brother exhibitors in his own way through our columns.

F. H. Richardson Replies to Critic.

In the issue of January 29 the writer was criticised concerning an article of his relating to rheostatic resistance. Repeatedly, in my books and in my articles I have stated that I had no idea that I "knew it all" or that it is impossible that I can make a mistake. Since the criticism has been made I have made some experiments with a voltmeter which would seem to indicate that the gentleman making the same is at least in part right, BUT if his contention be true then some very interesting questions are opened up. In the first place, the writer has many times seen open arc lamps operating on a straight series system with fifty lamps in a circuit. This means an initial pressure, at the first lamp, of something like 2,500 volts. These lamps gave fairly steady light, too. The resistance in ohms is equal to the voltage divided by the number of amperes flowing. Now if we are getting thirty amperes from a 110-volt line, through a rheostat, this would indicate a resistance of not quite four ohms. Will the gentleman inform me by what rule he is able to figure a drop of sixty volts through four ohms resistance? Again: admitting that there is a drop of forty-five or fifty volts across the arc, if the rest of the pressure is "absorbed" in the rheostat is it not true that we would have absolutely no electrical pressure beyond the arc? And if we have no pressure we have nothing at all, have we? But, I think I hear him say, volts merely represent difference in potential between the two lines of a circuit. Granted: but having absorbed all that, what have you left? Why not cut off the negative wire altogether, since it carries nothing? Please do not dodge the issue! In his article the gentleman asserts that **the entire voltage is absolutely absorbed and done away with in passing the rheostat and the arc!** If this be true, does it not follow as the day follows the night that **he has absolutely nothing at all on the negative wire?** Mind you, we may have voltage without current, but we absolutely cannot have current without voltage. Yet, for all his contention that the entire electromotive force is absorbed, I will bet dollars to hard-boiled eggs that if he grounds himself and attempts to pick up the raw negative wire he will drop it in a mighty large sized hurry.

In this I am simply following his own argument to its logical conclusion. If the gentleman can explain why there is both pressure and current in the negative wire beyond the arc I will shut up tighter than a clam. But according to all my teaching you cannot use every grain of a pound of sugar and still have some of that particular pound of sugar left.

But taking the problem from another point of view: he says the arc will not burn under more than 45 volts pressure. Rather he says burning it at more than that is not practical. All right; as is well known, we sometimes hitch the rheostat in on the negative wire. Now surely he will not attempt to deny the fact that the arc is then burning under 110 volts pressure, since the rheostat cannot possibly "absorb" or "dissipate" anything at all until the current it is to absorb or dissipate has reached it! Moreover, it is a well-known fact that it makes no practical difference in the light obtained which wire the rheostat is cut in on. Now, Mr. H. M. C., I am not asserting that you are wrong, but I have set forth some things the explanation of which it seems to me is up to you, provided I am to go away back and squat. I will say to you that I am by no means convinced that I was altogether right in the article in question and by that same token I am by no means sure you are right.

FRENCH FILMS ON THE AMERICAN MARKET.

[From The Kinematograph and Lantern Weekly.]

The state of affairs in the United States is always the subject of much discussion, but there is no more uncertainty as to the decisions made by the various European firms as most suitable to their respective interests. That these decisions would lead to individual action and not result in a "combine" has been foreseen in these pages, but our anticipations were not prompted by any direct statement from the interested parties. Now the position taken by each firm is officially known. The "Lion" films are sold together with the "Lux" films by Mr. Prieur, already well known on the American market. The Eclair Company should prove equal to the task of selling their own films in America, where they have won general appreciation. Mr. Vandal, the commercial manager of the Eclair Company, is very silent as to the issue of the "inspection tour" he has made in the United States, and the story of "frightened manufacturers" which appeared in a contemporary, not well disposed towards European visitors, has been honored with no reply, and the few comments in the papers published on this side have not shaken the decision now announced by Mr. Vandal, in a letter addressed by him to a contemporary. We cannot do better than reprint this letter, kindly communicated by Mr. Vandal:

The Eclair Policy.

"I have read with great interest your article devoted to the kinematograph industry in the United States. You do not ignore the fact that the journey in search of information I had undertaken with my colleagues and friends, MM. Ambrosio and Sciamengo, has been an occasion for certain American papers of showing a bad temper, the reasons of which would be easy to trace. Moreover, I do not intend to depart from the reserve we have imposed upon ourselves. I simply wish to confirm the news of the creation of a branch office of the Societe 'Eclair' at New York, and to let you know that we participate in the Alliance of the Independents, a group which has been formed for opposing the pretensions of the Motion Picture Patents Company.

"Our silence has received a bad interpretation, but I deem it preferable (and maybe you will share this opinion) to show by acts to the Independents of United States the confidence we have in them, and to prove to them they can count upon us, rather than abandoning ourselves to useless utterances. . . ."

The address of the New York branch office of the Eclair Company is 31 East Twenty-seventh street, New York. The manager in charge is Mr. Hoffmann, who was on the staff of the company in the Paris office for quite a while; his experience of the company's affairs is a sure guarantee of success, and his knowledge of the language should prove useful.

Well, did you attend the convention at the Imperial Hotel in New York? You didn't? Then you are not in the business. I do not mean the F. S. A.—I mean the convention. You do not understand! Well, let me explain. The Film Service Association and the Independent Association held their conventions in New York last week and both were held at the same hotel, and the sessions were simultaneous. By that I mean that while the F. S. A. was in session in one part of the hotel the Independents held forth in another part of the same building, and strange as it may seem there were no clashes between the factions. Funny, isn't it? It's the truth, nevertheless. I loitered about the entrances and corridors all the time there was anything doing and I saw nothing like a scrap. It seems to me that this animated business has something about it that makes "all the world akin." When I say this, I speak of general appearances, and who can project them better than the film exchange owner, with the possible exception of the manufacturer?

* * *

I was told the other night that the owners of the hotel where the conventions were held have solemnly declared that if they ever tire of the hotel business their next venture will be animated photography. "Everyone in the business is a Prince," I heard someone say in the hotel office. At certain hours it looked very much in the nature of a clean sweep for the picture men.

* * *

Unfortunately I did not gain admission to the convention of either the Licensed or the Independent people, but I kept my ear close to the cracks and feel competent to give judgment on the plays. Throwing aside all partiality, I must say that the F. S. A. convention was the most successful of the two because there was the least friction in it. To be frank, it was the greatest love-feast I have witnessed among moving picture people. Serious problems were presented, but they were so skillfully and adroitly handled that even in the arguments the debators seemed to relish the situation with the greatest satisfaction. My summary of the F. S. A. gathering would be this: First, Well, how do you do? Shake, old fellow. What will you have? Second: I have been requested to announce that the hospitality of a party of gentlemen who do not wish to be named is at the disposal of this convention. (Great applause and rapid-fire exchange of questions as to when and where it comes off.) Third: Let us decide upon the next place of meeting. Fourth: Gillinghamville. Hurrah!

* * *

The Independents were more serious in their convention so much so that at times the regular guests of the hotel asked each other, "What is going on in there—a 'votes for women' agitation?"

But, to cap the climax, the Licensed people stole one of the star performers in the Independent convention. While the F. S. A. was in session a committee was appointed to locate and seize "Billy" Swanson, of Chicago, one of the shining lights in the Independent ranks. Swanson was located and escorted (?) to the F. S. A. chamber. As he entered, the Licensed men sang something that sounded like "For He's a Jolly Good Fellow." It was a great compliment to the Windy City man and he plainly showed that he fully appreciated the situation. It was a striking illustration of goodfellowship and an equally emphatic declaration that the animosity reflected by current advertisements is not harbored by the promoters.

* * *

I have been connected with the motion picture interests in one way or another for many years, but I am convinced from my convention observations that my experience has not brought me in touch with all the possibilities of it, nor do I know all that is going on. For instance, a representative of one of the manufacturers made an address to the F. S. A. convention in which he said: "The success of the moving picture business, as compared with Independents and Patents Company licensees, does not depend upon the validity of patents, but upon the quality of pictures." I have turned this over and over again in my mind since the adjournment of the convention, and the more I think over it the greater my admiration for the speaker becomes. It seems to me that the declaration makes a plain, clean-cut issue—the preservation of a standard, which means the welfare of manufacturer, film renter and exhibitor.

* * *

If some of the funny men who make the cartoons and write the articles for the funny papers were on the job last week the moving picture people will figure prominently in the coming issues. There were some awfully funny mix-ups as to sleeping quarters. If a delegate found part of his bed occupied he was told to jump in and make himself at home, and he invariably did so. Everything "went" and no questions were asked until morning, when several were overheard asking, "How did you get in here?"

* * *

Many serious questions were listed for discussion at the F. S. A. convention, but when I asked a number of the delegates as to the outcome of the debates I was told to forget it. I was very much interested in the non-inflammable film topic and a delegate told me that the only inflammable thing he saw or heard of was the cigar he was smoking. His lips, apparently, were (white) sealed.

* * *

Notes: Herbert Miles, of New York, displayed another new suit of clothes. He is certainly the Beau Brummel of the film renters. Mr. F. J. Howard, the Boston wizard of rental circuits, urged the following up of the white slave traffic by the manufacturers in search of original and novel scenarios. Lewis M. Swaab was on deck with an industrial idea. He said pictures showing the making of Philadelphia scrapple would score a hit. "Johnny" Rock, the manager of the Vitagraph office in Chicago, was mistaken more than once for his genial "pop." There certainly is a striking resemblance. The retention of A. J. Gillingham, of Detroit, as president of the F. S. A., met with general approval. "Pop" Rock, of the Vitagraph Company, left the speechmaking to his gifted partner, J. Stuart Blackton, and came in strong at the wind-up by tendering the delegates and friends a wine supper. "Pop" Lubin was in evidence with his broad smile and his able lieutenant, Mr. Singhi. The beaming countenance of Victor Smith helped illuminate the corridors of the hotel. Among those who received the most cordial greeting was Mrs. Herbert Miles, the "daughter of the F. S. A." Mrs. Miles had been seriously ill and she received hearty congratulations upon her recovery. Percy L. Waters has been added to the executive committee of the F. S. A. O, you Percy! A better selection could not be made. "Bill" Steiner remains on the committee, so there you have it: Percy and Bill. Can you beat that for a team of monologists? Herbert Miles continues as secretary of the association, and he makes a good secretary. The F. S. A. has no harder or more consistent worker than Mr. Miles.

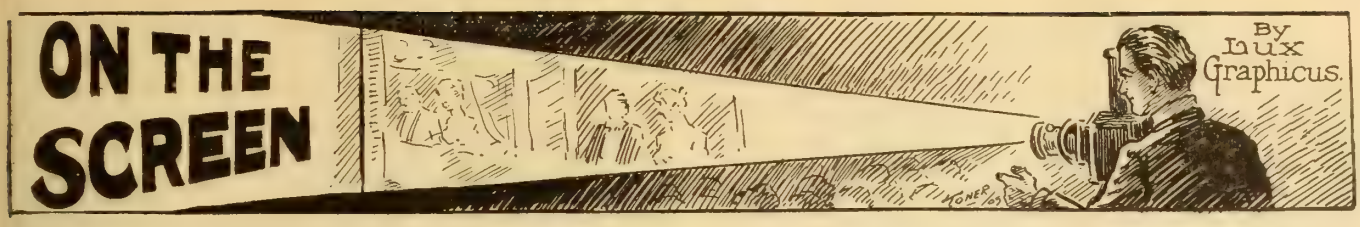
* * *

The next convention of the F. S .A. is to be held in Detroit, Mich., in July next. It is understood that the location was selected in order to induce a full attendance of members, the location being geographically suitable to both the Western and Eastern members, as well as equally convenient for the members in the South and Southwest. Brother Gillingham has promised that Detroit will do her best to make a creditable display of hospitality as compared with that shown the members in Chicago, Buffalo, Pittsburg and New York. I have a notion that President Gillingham will make good.

ONLY SACRED CONCERTS AND PERFORMANCES OF EDUCATIONAL CHARACTER LAWFUL, SAYS THE APPELLATE DIVISION IN THE ALHAMBRA THEATER CASE.

The Appellate Division of the Supreme Court handed down on February 4, a decision declaring illegal all Sunday performances in theaters, except sacred concerts and performances of an educational character.

The decision affirms the legality of the ordinance passed by the Board of Aldermen under which the city sued the Alhambra Theater for violation of the ordinance.



Charles Dickens, that great humoristic writer, reformed many abuses in his books. In England, the land of his birth, his powerful pen was instrumental in abolishing the scandal of public executions. Comparatively speaking, it is only yesterday since men were hanged in public in that city of London. Dickens, in a series of letters to "The Times" newspaper, was instrumental in persuading the authorities to have executions conducted in private. In his books he always satirized public abuses, oppression of the poor, interferences with the liberty of the individual and flapdoodle philanthropy. By flapdoodle philanthropy I mean the puritanical action which animates well meaning but misguided persons who interfere with the natural and legitimate doings of their neighbors.

Dickens unmercifully flagellated hypocrisy. Who does not remember his Chadband, his Perksniff, his Stiggins? Three types of the most consummate and consumed hypocrites ever presented in the pages of fiction. These people usually wear black coats in real life, and, to-day, are rife in our midst, trying in the name of religion and morality to abrogate the freedom of their fellow men, while they themselves, in the examples of their own lives, are showing how false and hollow are their teachings.

Then there was Alderman Cute—a masterpiece of character personation by Dickens. Alderman Cute appears in one of Dickens' Christmas stories: if I mistake not it is "The Chimes." The Alderman is a self-satisfied, oleaginous critter who arrogated to himself the mission of improving the conduct of his fellow men and women. He is also a Magistrate and therefore a dispenser of law and justice. His method of dispensing law and justice, of doing unto others as he would be done by was to Put Things Down. Alderman Cute's formula for improving anything of which he did not approve was to Put It Down. The erring small boy must be Put Down. The institution or line of conduct which did not meet with the Alderman's approval was to be Put Down. Society could only be improved by being Put Down. The world in fact could only be made better by being Put Down. The one universal Cute formula for making things better than they are was to Put Them Down.

* * *

The Aldeman seems to have stepped out of the pages of Dickens' books and to have taken unto himself the present-day corporeality of Representative Mellen, of Worcester, Mass. Representative Mellen, of Worcester, it would appear, is the reincarnation of Alderman Cute. Mellen seems to have made up his mind to Put Down the moving picture. He has introduced a bill into the Massachusetts Legislature for appointing a commission of five members, three of whom shall be members of the Governor's Council and the other two expert physicians, who are to investigate the moving picture business in the State of Massachusetts, and report to the Legislature with such remedies as may seem proper.

* * *

Mellen, it seems, is determined to Put Down the moving picture. He says that the pictures are controlled by trusts, that the entertainments are given often in unsanitary houses, that they are responsible for the abnormal growth of crime among young people, that they cause a laxity among women and girls, that they are harmful to the eyes, that they affect the health of women, having influence upon the unborn! So Mellen is going to Put Down the moving picture in the State of Massachusetts.

* * *

There is a Cute-like oiliness, a Pecksniff-cum-Chadband-cum-Stiggins-like fatheadedness about the Mellen utterances which I am sure, had Charles Dickens lived, would have given him opportunity for immortalizing Mellen as a fitting companion for the quartette of fiction; creatures whose names stand for all that is narrow-minded, uncharitable, unchristian-like and unvirile. It is not necessary, of course, at this late date to traverse the Mellen allegation with regard to the unsanitary houses, the evil influences upon woman, girl and child, which he says that the pictures have, or the harm he alleges them to do to the eyes. These things have been done in The Moving Picture World so often that it is mere waste of good printer's ink to contradict the foul libel.

But I would like to ask Representative Mellen a few questions. If he cares to answer them they shall be printed in this paper. Poison is sometimes sold by druggists, and people poison themselves. Would Mellen abolish the sale of poison? Erratic, unchristian nonsense is often talked in the churches. Would Mellen close up all the churches? Sometimes, too, an ordinary theater puts up a play of somewhat doubtful morality. Would Mellen shut up all the theaters in the State of Massachusetts? Political treason, false economy, national and international prejudice often find vent at public meetings—let us say in Boston. Would Mellen deny his fellow citizens the right of public meeting, or would he open a commission of five men, two of whom shall be expert physicians, to investigate all these abuses, with the view of inducing the Legislature to take such measure as it may seem proper. Mellen, my boy, I would be glad to have your reply.

* * *

It is to be hoped that the moving picture men of Worcester will keep an eye on Mellen. It is to be hoped, too, that the picture men of Boston will turn a weary optic upon the said Mellen. It is to be hoped, also, that the commission, if appointed, and it gets to work, will be given the opportunity of poking their noses into other people's business. It is to be hoped, also, that the noses of same commission will be pulled. Then, perhaps, the commission will report its findings to the Legislature.

* * *

The only novel part of the Mellen utterances is that the pictures affect the health of women, having influence upon the unborn. Mellen may be right; I cannot contradict him; but, probably, those men of science who have given the subject of the determination of sex and of the external influence on what I will call the germination of the human species, will have something to say to Mellen. Only a few months ago I read a very long paper by a professor whose name I cannot at the moment recall, dealing with the influence upon sex during the obstetrical period or nine months of gestation. The professor's paper was a very interesting one, full of plausible theories and picturesque speculations. but it all amounted to this, that he could not codify the effect of external influence on the mother of the child, and that nobody could. It was all pure guesswork, or, as I would put it, pure agnosticism, that is, he did not know, and did not believe that anybody else knew, how external influence or environments affect the health of an unborn.

* * *

Mellen, therefore, is talking sheer rubbish. This is not a subject that should be dealt with very deeply in The Moving Picture World. The allegation is that a picture on the screen may have an unbeneficial effect upon unborn posterity. Why should it? And if it does, does not a stationary picture in the Metropolitan Art Museum, in New York City, have the same effect, or a piece of sculpture, or a print in a shop window, or an ugly man, or building, or any other crude object? Where are you going to draw the line? Upon which things would the gentle Mellen say the mother to be must not look, for fear her health may be affected and her unborn child be influenced? Answer these questions, Brother Mellen.

* * *

What, I hope, will be done, is that the moving picture men of Worcester will read these paragraphs that I am writing; that the moving picture men of Boston will do the same; that they will send Brother Mellen copies of what "Lux Graphicus" is saying this week; that they will also be sent to the members of the State Legislature. A year ago the moving picture industry was being persecuted by all sorts of ignorant faddists, in the pulpit, the press and other public places. That sort of thing seems to have stopped. To Representative Mellen belongs the melancholy distinction of reviving that time of persecution which we all hoped had stopped forever. Of course, Mellen may be instigated by theatrical influence. I will pass up the suggestion that he has some axe to grind. I read that he is a man of vigor. He certainly is not a man of any breadth of mind. Perhaps, however, when he reads this article he may desire to recant, repent and reform. I hope so.

ADVERTISING SLIDES.

The film manufacturers generally send out bulletins and announcements of their coming film issues to the exhibitors. It keeps that class pretty well posted on what is coming in the picture world, and they look forward with pleasure to the appearance of feature films—but does that get the business? The people who patronize the houses know little or nothing of these matters, and most of them come to the shows without the least idea of what they are going to see. Some stop to look at the posters or bulletins on the outside. The people who contribute the nickels and dimes are the ones who keep up this great business, and are the ones who should be informed of what is in store for patrons of the great dumb show. How are they to know that Rex Beach, Richard Harding Davis, Fra Elbertus, and a dozen others known to the literary and stage world, are to be a part and parcel of this popular amusement? Every house has a lantern for making slide announcements. Most of the announcements are crude ink affairs, but have their value. Why not the producing companies prepare lantern slides of their announcements, and loan them to the exhibitors, or sell at a small price? Such an announcement thrown upon a screen in a crowded house is read by all. It bears weight. Later, when you can get the date for it and announce its appearance, it means business, and a big business.

Under the present conditions most exhibitors are under the necessity of taking just what the exchanges send them, and taking it just when they send it. Competition is forcing many to keep certain pictures supplied on certain days, but the day is coming when every exhibitor who cares at all for his business will know what pictures he is going to have, what day he is going to have them, and will have advance advertising matter for them.

Under the present conditions it is certainly a good thing for some film manufacturers that the exhibitor has to take what the exchange sends, for if they had their choice, there are some pictures that would wait a long time to be chosen.

BEN L. MORRIS.

THREE-PIECE SPROCKET A FILM DESTROYER.

A new sprocket wheel, consisting of three pieces—a barrel and two metal bands containing the teeth and which are clamped or fastened over the ends of this barrel with set-screws—is being presented to the exhibitors in very alluring colors. The claim for this device is that it is so much cheaper than the old reliable one-piece now in use, on account of the exhibitor's ability to replace the teeth or bands for only 50 cents when they are worn, instead of $3.00, as with the regular sprockets.

On account of the nature of the construction and the excessive pull on the teeth by the film continually passing over them, it is next to impossible to long keep these bands or teeth in perfect alignment, and when they no longer mesh into film properly on both sides, the result is evident—one side is being badly forced: **"A damaged film."** Mr. Exhibitor, if you have been so unwise as to listen to and credit the very doubtful points of this sprocket, or if you have even gone so far as to buy one or more, get rid of them at once. I dare say your exchange would gladly replace these film destroyers for the old reliable, "free gratis," rather than stand the loss to their films.

F. T. BOLNE.

WHAT IS PLAGIARISM?

By F. H. Richardson.

In a recent issue of an exchange was a paragraph, "The Prostitution of Our Popular Songs," in which appeared the following part of a sentence, "and the wholesale plagiarism that is practiced by music score writers from the famous old ballads of one or two generations ago—"

The main body of the article in question was excellent, but in so far as the above is concerned the writer desires to ask a very pointed question, viz.: Has a song score writer the right and privilege of tying up an air that he may evolve, even though it be an entirely original creation, indefinitely? Is it plagiarism to use the air of a song which has run its course and been to all intents and purposes forgotten? That reprehensible plagiarism is practised almost daily no one will deny. But this, which it seems to me to be the only real plagiarism of song scores, is the stealing of the air, or parts of it, which is the product of the brain of another composer and is being actually used. Take, for instance, the old song, "Are You There, Moriarity?" which was exceedingly popular along about 1884. It is forgotten by all but the older folks and, except for a very few large music houses which make a sort of side specialty of dealing in old songs, the music absolutely cannot be had. Very few even of us older ones can recall more than perhaps a few words of the song or more than a vague, more or less twisted version of the air.

Now suppose someone should appropriate that air (and it was a splendid tune, too) to other words and use it, could he rightly be accused of plagiarism? I think not. Possibly it might be well to give credit, but even though this be not done, the writer claims the user would be strictly within his rights and would be violating no right set of ethics. If this be not so then are we to lose some of the splendid airs of long ago? There is a distinct objection, from the publisher's point of view, to crediting the score of a new song to some writer who probably is dead and gone, or at least is forgotten. Perhaps I am wrong in my views, but you will have to show me.

WHAT IS AN AMERICAN SUBJECT?

By W. C. S.

In The Moving Picture World of January 22 you ask, "What is an American subject?" Supposing you were blindfolded and suddenly set down in a park in Italy, don't you suppose that after you had watched the people for a few moments that you would know that you were not looking at an American subject? There is a foreign atmosphere around foreign pictures that can never be eliminated and I take exception to some of the American subjects as not doing justice to America.

Take as an example the recent picture, "Tale of the Backwoods," in which every character is represented as a dirty, bewhiskered sloven. Our customers take but little interest in such pictures, nor is the representation true to life in fact, for razors and soap are still in style, even here in the West. Nor is a love scene between a burly, hairy, unkempt mountaineer and a woman slovenly in appearance at all interesting. Now what I would call a truly American picture (and I have watched our audiences carefully) is one of still more recent issue, "All on Account of the Milk." Although dressed in overalls and aprons, the actors were clean, interesting, and performed their several parts with fidelity to the details. Our audience would stop as they retired and say (not one, but dozens), "That was just great." And simple life stories like this, without exaggerated situations and represented by clean, good looking actors, is what our people want and mean by an "American subject."

DEFENDS MOVING PICTURE SHOWS.

Miss Jean Poirier Thinks They Provide Cheap, Healthful Amusement—Rewards Children by Taking Them to Moving Picture Exhibitions.

[From the Duluth "Evening Herald."]

That the nickel theaters, when properly conducted, are not the curse of the twentieth century, is the opinion of Miss Jean Poirier, State Factory Inspector.

Nearly everybody engaged in humane work and also the work of enforcing the compulsory education law these days, lays the blame for non-attendance to the influence exercised over the children by the nickel theaters, and it is this that Miss Poirier takes exception to. They claim that children steal the money to attend and work other schemes to procure the necessary funds. In addition, it is claimed that the subjects used for the canvas dramas are in no way elevating and that a bad influence is cast over the children.

Miss Poirier says that she thinks the cheap shows, where they are managed rightly, fulfill a long felt want—cheap amusements. When she desires to reward a child for being good and wishes to encourage him in his goodness, she takes him to the show at a moving picture house. She says that she has never found much at these shows to prove that they are not a healthful recreation for the young mind. While they do sometimes suggest things that might influence older people, these facts are so indistinct that the child does not notice them.

Miss Poirier admits that there may be managers who are not careful in the matter of the pictures used, but says that it has been her experience that they are as instructive as they are interesting. Some of the pictures are made for no other purpose than to make people laugh. Others present pathetic stories that show another side of life. Many pictures show how different articles are made, and military scenes are popular.

"No, I will not say that picture shows are the cause of some of our boys and girls straying off the straight and narrow path," she said.

The F. S. A. Convention in New York—A Personal Impression.

By Thomas Bedding, F.R.P.S.

I want to give the reader a personal impression of the F. S. A. Convention held in New York City last week. There is a special reason why I should take this method of covering the meeting. In the first place, the convention was my initial experience of a gathering of American film men, and I was therefore naturally curious to see how the affair was managed in America—having had considerable experience in another country of various kinds of conventions. America, it may be said, is the home of the convention. Business men here seem "to convent," if I may use the phrase, on any and every provocation. They get together, and getting together is an American habit. On the other side of the Atlantic, also, conventions, congresses and the like are frequently held. I have been present at many of them; indeed, at the present time I still retain my membership of more than one. So the reader will see I have some opportunity of instituting a comparison between the old world style and the new world style. The old world style of holding a convention is very formal, very undemonstrative, and, if the truth must be told, somewhat dull and languid. The new world style is hustling, bustling, strenuous, hearty and thorough. I like the new world style of conventions better than the old.

Rather more than a year ago there was a great Catholic celebration in New York City, attended by, amongst others, Cardinal Logue, the primate of Ireland. In the course of his speech, Cardinal Logue said that he had come to America to learn of a new way of dying. And that was by being killed by kindness. However, his Eminence managed to escape this interesting form of death So did I on Saturday and Sunday, January 29th and 30th last. But I had to work hard in order to be successful because the members of the F. S. A., their guests and friends and others whom I met there for the first time, seemed to have united in an endeavor to kill me right off the reel. This is not a joke. But it is a fact. And when at a very early hour on Sunday morning I escaped from the friendly clutches of Mr. William Steiner and some other shining lights of the film world, it was with a feeling of thankfulness that the very good time I had had left me sound and unscathed and quite fit to go about my religious duties later in the day. So that my personal impression of my first film convention is that, not only did the members have a thoroughly good time in true American fashion, but they make it their business to insist that the visitor or the stranger shall also have a good time, if even they go the length of nearly killing him.

But what of the more serious and less personal impression made upon me by last week's meeting? It seemed to me that the entire film world of the United States was represented, and well represented, in the Imperial Hotel during the convention. Almost everybody who is anybody was there—men whose names are familiar to the readers of The Moving Picture World, either in the manufacturing or renting interests or those connected with the exhibiting end of matters. Equally so both sides or factions, if I may so term them, Associated and Independent, were represented. It was by an interesting coincidence that while the F. S. A. was holding its convention and dinner, the Independents were also meeting in the same hotel. Both sides seemed also to mix, and, notwithstanding their difference of policy, to be on very good terms one with another. Whether this foreshadows the fusion of all interests one of these days, it is perhaps not for me to say, but, as an outsider and a sympathetic observer of the position, it surely seems well within the bounds of possibility that the differences which at present divide the trade can be reconciled. This, again, is a purely personal opinion—the opinion of one who is neither trust nor anti-trust, but holds his present position simply because he is interested in the moving picture, in popularizing it and promoting its success as a delightful form of entertainment and an interesting manifestation of science.

American men, unlike those of my own country in convention gatherings, are singularly communicative. It was a delight for me to feel throughout the evening, before, during and after the dinner, that without exception everybody to whom I spoke was friendly, communicative and reciprocative. Never once was I turned down. In older countries one hesitates to address a stranger without the formality of an introduction. In New York, and no doubt in other parts of the country, introductions seem to be needless survivals of the dark ages. Film men, though the business is so young, have developed a kind of free masonry, first of all one with another, and then with all others who show an intelligent interest in the growth of the business. My last Saturday evening's experiences, if summarized, would amount to a long series of interesting talks with film men gathered there from all over the country. One moment I was talking to a friend from Ogden, Utah, and learning the state of affairs there. A few minutes later I would meet with a communicative brother from far-off Butte, Mont. A little later, having expressed to another member some interest in Carnival life at New Orleans, a member from that city was giving me many interesting details about the manner in which carnival is carried out in this wonderfully varied land.

It seemed, therefore, that throughout the whole of the Saturday afternoon and early evening the F. S. A. constituted itself a kind of exchange where all the elements of the business were gathered together for the purpose of freely commingling ideas. I was not present at any of the formal meetings of the Association. Probably not a very great amount of real business was done at them. In all likelihood the chiefest results of the gathering will be attained by the attrition of mind upon mind in an unofficial way, through the many talks, conferences and conversations that took place during the two or three days of the convention. It is this feature of an American convention, the delightful informality, the willingness to give information and the good-fellowship that seems to prevail there, that gratifies one who, like myself, had to live for many years in a colder atmosphere and go about the business of life in a somewhat reserved fashion. The absolute freedom of the convention was an agreeable surprise to me.

I should say, from what I saw at the Fifth Semi-Annual Convention of the Film Service Association, that it will be succeeded by very many others. It was said, this time last year, that the F. S. A. was practically reduced to the innocuous condition of a social gathering. Social it certainly is; hospitable, moreover. Yet it has a very important and valuable business side. It has constituted itself the unofficial parliament of the film world—a sort of Senate and House of Representatives—the F. S. A. itself being the Senate, the House of Representatives being the Independents and the other interests in the business which gather together at the same time that the F. S. A. did. My deliberate impression, therefore, of the F. S. A. is this, that outside of its purely

F. S. A. BANQUET

In Broadway Banquet Hall of Hotel Imperial, New York.

(Views of Banquet Hall from both ends.)

social function it fills a vitally important place in the moving picture field to-day. Its continuance is absolutely essential for the good of the business. Having regard to all the circumstances of the case; having regard, moreover, to its comparative immaturity, the F. S. A is of an enormous value to the film world, for the gathering and dissemination of ideas promoting the interests of its members, the interests of the manufacturers and the interests of exhibitors. In other words, to quote an old saying, if there was no F. S. A. in existence at the present time, it would be necessary to invent one.

Another feature of the convention struck me as worthy of notice, that is the exhibiton side. Upstairs in rooms of the Imperial Hotel I saw exhibitions of Pathe pictures and apparatus; Vitagraph pictures, film cabinets; the Soundograph; film washing machinery and other things of interest to the exhibitor. Here, in an exhibition of apparatus and other things incidental to the film business, we have the germ of a valuable idea which is worth amplifying. It might be possible at further gatherings to have the whole of the trade represented by their chief products. All the film makers, all the machine makers, all the accessory makers, lantern slides, screen, etc.; in fact, everything necessary to the conduct of an up-to-date moving picture theater. All members of the F. S. A and exhibitors from all over the country would make a point of attending the meeting.

I must not omit a personal impression of the F. S. A. dinner, the first festivity of the kind I have attended during my short residence in the city. I'm a bit of an anchorite, and not given much to the social delights of the world, but I was curious to know how an American public dinner was conducted. Here, again, perhaps, the reader will let me indulge in a brief comparison between the old world style and the new. In the old world your public dinner or banquet is a somewhat solemn affair compared with the American festivity. This reminds me of a short story—not about a parrot and a dog—but about a young man who went to his first public dinner in London. Half way through the meal he turned to a fat old knight seated next to him and remarked, "This is a good dinner, Sir George." The old man did not reply for some time, but after a time he grunted and growled out, "Young man, I have come here to eat my dinner and not to TALK about it." I do not mean to say by this that public dinners in the old world are all eating and drinking, with no outflow of animal spirit, but by comparison with the dinners held in this country they are more formal, colder and less boisterous. Over there you hold yourself in, as it were. Here, apparently, you can let yourself go without reserve, and your neighbor shows no surprise at your evident determination to have a good time. And that is all the difference between the old and the new world way of doing things. Over there, repression, reserve. Here, freedom, unreserve, real and unrestrained good fellowship.

About the business or political things which were mentioned at the dinner I am not going to say anything. I don't think a man ought to be bound by his after-dinner utterances, even when he talks business. In the old world, very serious business utterances are made at public dinners. Perhaps that is why they are so formal and, comparatively speaking, so cold. Here, it seems to me, the predominant characteristic of the dinner is pure enjoyment. As I went to the F. S. A. dinner to enjoy myself, I frankly took very little notice of the serious things that were said. I liked the dinner and it liked me. I liked the artists who played and sang to me, and I thought Ali Rajah, a mysterious-looking Indian gentleman, was also a clever one. I thought Mr. Lubin one of the most popular, if not the most popular man in the room, and I thought Mr. Gillingham an excellent and genial president. I thought Robert Leiber told the best story and was by far the happiest looking man in the room, as he also seemed to be one of the heaviest weights.

It was a graceful act, too, in my opinion, for the president at the dinner to give William H. Swanson the opportunity of talking to his former associates. Swanson appears to be extremely popular, and from what I hear there is a strong wish to have him "in the fold" again. Into the rights and the wrongs of this, it is not my business to enter. I merely record the impression made on my mind that there is a nice feeling in existence towards Mr. Swanson. But, then, American people and American film people are, as I have found out, exceedingly good-natured and exceedingly generous, and with very short memories. One of the most charming impressions which an Englishman receives in this country is the readiness of the American man to forget and forgive, to give the "under dog" a chance. Aside of the case of Mr. Swanson, there were many evidences before me at the F. S. A. Convention that, taken altogether, the members are a very good and generous crowd and always willing to give the other fellow a chance.

If I were to go on saying all the nice things I feel about last Saturday's gathering, I should fill up too much of this present number. But there is one important impression that I must put on record. It is commonly said in my hearing that the people in the film business are not of "much class." "It is a pity there are so many indifferent personalities," to put it mildly, "engaged in the business." It is about time that we heard the last of this kind of nonsense. Last Saturday's gathering at the Imperial Hotel was one in which any man might be proud to take part. I certainly was. The F. S. A. includes a fine set of men amongst its members. Last Saturday's dinner must, in my opinion, be written down as a very great success in virtue of the high standard, personal and otherwise, of the men who were present. In other words, a man may feel quite as much pride in belonging to the film business as to any other business. According to my observation, he will meet many fine, clean-cut, honorable, straightforward men in the field, with whom it is a pleasure to do business.

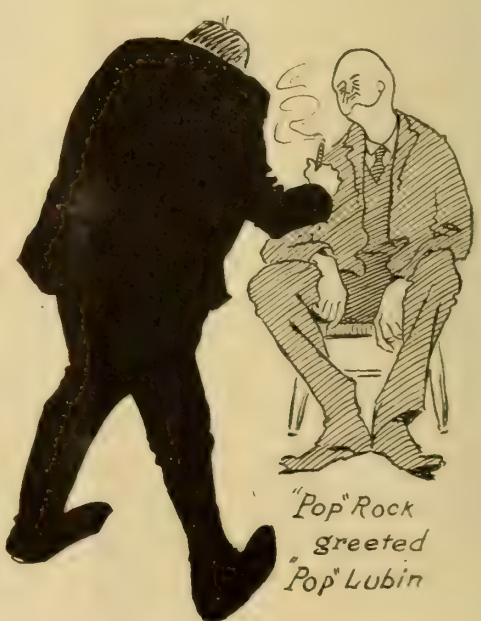
There were a number of ladies present at last Saturday's dinner. If I said what I thought about the F. S. A. Convention ladies, I might be accused of hyperbole, so I will content myself by remarking that if there are any handsomer, more vivacious, more delightful ladies than the F. S. A. Convention ladies, I should like to know where they are.

Many readers of The Moving Picture World are, we know, interested in the latest pictorial and technical developments of stationary photography. These are illustrated both in articles and by pictures in the American Annual of Photography for 1910, published by Tennant & Ward, of 122 East 25th street, New York City. The editor, John A. Tennant, has produced a beautiful and interesting book, which also contains, besides the articles and the pictures, formulæ for development, fixing, printing, and much useful miscellaneous information. Price, 75 cents, paper cover; $1.00, bound.

Roy Norton's first contribution to Edison films will be announced at an early date. It will portray life in the great Western country with which his name is attached. Those who are familiar with Mr. Norton's characterizations may expect in their pictorial form a reproduction of the quaintness with which he invests them.

The Brayton Manufacturing Company, animated with a true patriotic sentiment and knowing that all Americans feel it their duty to honor the memory of our great men, has prepared with much care two fine sets of slides illustrating the lives of George Washington and of Abraham Lincoln. The theaters showing these slides on February 12 and 22 will draw big houses.

SKETCHED AT THE F. S. A. CONVENTION.



(By Our Staff Artist Hugh F. Hoffman.)

F. S. A. Convention.

The Film Service Association held its Fifth Semi-annual Convention at the Imperial Hotel, New York City, on January 28, 29 and 30. The first session was called to order on Friday afternoon, the 28th of January, and the roll-call showed 37 delegates present and five represented by proxy. Several applicants subsequently admitted to membership brought the total number of delegates present to 40. In accordance with the following list:

The exchanges represented by delegates or by proxy were:
Actograph Company, New York—Edw. Harrington.
Buffalo Film Exchange, Buffalo, N. Y.—J. A. Schuchert.
Greater New York Film Exchange—Louis Rosenbluh and E. T. Fox.
Electric Theater Supply Co., Philadelphia—H. Schwalbe and J. A. McCaffrey.
Alfred Weiss Film Exchange, New York City—Alfred Weiss.
Imperial Film Exchange, New York City—Wm. Steiner.
Imperial Film Exchange, Troy, N. Y.—Lee Langdon.
Imperial Film Exchange, Washington, D. C.—Tom Moore.
Miles, Bros., Inc., New York—Joseph R. Miles and H. T. Edwards.
Miles Bros., Inc., Baltimore—J. C. Weidman.
Miles Bros., Inc., Boston—Joseph Mack.
Miles Bros., Inc., San Francisco—Herbert L. Miles.
Pittsburg Calcium Light and Film Co., Pittsburg, Pa.—J. B. Clark and R. A. Rowland.
Pittsburg Calicium Light and Film Co., Wilkesbarre, Pa.—Mr. Shirley.
Pittsburg Calcium Light and Film Co., Rochester, N. Y.—E. M. Saun.
Pittsburg Calcium Light and Film Co., Des Moines, Ia.—J. B. Clark and R. A. Rowland.
Pittsburg Calcium Light and Film Co., Cincinnati, Ohio—J. B. Clark and R. A. Rowland.
Tally's Film Exchange, Los Angeles, Cal.—(Proxy).
Novelty Moving Picture Co., San Francisco, Cal.—(Proxy).
Turner & Dahnken, San Francisco, Cal.—(Proxy).
Swaab Film Service, Philadelphia, Pa.—L. M. Swaab.
Pearce & Scheck, Baltimore, Md.—Messrs. Pearce and Scheck.
Kinetograph Co., New York City—P. L. Waters.
Howard Moving Picture Co., Boston, Mass.—Frank J. Howard.
Duquesne Film Exchange, Pittsburg, Pa.—Mr. Warner.
National-Vaudette, Detroit, Mich.—Phil Gleichman.
National-Vaudette, Grand Rapids, Mich.—A. J. Gilligham.
Lubin Film Service, Philadelphia, Pa.—Robert Etris.
Kleine Optical Co., New York City—J. E. Willis.
Kleine Optical Co., Boston, Mass.—J. E. Willis.
Kleine Optical Co., Chicago, Ill.—J. E. Willis.
People's Film Exchange, New York City—D. B. Bernstein.
Twin City Calcium, Minneapolis, Minn.—C. E. VanDuzen.
Progressive Film Exchange, Ogden, Utah—W. W. Hodkins.
C. A. Calehuff, Philadelphia, Pa.—Chas. A. Calehuff.
Theater Film Supply, Birmingham, Ala.—A. R. Boone.
Western Film Exchange, Joplin, Mo.—J. R. Freuler.
Western Film Exchange, Milwaukee, Wis.—J. R. Freuler.
Western Film Exchange, St. Louis, Mo.—J. R. Freuler.
Vitagraph Co., New York City—Wm. T. Rock.
Lake Shore Film Exchange, Cleveland, O.—E. Mandelbaum.
Imported Film and Supply Co., New Orleans, La.—J. E. Pearce.
Ohio Film Exchange, Toledo, O.—J. W. Melchior.
United Film Exchange, Cleveland, O.—Edward Kohl.
Yale Film Renting Co., Kansas City, Mo.—A. D. Flinton.
Spokane Film Exchange, Spokane, Wash.—Frank T. Bailey.
Montana Film Exchange, Butte, Mont.—Frank T. Bailey.

In all, 47 exchanges were represented out of a possible 79, and it is expected that the full quota will attend the next meeting, which will be held at a more central point.

The Executive Committee's report recommending nine subjects to be taken up for discussion in the regular order was accepted and filed. The committee's report regarding the return of films was to the effect that they had finally secured from the manufacturers a concession of 20 per cent. rebate from the lengths of films returnable.

A resolution was handed in to the effect that inasmuch as a great quantity of film older than seven months is needed for handling the business throughout the country, the manufacturers be requested to discontinue the return of film during the months of May, June, July and August.

On the matter of credit to exhibitors it was the expressed opinion of the members of the Film Service Association that clear rules on the subject should be laid down and the support of the Patents Company invited in order to prevent members from disobeying them. Suggestions were made, first, to make C. O. D. methods universal; secondly, to limit credit to any exhibitor to a week; thirdly, that exchanges should not serve exhibitors already in debt to other exchanges. These matters having been thoroughly discussed, were finally left to a committee of three to formally regulate and secure the support of the Patents Company for their enforcement.

At the evening meeting a long discussion took place on the probabilities of the exchanges being ousted from their present quarters and exchanges having further trouble on account of the erroneous ideas entertained by the public authorities in regard to the supposed danger in handling moving picture films. Many members seemed to think that most of the public misconception of this subject was due to ignorance and erroneous ideas with regard to such an accident as that of the Columbia Film Exchange in Pittsburg.

J. B. Clark, of the Pittsburg Calcium Light and Film Company, spoke at considerable length on this subject. He pointed out that the Columbia accident was most exaggerated in the newspapers and that the damage caused, instead of being anything like $200,000, was very much less. He had seen an accepted bid for putting the building in complete repair for the sum of a little over $6,000. Tests by authorities that were made to demonstrate the explosive properties of celluloid were admitted by experts to be farcical and absurd.

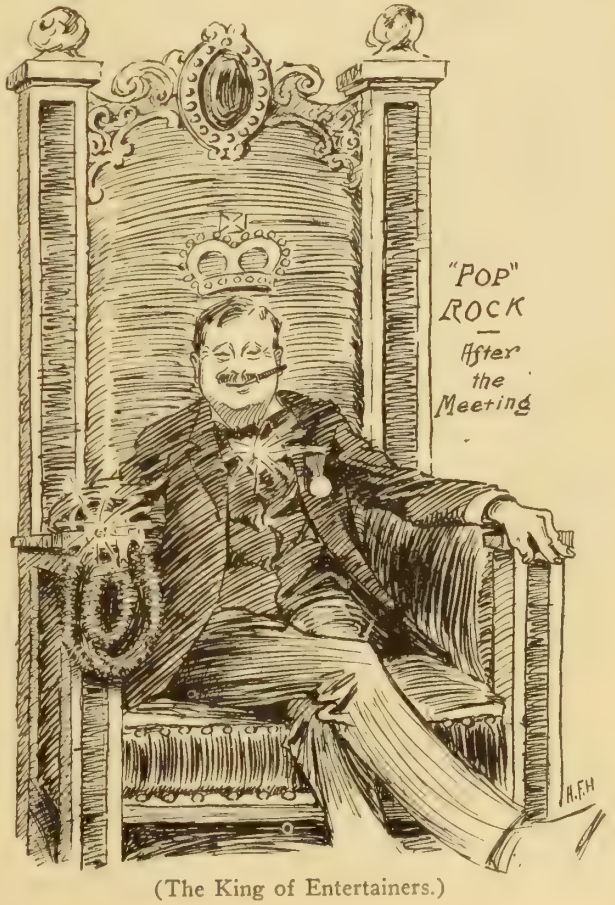
The meeting passed a resolution calling upon the Executive Committee to devise ways and means of overcoming unjust regulations in various cities of the country whose authorities are endeavoring to restrict the working of film exchanges.

Independent Competition.

Mr. Howard, of Boston, called for an opinion of each member as to the opposition existing from Independent exchanges in the city in which a licensed exchange was located. The opinion of the meeting was that the Independent movement was comparatively unimportant and that the only business of an Independent exchange was practically that business which a licensed exchange could not handle on account of there being too many exhibitors in a certain neighborhood.

The N. I. Film.

Durability of non-inflammable film stock was largely discussed. Mr. Smith, of the Vitagraph Company, gave a technical explanation of the difficulties presented. He also stated that manufacturers had recently received a quantity of new N. I. film stock from the Eastman Company; thorough tests



(The King of Entertainers.)

were made of it and it had proved to be satisfactory. It was Mr. Smith's opinion that if all future shipments from the Eastman Company were up to this quality, the exchange will have no further cause for complaint.

The meeting on January 29th was called to order at 4 o'clock. The first matter discussed was the scene of the next convention. Atlantic City and Detroit having been proposed, Detroit, after several votes, was finally selected for a date some time in next July. Mr. Pearce, of New Orleans, suggested that city for the meeting of January, 1911, and pointed out the beauties of his city as well as its facilities as a meeting place.

A nominating committee consisting of Messrs. Mandlebaum (Cleveland), Schwable (Philadelphia), Weiss (New York), Mack (Boston) and Willis (New York), retired and brought in the recommendation that the present official staff be retained for another year. P. L. Waters was substituted for William Fox on the Executive Committee. The list of officers therefore stands as follows:

A. J. Gilligham, President.
William Steiner, Vice-President.
Herbert Miles, Secretary.
Robert Lieber, Treasurer.

P. L. Waters, Richard A. Rowland and Frank J. Howard, Executive Committee.

It was resolved that the machine manufacturers be asked to enter into an agreement amongst themselves to exact a sales agreement from all dealers. The agreement binds the dealers to enforce regular prices or lose their discounts. The machine manufacturers expressed their willingness to enter into such an agreement.

Mr. Pelzer, of the Edison Company, stated that the Edison Manufacturing Company had already prepared a sales agreement of this nature, the effect of which agreement would be to prevent price-cutting and prohibit the purchase of parts for the Edison machine of other manufacture. It was formally resolved, after a report of the Executive Committee following a conference with the machine manufacturers, that the exchanges confine themselves to those manufacturers only who will agree to execute a sales agreement to prevent price-cutting.

The Banquet.

The banquet was held in the Broadway Banquet Room of the Imperial Hotel in the evening. Covers were made for about 100 members and guests. Besides the members of the film exchanges, there were present the following:

Among the guests who sat down to the banquet were: Mr. J. Stuart Blackton, of the Vitagraph Company of America; Carl J. Goldenberg (Pathe Freres), Mr. and Mrs. J. B Clark and Mr. and Mrs. R. A. Rowland (Pittsburg Calcium Light and Film Co.), Mr. Horace G. Plympton, Mr. and Mrs. John E. Pelzer (Edison Mfg. Co.), Mr. and Mrs. Lubin, Mr. and Mrs. Singhi (Lubin Mfg. Co.), Messrs. Baxter, Morton, Coles, Sutherland and Atwater (Nicholas Power Co.), Mr. and Mrs. Herbert L. Miles, Mr. and Mrs. Joseph Miles and Mr. H. T. Edwards (Miles Bros.), Mr. and Mrs. Eberhard Schneider, Mr. and Mrs. W. T. Rock, Mr. and Mrs. Victor Smith, Mrs. A. E. Smith, Mr. and Mrs. John T. Rock and Mr. J. Burton (Vitagraph Company), Mr. and Mrs. L. M. Swaab (Philadelphia), Mr. E. Mandelbaum and Miss Mandelbaum (Cleveland), Dr. B. A. Baer (Philadelphia), Mr. M. H. Kuhn (Rochesteer), Mr. and Mrs. J. E. Willis (Kleine Optical Co.), Mr. E. M. Saunders (Rochester), Mr. and Mrs. Wm. Steiner and Mr. Levine (Imperial Film Exchange), Messrs. W. A. Daniels and B. W. Beadell (Waterproof Film Co.), Mr. and Mrs. J. H. Hallberg, Mr. Wm. Wright (Kalem Co.), Mr. Alex. T. Moore, Mr. F. J. Dolber, Mr. and Mrs. J. R. Freuler, Mr. and Mrs. John Fitzpatrick, Mr. Robert Etris and Mr. C. R. Baird, together with the exchange delegates previously mentioned and others whose names we were unable to obtain.

The press was represented by Mr. Frank Winch and Mr. Brandt, of the "Billboard"; Mr. Frank Woods, of the "Dramatic Mirror"; Messrs. Jas. L. Hoff and J. Hoffman, of the "Film Index"; Mr. Ellis Cohen, of the "Morning Telegraph," and Messrs. J. P. Chalmers, Thos. Bedding, F.R.P.S., A. MacArthur and H. F. Hoffman, of the "Moving Picture World."

A very excellent program of music was gone through. The Schneider Publishing Company had their two latest hits sung by Thomas Penfold; the York Music Company had Mr. Rogers sing his latest successes. Manager Ganes, of the Manhattan Theater, supplied complimentary vaudeville turns from his theater, including the mysterious Ali Rajah. The Jerome H. Remick Company had their latest hits sung by Albert Newhoff. Violin solos were also included, and throughout the evening the orchestra played a very entertaining selection of music.

The toastmaster was A. G. Gilligham, the president of the Film Service Association, and he proved himself an excellent man in the position. One of the most successful speeches of the evening was that of J. Stuart Blackton, of the Vitagraph Company, in which, alluding to the allegation of trust methods against the associated manufacturers, he pointed out that the picture business was a case of the survival of the fittest, regardless of patent matters. Amongst others who spoke during the banquet were Mrs. Miles, Herbert Miles, W. T. Rock, Robert Leiber, J. P. Chalmers, Philips of the Edison Company, J. Stuart Blackton, Thos. Bedding, Mr. Pearce, Fred Singhi, J. L. Hoff, and finally W. H. Swanson.

The banquet was a very sumptuous affair, served up in the well-known style of the Imperial Hotel and thoroughly enjoyed by all present, including the several ladies.

Length of Reels.

The meeting was called to order on Sunday at 3 P. M. Objections to reels over 900 feet. This is one of the greatest evils of the exchange business, for the following reasons: Firstly, a full 1,000 feet of N. I. film will not go on even a 10⅜-inch reel and go in the magazine. This necessitates the cutting out of a portion of the film, which is an absolute loss to the exchange. Secondly, where the film is too long, the first 50 and the last 50 feet are ruined in about one week by friction on account of the size of the reel.

The discussion on this matter was long and heated and a number of the members said that they would cut off their standing orders from those manufacturers who insisted upon sending out 1,000-foot subjects. The friction caused the loss of either the title of the film or the climax, and the exchanges had now many reels on hand which are minus the climax. It was remarked that some manufacturers were so eager to get the price of the thousand feet that if they did occasionally issue a subject that measured 850 or 875 feet, they would tack on to the end some little comedy of 125 feet or so. Several of the members said that where this had been done they had cut off the comedy filler, which was now dead stock on their shelves.

Another great objection made by all members was to the manufacturers giving their reels similar titles or putting out two reels on different days of the same title, one a continuation of the other. This drives away the patronage of people who have seen the first reel, and won't go to see the second, thinking that it is the same reel. It was finally resolved that the members favor those manufacturers whose release lengths more nearly conformed to a total of 900 feet.

Waterproof Films.

Waterproof films were discussed, and Mr. Daniels, of the Waterproofing Company, was invited to address the meeting. He said, in part:

There is no department of the film industry needing more radical changes than the handling of the films. Here is a business where the buyer fixes the price, not according to the intrinsic merit of the goods, but according to their age. Not according to the actual condition of the goods, but according to what he imagines the condition to be. The law of supply and demand regulates prices in most lines of trade, but it has no place in the exchange business.

What of this supply and demand? Well, in about one thousand cities and towns in the United States there are more than 6,000 licensed theaters. On an average, the manufacturers of films do not issue more than 100 copies of any subject, so that only 100 places can show it as a first run. This leaves 900 other locations where the subject will be as novel and valuable for a second run (provided). And still there are 800 cities and towns where it would have the same value as in the first and second hundred places (provided), and so on until the subject had gone the entire circle (provided).

Provided what? Why, that the film was in as good condition for one run as the other. That no effort is made to have it so, is one of the drawbacks in the business. Industrial evolution always works through economies, and, if I were to prophesy, I should say that unless you gentlemen get together and introduce more science into the care and distribution of films so as to get the full value out of them, you are not reaping the full value of your investment.

Waterproofing is not the panacea for all film troubles, but it will help you to keep a film clean and rainless. There is positively nothing in waterproofing which will make a film hard and brittle, nor will it increase the inflammability of N. I. film. This has been determined through experiments by the Eastman Kodak Company, the Edison Manufacturing Company and others. Waterproofing is primarily to put a

film in condition so that it can be easily washed with soap and water; but it does more—because of its polished finish it makes a clearer picture on the screen. It is a scientific fact that light penetrates a shiny surface more readily than it does a dull one.

Notwithstanding the general use of beeswax by operators, the emulsion of an ordinary film is constantly rubbing off at the gate, and unless the springs are frequently scraped and cleaned the film has a tendency to stick and pull. A waterproofed film removes this trouble and thus makes a steadier picture.

It has been said that it takes longer to splice a waterproofed film; but with a sharp knife the waterproofing can be scraped away and spliced as quickly as any. Even if it took twice as long, it would be time well spent, for a well-made waterproofed splice will last enough longer to offset any extra time used in making it.

We have never claimed that our coating would add strength to a film, but we do claim it will not lessen the strength, and, as a matter of fact, it does add something.

We make a strong claim that waterproofing will keep a film soft and pliable much longer than ordinary, the reason being that manufacturers fill the emulsion with glycerine or some other slow dryer to keep it soft and flexible. When this evaporates you have a brittle film. Waterproofing tends to retard this evaporation.

We have never claimed that a waterproofed film could not be scratched, but we do claim that it is more difficult to scratch it, and if it is scratched the scratches can be kept free from dust and dirt by washing with soap and water. We have always contended that a clean, rainless film is worth more than a scratched and dirty one, regardless of its age, and if you do not get more for it, it is your own fault.

To help you care for films which are waterproofed we have built a washing machine which will wash, dry and polish a reel in from eight to ten minutes. We will either rent or sell them.

One manufacturing company, as you know, is using our process. Machinery is also building under similar arrangements for another company; but you must not jump to the conclusion that, because of these two, all other manufacturers will follow suit. It may depend somewhat upon how you gentlemen like waterproof films, and this will depend altogether upon how you take care of them. Besides this, the process adds something to the cost of manufacture, and it may be that there are some whose desire for your welfare and the general good will not extend so far. Be this as it may, I am sure you will accord the pioneers your unqualified approbation and support.

In conclusion, I want to ask you not to blame waterproofing for everything which happens to your films. Remember, things have always happened, and that such things as misadjusted projecting machines and careless operators always will happen. When they do happen, the blame will naturally be pushed on to anything which is handy and new; but waterproofing will survive all injustice which may be heaped upon it. Waterproofing has come to stay, and the time is not far distant when the public will demand rainless exhibitions, and waterproofing is a logical step to this end.

Mr. Lieber, of Indianapolis, recommended the members to give careful consideration and every encouragement to movements of this kind whose ultimate success would be for the betterment of the business.

It was resolved that all new applicants be admitted on the payment of dues at the rate of $25.00 per annum, dating from the semi-annual meeting preceding the date of application, and that all licensed exchanges be invited to join the Association.

Freight and Express Rates.

An important subject taken up was the matter of securing better freight and express rates. A committee was appointed to confer with transportation companies and the express managers. It was pointed out that should the express companies agree to give a better rate on the return of films than at present, and secure their return without delay, the express company would derive a greater revenue, through the ability of the exchange to more quickly utilize the returned films.

All exchange men were recommended to become members of their local Boards of Trade, Chambers of Commerce and other local bodies, that would identify them with the business men of their community.

A committee on traffic and transportation rates was appointed, consisting of Messrs. Freuler and Lieber, of the West, and Waters and Clark, of the East, to report any results obtained.

Mr. Leiber stated that one of the most objectionable features of the relationship between the express companies and the exchanges is that the exchanges are credited by the express agents as being prone to take advantage of every opportunity they can find to put in claims for damages. This has been so bad in some cities as to warrant the express agents turning away the business of certain exchanges.

It was resolved that thanks be extended to the secretary for his labor in behalf of the exchange for the past six months.

Many other matters pertaining to the conduct of business were discussed. As they had direct bearing on the business interests of all F. S. A. members, we urge upon those who were not present the importance of attending these meetings. It is not enough to be represented by proxy. The loss of time and inconvenience is well repaid by taking part in the discussions of matters that have direct bearing on the welfare of the business and we trust to meet a full turnout of the membership at next session.

N. I. M. P. Alliance Meeting.

Curiously enough, while the F. S. A. delegates were in session in one part of the Hotel Imperial, the Executive Committee of the National Independent Moving Picture Alliance and the Independent manufacturers were holding a series of meetings in another room on the same floor. These meetings were held behind closed doors, but we were informed that it was the most important yet held by the Alliance and that a considerable amount of business was transacted. In the corridors of the hotel and around the tables in the thirst parlor the Independent people received considerable banter from their competitors and former associates, but it was taken in good part and handed back with interest. The Alliance meetings generally lasted far into the night and ended with a jollification which showed that they were in anything but low spirits. At one of these after-meetings two licensed manufacturers appeared and paid tribute to the cordial feeling they entertained to some of their former business associates who were now, through force of circumstances, on the other side of the fence. They told many interesting reminiscences of their own early experiences while fighting patent suits and quoted expenses enough to frighten any Independent manufacturer present. But no one seemed to be discouraged and the general impression prevailed that the N. I. M. P. A. would be the saving of the Independent cause.

At the close of the Independent sessions, Alliance Secretary Wm. H. Swanson handed out the following report for publication:

The executive committee of the Alliance was called to order at 6 P. M., January 29. Messrs. J. J. Murdock, I. C. Oes, A. Kessel, J. W. Morgan and Wm. H. Swanson being present, together with the manufacturers who were called in for a joint conference.

Upon proof being submitted to the committee that a number of manufacturers were selling to non-members, a fine of $100 was imposed on the Imp, Bison, Centaur and Phoenix Companies.

Closer agreements were arrived at and non-members of the Alliance will not be allowed to enjoy any of its privileges. This caused the entry of six new members, viz.: The Buckeye Film and Projection Company, of Dayton, Ohio; The American Film Exchange, Pittsburg, Pa.; the Southern Film Exchange, Cincinnati, Ohio; The Standard Film Exchange, Cleveland, Ohio; the Precision Film Exchange, Chicago, Ill., and the Hudson Film Exchange, New York City.

The secretary was instructed to notify all members, both manufacturing and exchange, that every rule of the Alliance would be enforced with absolute certainty.

It was shown to the committee that the Chicago Film Exchange had exhibited the Imp pictures "Never Again" and "A Rose of the Philippines," on Sunday, January 23, a day previous to the release day. The committee imposed a fine of $100 for this offense.

Evidence was submitted that the Peerless Film Exchange, of Kansas City, had released the Bison film, "The Female Bandit," on January 31, instead of February 1. Further investigation was ordered, and if the charges are proved the Peerless will be fined a similar amount to the Chicago Film Exchange.

A resolution was adopted that each manufacturer and importer is to deposit in the hands of the treasurer $100 to cover penalties for violations of the rules and by-laws, and should any fine be levied against this $100, the same is to be paid within 24 hours, and until the deposit is replenished, the manufacturer or importer will stand suspended until it is paid.

A grievance committee of three was appointed, one new member to be added and one old one dropped each month. The chairman will be considered the senior member, and on

withdrawing he will appoint his successor. This committee will investigate complaints against manufacturers and importers.

It was found that the manufacturers had had business relations with unaffiliated exchanges and they (the manufacturers) were notified that a further infraction of the rules would involve them in a fine of $500.

A committee was appointed to investigate a certain concern in Philadelphia which was reported to be buying films, ostensibly for export, but renting it to film exchanges.

A uniform price of ten cents a foot was adopted by the manufacturers, the American manufacturers agreeing to include fifty posters of each reel. The exchanges have agreed to place standing orders subject to cancellation on two weeks' notice for American goods and three weeks for imported film.

The release days were changed as follows:

Monday—Imp, 1; Eclair, 1; International P. & P. Co., 4; Theo. Brinkmier, 1.

Tuesday—Bison, 1; Powers, 1; Thanhouser, 1.

Wednesday—Ambrosio, 1; Actophone, 1; Columbia, 1.

Thursday—Centaur, 1; Imp, 1; Exclusive, 1.

Friday—Bison, 1; Pantograph, 1.

Saturday—Great Northern, 1; Itala, 1; Phoenix, 1.

The meeting was harmonious, but the enthusiasm was somewhat dampened by the resignation of J. J. Murdock as president. Mr. Murdock still remains in the Alliance as a member. Business reasons and delicate health were responsible for Mr. Murdock's actions, which prompted some two hours of speech-making by the assembled committeemen and manufacturers in expressing their regret at the loss of so able a leader, who was responsible for the success of the International Projecting and Producing Company, and in a large degree for the good work of the Alliance. The executive committee made an appropriation for the purchase of a loving cup to be presented to the retiring president. Mr. Murdock's successor has not yet been decided upon.

Mr. Murdock made a very touching reply to the kind words, and was evidently very much affected.

THE EXHIBITS.

If the deliberations of the film renters tended to the better regulation of the business, the exhibitions of apparatus also showed the march of improvement.

Pathe's Exhibit.

Conspicuously located at the head of the main stairway was the exhibit of Pathe Freres. A large room was used to demonstrate the Pathe colored films and the Pathe professional projecting machine. This outfit was greatly admired by the exchange men on account of the noiseless and steady running of the machine.

Powers Cameragraph No. 6.

Passing along to the next room the Powers Cameragraph No. 6 was demonstrated by a corps of experts. The various current saving devices handled by the Powers Company were also fully explained to prospective buyers.

The Mirror Screen.

Samples of the Mirror Screen were sent by the Mirror Screen Company, Shelbyville, Ind., and were on view in the Pathe Freres and also Powers exhibiting rooms, and the increased brightness of the part of the picture where the mirror screen was used was a subject of much discussion. The general opinion expressed was that the mirror screen was a very good thing, but, like all good things, it came high in price. This can be readily understood when we realize the expense of obtaining, in the first instance, a large and perfect sheet of plate glass; this has then to be very carefully etched on one side and silvered on the other. The picture is projected on the etched surface, and the theory is that the silvered surface behind reflects and intensifies the brightness of the image.

Fireproof Film Cabinets.

The O. M. Edwards Company, of Syracuse, had an exhibition of their fireproof film cabinets. The excellent workmanship in this article was greatly admired and many orders were taken. We are informed that the O. M. Edwards Company will place on the market a small fireproof cabinet with a place for five reels and air moistener. The outfit is especially designed for the exhibitor.

The Motiograph.

The manufacturers of the Motiograph did not have any exhibit at the convention, but were represented by Mr. A. C. Roebuck, of the Enterprise Optical Manufacturing Company, and Mr. J. H. Hallberg, the New York agent for the Motiograph.

The Soundograph.

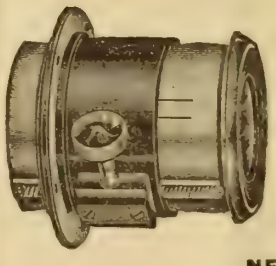
If everybody did not see the Soundograph they at least could not fail to have heard it. This is a cabinet about 4 feet square in which is contained apparatus for producing all the sounds that are needed to accompany the moving picture. Each sound is operated by a separate handle or pull and with a little training we believe that anyone can produce on the Soundograph the most realistic and well timed effects. Mr. Gieghan, who demonstrated the apparatus, was well pleased with the interest it created and booked several orders.

Waterproofing Films.

One of the most interesting exhibits of all was a device for washing film that had been waterproofed. It did not take the exchange men long to realize that this new method of renovation was just the thing they needed to enable them to get all the money possible out of the rentals. The process of waterproofing is also a preventative of scratches; it so hardens the film that a scrubbing brush, soap and water may be used to remove the oil and dirt which is picked up in the projecting machine. The waterproofing machine which the company had on exhibition was very much admired by all the exchange men and many orders were placed with the manufacturers for duplicate machines.

The Edengraph.

It is now quite some time since any reference to this machines was made in the pages of The Moving Picture World. But the manufacturers have not been idle and the Edengraph projecting machine, as exhibited at the convention, was generally admired as a model of ingenuity, compactness and practicability. The Edengraph is unlike any other machine. With the magazines removed, the head stands less than a foot high and 6 inches in width. The gear wheels have the nicety of watch movement and the star wheel and rapidly moving parts are all encased in an oil cup in which they revolve secure from dust and grit and safe from the meddlesome operator. Mr. Frank Cannock, the inventor of the Edengraph machine, was kept busy in explaining its good points and booking orders.



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"The Cloister's Touch" (Biograph).—A picture of feudal times, representing a handsome young wife torn from her husband for the amusement of a duke who was in the depths of boredom. The outraged husband seeks-a monastery. The woman longs for her child until she goes insane and dies. The duke, realinzin the outrage he has committed, attempts to commit suicide, but the cross on the dagger suggests another course, and he enters the same monastery as the outraged husband. They meet, and are about to fly at each other, but are prevented by the sanctity of the place. Here is enough dramatic opportunity for half a dozen good pictures, almost; yet they are all crowded into one, and a mighty interesting succession of scenes it makes, too. The audience will not applaud. The picture is too serious; but they enjoy it none the less, and manifest their appreciation plainly enough. The actors have taken full advantage of the opportunity presented them and that, with the excellent photography, combine to make a satisfactory picture.

"Bill's Boots" (Lubin).—A short, snappy comedy graphically illustrating the disturbance which may be caused by a pair of boots suitably manipulated by a pair of lively youngsters. Buried in a snow bank they suggest the possibility of a calamity to some unfortunate individual during the blizzard. Upon digging out the boots the deception is discovered, and the sympathetic old lady's fears are allayed.

"Coffee Culture" (Pathe).—A companion to the tea film issued some weeks ago. It represents clearly the different processes in the production of coffee from planting the tree to the steaming cup. It is an industrial subject of importance since it affords many thousands of people an opportunity to know about coffee production who probably never understood it before. Iformation of this character is well worth while, particularly when it gives an accurate view of the production of one of the common every day necessities. It is a notable addition to the lengthening list of excellent Pathe industrial subjects.

"Dick's a Winner" (Pathe).—A snappy comedy well acted and well staged, with all the photographic excellence which accompanies a Pathe subject.

"Shooting an Oil Well" (Selig).—Of the many exciting occupations followed by different individuals perhaps none is more exciting than shooting oil well, and Selig has portrayed such an operation with sufficient clearness to afford an excellent idea of how it is done. Even in the pictures there is a dash of excitement which is very thrilling and causes the spectators to catch their breaths. The picture is very cleverly produced and is sufficiently interesting to make those who see it want more. Such thrillers in commonplace industrial pictures are not common, and when one is produced it attracts much favorable attention. When the huge nitro-glycerine cartridge is exploded and a mass of sand, rock, oil, flame and smoke come pouring from the ground, rising high in the air the danger of a well shooter's occupation is better understood than it ever was before. It is an industrial subject alike instructive and startling.

"Mystery of the Lama Convent" (Great Northern).—An intresting picture representing life and sscenery about the Lama Monastery Tibet. A scientific gentleman, armed with a magic cane, secures entrance accompanied by his servant. They are shown many secrets, including the restoration of the dead to life, but are discovered and denounced. They manage to make their escape, though pursued by many monks, and succeed in carrying away valuable data and interesting curios.

"A Georgia 'Possum Hunt" (Edison).—Whether or not the President is as fond of 'possum as he is supposed to be, he has given a vogue to 'possum which has made it popular. The reproduction of a 'possum hunt from the calling of the darkies on through all its stages, with the interested white people following, is so naturally done in this picture that it seems almost as though it were taking place in the theater. The whole scene is reproduced, even to the dislodgment of the 'possum, his rescue from the dogs and the darkies dancing while 'possum and taters are cooking. To Northern eyes it all looks strange, yet it is only the reproduction of a scene which is common enough in the South. The Edison Company have done well to bring to the North a characteristic scene in the life to the southward.

"The Skipper's Yarn" (Edison).—A melodramatic story with a sailor as hero, though it might have been told of any other quite as well. The love story is a rather depressing narrative, though some parts of it are told with such graphic power that they hold the interest at intense pitch. The ending represents the punishment of a guilty man, but it does not restore to the old skipper his lost love. There is a strong drama in this, so strong that it seems almost too realistic. The acting and photography are alike good, and the picture holds the interest of the audience.

"The Man Who Lost" (Kalem).—A picture embodying the reveries of a bachelor who sees the romance of his own young days reproduced after he has bestowed his blessing upon a pair of young lovers. It is a story full of tenderness, and is attractive chiefly because of the things it suggests. Very many men will see in it some allusion to their own lives, even though the romance of their younger days may have been consummated. Such pictures always bring to mind memories of the past which may, and frequently do, moisten the eyes and cause that peculiar choking sensation in the throat. But the tenderness they invoke and the pleasant memories they induce are alike beneficial and make the picture more attractive than it would be otherwise.

"The Leather Industry" (Pathe).—A beautiful picture illustrating the leather industry from the production of the cattle to the finished goods, whatever they may be. An educational film of value, which will do much to increase the knowledge of the leather industry and will convey some impression of its importance. The list of industrial pictures has received a worthy addition in this film.

"The Scarecrow" (Pathe).—A comedy which has a laugh in every scene. The Pathe comedians have done well in this comedy and have created a picture which will amuse any audience.

"His Imaginary Crime" (Bison).—This picture shows clearly that it is extremely poor policy to run when one has accidentally injured someone, or something else has occurred which may make flight suspicious, and the young fellow complicates matters by continuous flight, which is worse. But a girl ultimately saves him from himself, and the flight ends in a wedding shortly afterward.

"An Outlaw's Sacrifice" (Essanay).—Yes, even outlaws will sometimes make sacrifices. Perhaps, indeed, they make quite as many as anyone; only their so-called or supposed bad qualities so far overshadow whatever good ones they may possess, the good is nearly always almost entirely hidden. In this instance, however, the outlaw dramatically makes a heroic sacrifice which saves the young woman he loves and her parents from ruin, but places him in the sheriff's charge. The pathetic figure of the weeping girl as she sinks on the sheriff's steps after turning over her sweetheart will long remain in the memory. The picture is intensely dramatic and will appeal to a large number of people.

"The Great Divide" (Gaumont).—A pathetic love story excellently told, as all the Gaumont stories are told. But there is much sorrow in it because of the death of the girl and the long years of loneliness of the faithful lover. For one brief moment he is happy, however, when he sees the vision of his long lost love seated in the stern of his boat, and then he falls dead. One wonders, sometimes, if these films are not altogether too much like the experiences of real life. They frquently reproduce incidents which can almost be duplicated in the life of the one who sees it, or that of some friend. This resemblance adds wonderfully to the strength and attractiveness of the picture and is a powerful influence in determining the impression which such a film creates.

"Wild Waves at St. Jean-de-Lux" (Gaumont).—A reproduction of waves dashing over the rocks on the shores of a French province which has the true atmosphere and spirit of the ocean in it. The waves break over the stones in a wild tumult of strength and motion, hurling the whitened water and the spray high in the air. The operator caught the spirit of the scene and the picture looks like the ocean. Sometimes these pictures, purporting to be waves and broken water, are but reproductions of cotton wool, smooth and without life or expression. In this instance the water swirls and dashes, rushing in fierce, unrestrained onslaughts upon the rocks, and after being dashed into foam, going sullenly back to join the waters of the great deep from which they came. It is a beautiful, a majestic picture, and holds the audience silently through its length, to be followed by vigorous applause at the close.

"Cousin Lou for Mine" (Pathe).—A comedy which will please many patrons of any theater. It makes much sport and leaves the audience in good humor.

"The Strong Man" (Pathe).—A farce which has numerous elements of amusement connected. The acting and photography are both good, adding materially to the attractiveness

of the picture. The humor in some instances is a bit broad, but it amuses and therefore fulfils its mission.

"The Girl and the Judge" (Vitagraph).—A strongly dramatic picture, worked out with the energy and fervor characteristic of the Vitagraph players. A love story is no novelty, even though it is always new, but the fatal discharge of a pistol by the heat generated by the lens of a microscope is a novelty, and is used to good advantage. The dramatic scenes attending the conviction and sentence of an innocent man for murder, with the repentance of the judge and his explanation of how the pistol was discharged are all so dramatic that one can scarcely distinguish between them. The girl chooses the judge, assuming that the love which prompted the judge's action must be deep. This ending is different from established precedent, and really makes a strong climax. One is ready to see the girl walk away with the released prisoner, and when she goes away with the judge it really gives a slight wrench to one's feelings. Unconsciously, almost, one begins speculating upon whether this course was right, paying tribute in this way to the strength of the film and the fidelity of the acting.

"The Last Deal" (Boigraph).—A gambling story which presents a moral so palpable that it requires no explanation to make it plain. The novelty lies in having the husband come in contact with his brother-in-law, who is winning money to help him make restitution. The young man is saved, but his punishment includes the loss of his position. The moral influence of this picture should be strong. Gambling is well understood to be a dangerous vice, no matter in what form it may be indulged, but perhaps few realize the actual status until it is shown to them in some such hideous form as this. Whether the Biograph people sought to preach a sermon against gambling or not is uncertain, but that they have done so, and very effectively, will be admitted by practically everyone who sees this picture. Dramatically and photographically it is quite as good as the best.

"Marble Quarrying in Tennessee" (Lubin).—A picture of exceptional attractiveness. Even though it is an industrial subject, the educational feature seems subordinated to the pictorial. It is an adequate illustraion of the processes followed in the quarrying of marble in the great marble section of Tennessee. Some of the pictures are worthy the brush of a master artist. When an industrial subject of this character is adequately handled it becomes more important than it would otherwise. Lubin has given in this a picture of merit and one which satisfactorily illustrates an interesting subject.

"The Devil, the Servant and the Man" (Selig).—In some ways this picture is a distinct departure for the Selig Company. It will surely set people to talking, not alone because of the absorbing story it tells, but because of the masterly way the story is worked out. Some of the combinations appeal to one as strongly dramatic, and there is a thread of mystery running through it which adds materially to its attractiveness. Managers will make no mistake in offering this film to their patrons, and its exhibition will add to the reputation of any theater.

"The Flirto-Maniac" (Lubin).—That's merely a name for a man who has a sentimental brainstorm. In this instance the man escapes from a sanitarium and goes about making love to every woman he sees. But even a man with a mania of this sort could not stand the bevy of old maids that finally pursued him, and after a lively chase he sought refuge again in the asylum. As may be supposed, many extremely comical situations are developed and the film presents one continuous laugh from beginning to end.

"A Voice from the Fireplace" (Essanay).—Here is a picture which will make many people think very hard. It deals with a delicate topic, representing an attachment between a husband's friend and his wife which all but resulted disastrously. These attachments are often unconsciously formed, and before they are realized the injury has been done. Apparently, as in this instance, they are beyond the control of those who form them, yet each party may understand fully their unpleasant consequences. A falling log saved this couple, but many will testify that no unseen hand has stayed them in a career which meant dishonor, at least, if no worse, to one or two.

"The Lass Who Loves a Sailor" (Urban).—A pretty love story, clearly photographed and cleverly acted. Some of the scenery is picturesque and adds materially to the enjoyment of the picture. It is, perhaps, a somewhat light story, yet, like all love stories, possesses a good deal of interest for the average person. There is no question about the pictorial quality of an Urban film. It has all the features which make it interesting from the mechanical standpoint.

"A Japanese Peach Boy" (Edison).—A beautiful fairy story showing numerous scenes of wondrous beauty and many strange tranformations, each more marvelous than the previous one and each another chapter in the adventures of the baby who was discovered in a peach. It is, perhaps, one of the most attractive pictures of this sort ever produced. It would be difficult to conceive anything more beautiful than the interior of the cavern, nor would it be possible to produce anything more attractive than the final transformation scene, where the humble cottage is changed into a beautiful palace. The contest between the boy and the ogre is thrilling, and when virtue triumphs, as it always does, the audience is ready to applaud. The details of this picture are so beautiful and so truly representative of what a fairy story is supposed to be that it will captivate old and young alike.

"Ascending the Jura Mountains" (Gaumont).—A scenic picture which adds materially to the collection put out by this house. The operator did his work well, creating the impression that it is mountain scenery one is looking at. So many times the operator is at fault in that the mountains appear dwarfed and insignificant. Here the grandeur of the scenery is faithfully represented and the interpretation seems quite satisfactory. The printer has done his work well and the picture will add to the producer's reputation.

"Caught in His Own Trap" (Vitagraph).—A comedy based upon a father's success in catching two lovers spooning by watching them in a mirror. They turn the tables and catch him kissing the maid, using the same mirror with which he caught them. There is much genuine humor in this picture, and the details are carefully worked out so it does not seem in the least improbable. The effect is eminently pleasing.

"The Skeleton" (Vitagraph).—A good deal of disturbance is created about the house and the skeleton is responsible for it all. The way this skeleton keeps things going is a caution. Perhaps, however, he may be forgiven for it all because he is funny about it. And the Vitagraph players have put a vigorous snap and dash into the production of the piece which adds materially to its attractiveness.

"The Postmistress" (Pathe).—A strong picture telling the story of a poor widow who acted as postmistress. Her child was sick and unfortunately the doctor was one of those cold hearted individuals, who insisted upon his pay before he would do anything to relieve the sufferer. In desperation she takes some of the government's money. No difficulty would have resulted only the inspector arrived that day to examine her accounts. The rest of it, how the widow was saved from disgrace and how everything was made straight is very dramatic, and at the same time interesting. It makes altogether a picture which will linger long in the memory. The ending is so good that it leaves a favorable impression and in some instances the audience applauds vigorously. The photography is clear and the acting strong and well maintained. It would be difficult to improve upon it.

"Sheltered in the Woods" (Urban).—A good story, well acted and adequately illustrated. It is one of those stories that seems to please an audience, and in this instance is made even more interesting by the beautiful photographic quality of the picture. The technical excellence of the Urban films appeals to the artistic sense and represents a distinct advance over those presented some months ago. The mechanical work seems to be fast approaching perfection.

"The Might of the Waters" (Urban).—A picture which gives an impression of the power of water, portraying it so vividly that there can be no misunderstanding of the intention of the producer. The operator appreciated his opportunity and the way he took advantage of it stamps him as a master in his art. To be able to so graphically reproduce a subject of this character is, perhaps, as great an achievement in motion picture making as it is possible for one to make. This picture will win the applause of an audience anywhere.

"The Step-Mother" (Kalem).—A somewhat melodramatic story upon a familiar theme, with the girl infatuated with a bank robber, though she did not know his true character. The stepmother comes into the home and the girl conceives a dislike to her. Then follow a series of mishaps and misunderstandings, which are ultimately happily adjusted. The girl learns the true character of her sweetheart, and the stepmother wins her love, making a pleasing ending to a somewhat disagreeable beginning. The film is well acted and the photography shows considerable improvement, as compared with previous issues from the same house. The steady improvement of the Kalem pictures, both dramatically and photographically, is adding materially to the popularity of the Kalem pictures.

"The Wrong Man" (Essanay).—To be unceremoniously dumped out of the window of one's own house into a snow bank would not please most men, and when Mr. Simpkins returns and is pitched out by a husky plumber because he is mistaken for a masher who followed Mrs. Simpkins into the house he may be pardoned if his temper is somewhat ruffled. However, after various strategic schemes, Mr. Simpkins manages to stay in his own house and the masher, hidden in a closet, is caught when attempting to escape and gets a good ducking in a snow bank. The picture is funny and keeps an audience roaring all through its length.

"Hamlet" (Lux).—To adequately represent Shakespeare's greatest drama in a motion picture is a difficult task, and though in this instance the producer has done well, one must say that it is a great pity he hasn't done a bit better. Improvement in the interpretation would, perhaps, make amends, at least in some degree, for the deficiencies in photography. There are too many weak spots in the film, detracting from its mechanical beauty, though one must say that the improvement in photographic quality of this firm's work is marked. One wishes, however, that they might have gone a little further in this direction and have make the picture clearer and better through its entire length. The staging is perhaps adequate. Staging in Shakespeare's time was not the elaborate operation it is now, and what appear to be meager settings often represent fidelity to the original. The acting has weak points, yet is, perhaps, a reasonably satisfactory reproduction of the play as it is likely to be understood by a majority of readers. Pictures that urge actors and producers forward by the necessity of producing something out of the ordinary unquestionably exert a beneficial influence and assist materially in both dramatic and photographic development.

"By His Own Hand" (Bison).—A Western melodrama in which love and jealousy play important parts. The novelty is in the binding of the captives, which is done in such a way that a slight move would explode pistols and kill them. One scarcely likes these pictures of stealing and abusing unprotected young women, even though the ravisher afterward receives his deserts. In the opinion of the writer, Western pictures would be improved with this feature eliminated and the interest of the stories told would not suffer. The old-time bloody films have long since practically disappeared. It is time for the carrying away of women to travel the same road. A good story can be told without it and the peace of mind of the audience would be measureably enhanced.

"Hero and Leander" (Ambrosio).—A reproduction of the old Greek fable of the love of Hero, a priestess of Venus, debarred from earthly love by her vows, and Leander, a handsome youth from Asia. The picture follows the story closely, illustrating its main points, even to Leander swimming to meet Hero, and the extinguishment of her torch, which leads to Leander's death on the rocks. It is a pretty piece of work and in the main is satisfactorily done.

UNIFORMS AND CAPS.

We have noticed with pleasure that well conducted moving picture theaters realize the necessity of having clean and attentive attendants and are fast adopting the uniform. It is not only a direct compliment to the public to place these courteous ushers in uniform, but also of a great help to spectators seeking information. We know that ladies in general have always a kind smile for blue uniforms and brass buttons and that persons more or less inclined not to behave themselves correctly have more fear of uniformed attendants than of men in their street clothes. If the value of a uniform had not been fully recognized the great corporations, railroads, street cars, theaters, office buildings, etc., would not uniform their employees.

LAEMMLE CASE POSTPONED.

On Friday, February 4, in the United States Circuit Court in New York City, Richard Dyer, representing the Motion Picture Patents Company, applied for a continuance in their injunction suit against Carl Laemmle and the Independent Moving Pictures Company. Laemmle, by his counsel—Emerson Newell, of New York, and Edwin Maher, of Chicago—earnestly demanded a trial; but Judge Hand finally granted a continuance to the Motion Picture combination for three weeks in order to give them an opportunity to prepare a defense to the claim of Mr. Laemmle that the Motion Picture Patents Company are violating the Sherman Anti-Trust Act. A large number of Independent manufacturers were present in court and gave Mr. Laemmle their warmest greetings and assurances of their moral support in his fight for freedom of trade in the moving picture business.

INCREASE THE BEAUTY OF THE PICTURES.

(By our Chicago Representative.)

As I was fortunate enough to see "The Cloister's Touch" of the Biograph at two different places and that during the same evening I had a good chance to determine how a picture could be either enhanced or spoiled by the exhibitor.

At the Casino the picture appeared very dull. The pianist had lost for the time, her strenuous ways of playing the piano; she contented herself with a monotonous tune without the least expression. It was the same piano, the same drum and the same bass drum in pathetic scenes—when Elsa tries to recognize her boy in some children presented to her; when Elsa dies, and, in the festival scene, when the Duke and his court drink wine and make merry. The accompaniment of a drum and of a bass drum was not the appropriate music for the religious scenes in the monastery. The music was so much out of place that some men and women in the audience did not understand the seriousness of the picture and laughed at the monks kneeling and praying. You cannot blame a few uncultured spectators, who were guided by music more appropriate for a comedy scene than for the religious and dramatic scenes of the picture.

The second place was the Orpheum, where they have recently installed sound effects and are improving them day by day. "The Cloister's Touch" was quite a different picture. The orchestra gave us a lively and passionate selection during the first scene of Elsa with her little boy, then with her husband; same with the festival scene at the palace. When the screen showed us the pathetic scenes, the music was soft and sad, very impressive, touching the hearts of the audience. The Orpheum so improved the sound effects that during the different scenes in the monastery, the music was rendered by a real organ, pealing out appropriate sweet notes. It is needless to say that, at the Orpheum, no one laughed at the devotion of the monks.

If the Orpheum increased the beauty of the picture fifty per cent., the Casino made it vulgar, and while the Casino must have some cheap vaudeville acts to draw the crowd, the Orpheum shows only pictures and is always crowded. Please note the difference that the Orpheum is always crowded at 10 cents, while the Casino must have vaudeville to crowd their 5-cent house. This shows plainly that the lovers of good pictures do not care for silly vaudeville and do not object to paying 10 cents. The Casino does not seem to know any better. When they had on the screen "The Luck of Roaring Camp," the piano, drum and bass drum started a lively, not to say a deafening tune, with no respect to the picture, not even when we see the poor widow dead on her bed, with her little boy crying and the kind-hearted men taking a collection for the child. During such a pathetic scene on the screen, the musicians might have abandoned their rag-time playing.

Mr. Gaumont, of Gaumont & Co., Paris, is at present in New York City on business connected with his firm. New American and Canadian branches of the Gaumont Company will be shortly opened.

The Afga Book of photographic formula issued by the Berlin Aniline Works of 215 Water street, New York City, should be in the hands of all readers of the Moving Picture World, who are recommended to apply for a copy at the address given, sending ten cents to pay wrapping and postage. The Afga Book contains 160 pages of formula for the manipulation of standard plates, papers and film and therefore should be valuable as a source of reference to all those en-

Pottsville, Pa.—The Columbia Theatorium, which has been closed for improvements to comply with the new Pennsylvania law, has now been granted permission to reopen by the State Inspector and the Town Council as the safest place in Schuylkill County. Manager Speros will have a grand reopening in a few days. He is also manager of the Lion Theater, the popular moving picture house of the town.

Manager George D. Spragg, of the New Olympic Theater, at Bellaire, Ohio, has invented a device for a film reel that is a big advantage over the ones now in use. It does away with the steel clip on the hub of the reel, which every operator calls every name in the dictionary of "cuss" words. The end of the film is simply dropped on the reel hub and the machine started. It takes up and holds the film with no slips and does not break the ends of the picture off. The reel is also a self-clamping one, requiring no nut or bolt to fasten it to the machine, so that there is never any danger of the operator forgetting to fasten it and having the reel jump off when the machine is in operation.

CHICAGO (continued).—I am sorry to have to be severe on the Chicago exhibitor, but I deem it my duty as a warning to the country exhibitors, who are so easily tempted to follow the ways of the big cities. It would be a disaster if the exhibitors of small towns should fall into the ways of Chicago, where many inviting theaters show pictures in the most careless manner, give their attention to vaudeville, employ poor operators and musicians, and in many cases drop motion pictures to make their houses exclusive 5c. vaudeville places. No 5c. house can give refined vaudeville to make the investment a paying one, consequently the acts must be of very inferior quality.

As my investigations have so far been confined to the downtown district, I hope to find, in other sections of the city, some places deserving a word of praise, and I will be only too happy to give it.

The Mills Wonderland deserves special mention on account of its penny arcade, which should not be overlooked by prospective builders of new motion picture theaters. The building being rather wide and deep, the owners divided the ground floor into two halls—the front hall for the penny arcade—the rear part for the theater proper. The penny arcade is not free to the loafers of the street, but as a foyer for the theater. You must pay your admission before you can enter the penny arcade. This arrangement offers many advantages for both the managers and the visitors.

If the theater is crowded, you are not compelled to wait in a cold lobby; you can enter the warm penny arcade and drop a few pennies in the slot machines, while waiting your turn to enter the theater. The manager profits, because if his front lobby is not crowded with a waiting crowd, the visitors are not scared away with the fear of having to wait too long.

With the present craze for cheap vaudeville, the above arrangement is a good combination to please every one. If Jones goes to the show merely to see the vaudeville, he can remain in the theater during the acts, visit the arcade and drop a few coins in the machines while the pictures are on the screen and waiting for the next vaudeville act. On the other hand, if Smith is a lover of motion pictures, he can amuse himself with the slot machines while the vaudeville is on the stage.

Another advantage not to be overlooked is that a penny arcade is a good rendezvous. In buildings not large enough to afford a penny arcade, I would suggest a few vending slot machines in the lobby. The Chicago theaters allow peddlers to sell candy to the audience. These men, wishing to make believe that they are offering you a great bargain, pack a few pieces of chocolate in much paper and in cardboard boxes of about 3 x 5 inches. The result is that the floors are covered with a litter of dirty paper. As on account of the small sizes of vending machines the candies are wrapped in a thin piece of paper, the floors would not look so dirty if peddlers were kept out of the building and replaced by slot vending machines.

In a theater that I do not wish to name, I found the manager standing at the door, both hands deep in his pockets and a cigar stump in his mouth. Rather disrespectful to the patrons bringing in the nickels.

It seems that both the Motion Picture Patents Company and the Alliance are not enforcing the rules and that the detectives are doing very little for their good wages. I found a theater showing the same day a film of the Great Northern Film Company and two pictures of the Essanay Company. The same practice existed in Philadelphia; the detectives of the M. P. P. Co. made no reports, but a warning in this paper corrected the abuse. Let us hope that the licensed houses of Chicago will also take the warning and discontinue a practice which can cost them their license.

If at The Boston, on Madison street, the music is appropriate for the vaudeville, the musicians pay no attention to the pictures. While one was hammering on the piano as hard as he could, others were beating drums, cymbals, bass drum, etc., while Selig's picture, "A New Cure for Divorce," was on the screen. Such an infernal din was entirely out of place when the husband discovers his wife in the arms of her lover and chases the lover, or when the wife is jealous at the sight of her husband dining with another woman. What is the use of our manufacturers spending so much money on their productions if the effect is to be spoiled by a careless pianist or by exhibitors who do not want to pay the price for good musicians?

In a place on State street, they had no music with the pictures, but I must admit that if the show was gloomy, it was even better than to have music entirely inappropriate.

In a previous letter I praised the admirable film service of Indianapolis, Ind., and I would like to see such a service in Chicago, as the other evening you could see "The Honor of the Family" in three different places within a short distance, while the next day you could see it nowhere in the neighborhood.

I will not be surprised to see a theater on Adams street adopt vaudeville altogether, as the pictures, although of good licensed stock, are shown in the worst possible manner. The operator seems to be constantly in trouble with his light and the pictures fairly dance in the frame. To this add a pianist who for the last two weeks has been hammering the same tunes over and over again, no matter if a comic or a melodrama is on the screen—too much of a self-playing piano.

The exhibitor must be the most irrational creature on the face of this earth or the American public must be much degraded. As I have faith in the public, I blame the exhibitor, yet, as I wish to be fair to everyone and accuse no one without listening to their side of the question, I will ask a few questions of Mr. Exhibitor.

How is it that you change pictures every day and change your vaudeville only twice a week?

If, as you claim, the public does not want any repeaters, are you not giving them repeaters when on Tuesday and Wednesday you show the same vaudeville acts of Monday?

Do you mean to say that the public is so degraded as to refuse to see a second day the Biograph production, "To Save Her Soul," yet is never tired of seeing again and again the silly and cheap dialogue between two colored minstrels?

Some of you will give the same answer I received from an exhibitor, viz.: "We show three reels of pictures per day for 5c., we do not charge for vaudeville; we throw it in." This answer is as silly as the cheap vaudeville acts shown in the place of the man who thought he had to call me down. The above answer is a proof that the vaudeville shown today in moving picture places is so inferior that it cannot even command an admission of 5c. and that no one would visit a motion picture theater if it was not for the attraction of the pictures.

If the exhibitor had any comman sense, if he had business ability about him, he would see that he is wasting at least $75 per week in vaudeville with no results. If the exhibitor had any knowledge of the show busines,s he would apply the money of the vaudeville on a better film service and better musical talent. With better pictures on the screen and with a pianist able to compose his music to follow the pictures, he exhibitor would have a good show.

The exhibitor should not waste his time to find ways to beat his competitors, to give long programs, to give vaudeville, etc., but he should put his whole mind on the pictures and how to show them. If many and many theaters went to the wall, it is not that moving pictures have seen their best days. No. We have standing living monuments, to show that well shown pictures are still in great demand. Mr. Lyman Howe does not need to engage cheap vaudeville acts; he is not afraid to pay the rent of the New York Hippodrome, because he knows that where he shows his pictures he draws the crowds. The success of Mr. Lyman Howe and of the other men following his methods, is due to the fact that he gives life to the pictures by employing an experienced operator, not an amateur, by giving the appropriate music and the proper sound effects.

The average operator pays no attention to the pictures; he turns the machine as he pleases; if he feels good, he turns the crank as on a speed contest when he should slack down for a pathetic scene. If he is tired, he will be slow, even if the picture is an excited chase. Same with the pianist; he will play a lively waltz at a pathetic scene and a funeral march at the time of a chase. He cannot see the difference. He is not paid to use his brains.

The cheap vaudeville has one advantage over moving pictures, that the acts are rehearsed and each act has its own music, consequently, as the pianist has to play the notes written for the said act, he does not allow his imagination to play any old thing. The vaudeville then appears more natural and in many cases is a soothing balm to the infernal music given with the pictures.

The trouble with the exhibitor is that he does not know how to figure. He wants everything as cheap as possible—cheap rent, cheap film service, cheap vaudeville, cheap singers, cheap operators, cheap musicians, cheap ushers, etc.—

everything at a bargain. Mr. Lyman Howe does not want anything cheap; he wants the best of everything, he pays the highest wages and he pays, for one night, a rent which amounts to more than a year's rent of some of the cheap places. Mr. Lyman Howe makes money while the bargain hunters starve for months, waiting for the sheriff to come to close them up.

The public loves motion pictures, and much money can be made by the exhibitor if he will show good pictures and show them in the proper manner. Evidently, if for the sake of showing cheap and silly vaudeville, he gives a poor film show of some old rainstorm pictures, he will soon disgust the public.

If the Chicago moving picture theaters are not keeping pace with the great improvements of to-day, I must say that both renters and manufacturers show a far more progressive spirit, The plant of The Selig Polyscope Company, which had the reputation of being the largest and best equipped of the country, is going to be greatly enlarged, as Mr. Wm N. Selig believes in remaining on top. As soon as the weather moderates, the corner of Western avenue and Irving Park Boulevard will be a beehive of busy masons and carpenters for the erection of the new buildings.

The Essanay folks also do not believe in letting the Eastern manufacturers steal a march on Chicago; they are now located in their new factory on Argyle avenue, and they are preparing plans for new additions. The plant is well located at a short distance from a main branch of the elevated railroad. Their last hit, "The Modern Messenger Boy," is a roaring success, and if the exhibitors had given the proper music and sound effects to the clever pantomime of the messenger boy, the spectators would have rolled under the seats.

The Chicago exchanges are keeping pace with the times The American Film Service have moved to 77 South Clark street, where they occupy elegant quarters on the bank floor.

The Unique Film and Construction Company are moving to more spacious quarters at 81 South Clark street, where I will be pleased to visit them as soon as they are installed

Market street, Philadelphia, can show us the finest collection of motion picture theaters, but their exchanges cannot touch Chicago.

If the Chicago exhibitors, in crowding in cheap vaudeville and cutting off motion pictures, give us the impression that the industry is on the decline, I am much pleased to show that said exhibitors are on the wrong track, otherwise the renters and manufacturers would not spend such large sums to improve and increase their facilities.

I must give credit to the Chicago moving picture theaters for the fight they are waging against the big hats. Illustrated and plain motto slides are constantly thrown on the screen, to remind the ladies of the little fellow sitting behind them. One slide reads: "First row reserved for bald heads," followed by another slide: "Last row reserved for ladies with big hats"; then illustrated slides with the words: "Just to remind the ladies," or, "How would you like to sit behind such a hat?" etc. The war is not fruitless, as the great majority of the ladies remove their hats, although we still find a few selfish women who refuse to remove their headgear.

J. M. B.

Cincinnati, Ohio.—A "World" correspondent attended the banquet given by the Film Exchange to the managers of the moving picture shows of this city, on the 19th ult., at the Gibson. The affair was one of the most elaborate given here for some time, and was attended by fifty persons out of sixty-four invited. The main topic of discussion was the tax proposed in the Ohio Legislature against picture shows. This proposed law provides that there shall be a license payable to the State, and a license payable to the county, in addition to the regular city licenses. The State license is to be $100 and the county license to be $50. The present city license is $150. The city license was formerly $300, but owing to the Association it was reduced to its present figure. A committee was selected to protest against the enactment of such legislation and will attend the session of the State Representatives at Columbus. The regular meetings of the Association are held every Wednesday.

About the only city in the world not having a theater and having a population of 100,000 people, is the city of Covington. across the Ohio River from Cincinnati. J. J. Ryan, the well-known theatrical man of this city, proposes to build a play-house in this city and will devote it to vaudeville.

Heuck's Opera House, for over thirty years a regular theater devoted to melodrama, will on February 19th be converted into a vaudeville and moving picture house.

EDISON NOTES.

"A Trip to Mars" is a short film. The ascent of the professor of chemistry to the planet Mars is not accomplished in a dignified manner, neither is the reception accorded him by the strange creatures who inhabit the planet; and when blown off a Martian's hand into space and landed in his laboratory again, old Mother Earth seemed to resent his return and proceeds to make things interesting for him. There are some good effects in this trick picture. "A Trip to Mars" will be released February 18.

"The Miniature," released February 18, is built around an incident in the life of Andrew Jackson, just before his elevation to the presidency—the famous duel which he fought with Charles Dickinson to avenge an insult offered to Mrs. Jackson. The scenes are Southern, the costumes correct and the acting without a flaw. The duel scene is especially strong, the acting at no time bordering on the melodramatic, but being marked by a dignified reserve. Wm. J. Sorelle, who interprets the character of "Old Hickory," shows a good conception of the part, and in makeup so closely resembles the photograph of the original that were the plot unannounced no difficulty would be experienced in identifying the character depicted. Those who have been wont to criticise Andrew Jackson for the roughness of manner with which he is credited on the pages of history will depart, after seeing the gentleness with which Mr. Sorelle invests the character in the scene wherein he rejoins his wife after the duel, with an entirely changed opinion of the doughty hero of New Orleans.

"A Victim of Bridge," written by E. W. Townsend, is claimed to represent a greater expanse of costuming and scenery than any similar film ever produced, and will be released February 22. It tells a story of life within the sacred precincts of New York's exclusive "Four Hundred," about which Mr. Townsend is qualified to write.

ESSANAY NOTES.

The Essanay's release this week, "The Price of Fame," is founded on an anecdote told about a musical composer who is now living. The composer, who sought to destroy the manuscript of an opera he had been unable to dispose of, is saved by his wife, who rescues the opera from the fire into which it had been thrown and later helps her husband to sell it. The Essanay's story is founded on this incident.

The Essanay's "Aviation at Los Angeles" picture shows close-up views of Paulham, Curtiss, Hamilton, Beachey and other aviators at their machines and in flight. Paulham is seen returning from his 45-mile distance race and is also shown racing with Curtiss for the quick start and speed records. He is also seen taking up Lieut. Beck, of the United States Army, when this latter sought to test the practicability of bomb throwing from an aeroplane during war times. The film will be released February 16.

The Essanay Company will release two more Western pictures the last two weeks in February, "The Cowboy and the Squaw" and "The Mexican's Faith."

"The Hand of Uncle Sam," a patriotic picture, will be released by the Essanay Company at an early date. The film, it is said, contains some scenic surprises.

SELIG NOTES.

It is reported that a new scenic artist was recently added to the Selig plant and his first assignment was to paint the Bay of Genoa for the picture "In the Serpent's Power." The superintendent was anxious to know how he had done his work, and on making the inquiry of the producer if he had finished it, received the reply: "Yes."

"Did he do it well?"

"He did; indeed, it was so vivid that five people left the studio overcome with sea sickness." Nothing like having things true to nature.

Recently a little girl was engaged for a special subject at the plant. When she failed to report one day, inquiries were made as to the reason. In some way the news was spread that there was smallpox in her home and the whole factory was agog, fearing they had been exposed. The next morning, to everyone's surprise, in walks the kid. The office boy goes through the window, the engaging manager crawls under the desk and even the dog, fearing trouble, hiked for the tall and uncut—only the janitor was left in sight. So the youngster said: "We've got a little boy at our home, but ma says it ain't catching if you're careful, and sent me back to work." Her salary was raised.

PATHE FRERES NOTES.

Pathe Freres will release on Friday, February 25, "Ouchard, the Merchant," as a film d'art. This playlet was taken from an old folk-song of the Russians and is played by the new Pathe film d'art company in Moscow. The picture is very dramatic. The life of the Russian peasantry throbs and pulsates through every foot of film and the interest is gripping in its intensity. At the private advance exhibition of the film at the Pathe office the spectators actually held their breath with interest, and when the picture ended an audible sigh of regret that it was over arose from everyone.

Ouchard, the merchant, sees Marcha, a beautiful peasant girl, at a country fair, and by means of a few coins buys her from her drunken father. When the merchant and Marcha reach his rude but ornate hut he forces the girl to drink wine until stupefied, and then, feigning to caress, he cuts from her head the long, raven-black hair which lies across her shoulders in two great braids. The hair is much more valuable than the little it cost him to get it. It happens, however, that in Russia it is a disgrace for a young girl to go with a shorn head, and poor Marcha's anguish when she discovers her dilemma and is thrust out into the road, gives an opportunity for some magnificent acting which is duly appreciated and taken advantage of by the celebrated Russian actress who plays the part.

The perfect control and elaborate precautions which prevail in modern film plants was revealed in a fire which broke out in the factory of Pathe Freres on Wednesday, January 26. It did very little damage, the blaze being confined to the woodwork of one of the halls. The factory is equipped with fire extinguishers and automatic sprinklers and these worked so well that the fire department arrived after it was all over. The big automatic siren whistle gave the alarm and signalled the operatives to leave the building. In ten minutes the entire force was back at work. No stock of any sort was lost.

VITAGRAPH NOTES.

Excitement was caused the other day when the strike scene in "Capital versus Labor" was being enacted outside the Vitagraph Company's studios, in Flatbush. The mob of actors which filled the streets clamoring for admittance to the "factory" and crying out in threatening tones for recognition was so intense and real that someone in the neighborhood notified the police, who came mounted, afoot on a dead run, charging into the crowd with almost disastrous results, and it was a difficult matter to convince them that it was not an actual strike. It was only a natural mistake, however, which anyone might have made, seeing the hundreds of actors in such realistic "makeups" and action.

The announcement made by the Vitagraph Company of America that commencing with the week of February 14, three regular issues per week would be made, has met with instant response from exchanges and exhibitors. The high standard of excellence which the Vitagraph productions have attained make them welcome to motion picture patrons everywhere.

Words of praise from all parts of the country continue to arrive in the Vitagraph mail in reference to the Life of Moses series. There appears to be no question that the series is proving to be the greatest event of its kind in motion pictures since the Passion Play. Numerous exhibitors and showmen are already making arrangements to exhibit the five reels as a complete entertainment, booking it over regular routes of churches and halls. An excellent lecture to accompany the pictures has been prepared and is fursished to exhibitors.

THE PARIS FLOOD.

During the week of February 14, A. G. Whyte will put on the market a very remarkable picture. This will be a picture of Paris shown in panoramic form. Paris, the most beautiful city of the world, spread out in all its grandeur with its great palaces; "The Champs Elysee," "The Bois de Boulogne," "The Louvre," "The Moulin Rouge," and "The Cafe de la Paix," where they say that if you sit for one hour, you are bound to meet anybody whom you may know who may be in Paris. The panoramic view of the River Seine with its remarkable shipping. Then comes a story of the great flood that is now devastating this fairest of man's creations. It is the intention, on the receding of the waters, to have a further picture taken that will show the awful damage inflicted by the terrible flood. Mr. Whyte is to be congratulated on his enterprise in being the first to appreciate and make arrangements accordingly to have this wonderful sight cinematographed.

CORRESPONDENCE.

INDEPENDENT SERVICE AND INDEPENDENT QUALITY.

Pittsfield, Mass., January 22, 1910.

Editors Moving Picture World:

Gentlemen—Having been a subscriber to your valuable publication for many months I have been very much interested in reading the letters from exhibitors regarding the Patents Company and the Independent movement.

At one time I paid a license fee to the Patents Company for three theaters. I mention this to show that I think I was entitled to some consideration from the Patents Company. There are at the present time two picture houses in this city of 35,000 people. My competitor changed his service from nine reels per week to eighteen. I had to do the same in order to get first and second run pictures. Of course we began to show repeaters and very often both houses would show the same pictures the same day. I wrote the Patents Company asking them if they did not think this was one of the evils they had promised to regulate, especially as I had tried to have my competitor agree to nine reels per week. The film exchanges supplying us both had also advised him to change, but he did not care to.

The Patents Company answered my letters after a lapse of a couple of weeks saying that they did not care to interfere with exhibitors especially if the exhibitor was willing to pay a reasonable rental for his service. In other words the Patents Company refused to do anything to relieve a situation that was demoralizing the moving picture public in this city, as the people became disgusted at seeing repeaters at every show.

Seven weeks ago I changed to Independent service and never in my years of experience in the theatrical and moving picture business have I seen such a continuous run of beautiful and interesting pictures as I have shown during that time.

Result: My business has increased 40 per cent. and I am charging ten cents on Saturday nights, against my competitor's five cents, and am "packing them in."

My advice to exhibitors who wish to increase their receipts and decrease their worries, "Find a good Independent film exchange" and watch the results. The Association has never put out the unbroken line of good pictures that the Independents are renting to-day.

Trusting these lines may help some exhibitor who has been paying the $2 weekly and receiving no benefit from the same, I am,

Very truly yours,

A. H. SAWYER.

[The above is one of many letters of a similar tenor that have lately reached us and we are also having the same thing told us by word of mouth. It is our aim to suppress as far as possible comparisons between the work of rival film makers or factions of makers, but we cannot close our eyes to the fact that in very recent months the standard of quality of Independent made moving pictures has risen enormously and begins to challenge comparison with the best films made in this country. For any person, either in print or by word of mouth, to assert the contrary is a violation of veracity. There are just as good moving pictures made by some Independent as by some licensed manufacturers, looking upon the world's product broadly, and the sooner this very clear fact is recognized all round the better we think it will be for the general situation. This time last year the market was a limited one. Now competition has produced the inevitable result of opening up the market and supplying it with high-class quality pictures drawn from many sources.—Eds. M. P. W.]

GRATITUDE FROM THE HEART OF CARL LAEMMLE.

Editor Moving Picture World,
New York, N. Y.:

Dear Sir—My Montreal office was completely burned out this week, the loss being a little over $7,000 with no insurance. Luckily most of my best reels of film had been shipped out to various customers and were therefore saved from the ruin.

My object in writing you is to tell you of the nicest thing that has happened to me since I've been in the moving picture business, so you can pass it along to your readers. And here it is:

No sooner had it become known that my Montreal office was destroyed than the Kleine Optical Company and the Kinetograph Company immediately offered me full use of their Montreal offices until I could get things in shape again.

Mind you, these two companies and the Laemmle Film

Service have been scrapping for each other's business day after day, they being on the licensed side and I on the Independent, yet the minute real trouble bobs up they throw open their doors and say, "Come in, Laemmle, and make yourself at home."

That's what I call broad-minded, fair, square and "white." I have written to them personally, but I want everybody in the film business to know of this little incident. And I also want to express publicly a gratitude that comes right straight from the heart. Sincerely yours,

CARL LAEMMLE, President,
The Laemmle Film Service.

[We were sorry to learn of the burning of the Laemmle office in Montreal and are glad that the best reels were saved from the ruin. The offer of assistance by the Kleine Optical Company and the Kinetograph Company is a very pleasing incident, indeed, and we are happy to join with Mr. Laemmle in giving the utmost publicity to the existence of such nice feelings in the trade. As we point out elsewhere in this week's issue of the Moving Picture World, we observed that at the F. S. A. Convention there were many evidences shown of the existence of these nice feelings on both Associated and Independent sides.—Eds. M. P. W.]

WORKING THE LIMIT.

Springfield, Mass., Feb. 1, 1910.

Moving Picture World.

Gentlemen—I was much interested in a letter in your January 29th issue by "J. E. B.," in regard to the work the Moving Picture Patents Company has done, or, as he says, should have done and have not. And I cannot help but agree with Mr. J. E. B., although perhaps he has stated the case a little strong. I think the Patents Company has done some good, but, here comes the question: Has it been worth two dollars every week? My answer is: "Not to me."

Now, in regard to the question of a population of 4,500 being able to support two moving picture houses. This seems to me to be injudicious and almost beyond consideration. I have had experience in a city of over 20,000 population and would say that at the present time there are two moving picture houses and one combination moving picture and vaudeville house, and that one of these moving picture houses is going behind every day, it being only a matter of a few weeks before it closes. Now, in this city we advertise in the local papers and strive to hold the patronage by making the theater neat and attractive, and also by running new films averaging less than ten days old. Under these conditions, I can hardly see where a population of 4,500 can support two moving picture houses.

I can recall at least three places within 35 miles of here, where, with a population of about 10,000, two moving picture houses failed to prove a paying proposition. Now, I have no doubt in my mind; in fact, I know, that if the M. P. P. Co. were asked to-morrow to grant another license in our city, they would do it And this is the protection we pay two dollars a week for.

I would like to hear the ideas of other exhibitors on this subject through The Moving Picture World.

Wishing you success, I am, Yours respectfully,

M. N. J.

SOLDIERS ENTERTAINED.

Fort Sheridan, Ill., Feb. 2, 1910.

The Moving Picture World.

Dear Sirs—Last evening the two thousand soldiers stationed at Fort Sheridan, Ill., were pleasingly entertained with a choice selection of moving pictures. This program inaugurates a new era in amusement for the soldiers, which is both educational and entertaining. These entertainments will be continued at regular intervals, with programs selected by the H. Davis Reliable Film Exchange, of Watertown, Wis.

Yours truly,

GEORGE D. RICE,.

Chaplain 27th Infantry, in charge of soldier's entertainments.

Rockford, Ill., Jan. 31, 1910.

Editor Moving Picture World.

Dear Sir—Reading Mr. Bolnes' remarks on "Evils of the Film Renting Business," he forgot to state that another great cause of straining sprocket holes, and possibly the principal one, is the operator allowing his sprocket wheels to get out of alignment, necessarily straining one side of the film whenever the film is slashed through to make time on the last show. This generally is caused by the operator's ignorance of how to keep his sprocket in alignment, and occasionally by an operator who thinks he is steadying the film on the curtain by producing a slight tension, ignoring the fact that if he runs his machine fast he will strain the sprocket holes. If every operator paid attention to the tension springs by not keeping them too tight, and was careful to keep the sprocket wheels in alignment, and every exhibitor was forced to use a Lang rewinder, or one similar, independent of his machine, which should have a take-up; also if an 11-inch reel was enforced, the exchanges would be several thousand dollars ahead by the end of a year, and the exhibitor who cannot afford a high-priced service would have better films in good condition. It's rather a sad criticism to estimate that 50 per cent. of the operators are mechanically ignorant and 50 per cent. of the wise ones are careless. The way splices are made in films tells a silent story. Yours very truly,

W. CLARKE.

Western Multiscope Company,

203 Hooper Block, Salt Lake City, Utah, Jan. 26, 1910.

The Moving Picture World, New York, N. Y.

Gentlemen—We beg to announce our first release for on or about February 10 next. The reel will run about 1,000 feet, showing views of Salt Lake City; Saltair, where the great Jeffries-Johnson fight will take place; the arena where the contest will occur; the principals, and other interesting scenes and events.

We are aiming to establish a bi-weekly release, and will make definite announcement as to dates in the near future.

Your mention of these facts in your paper would be much appreciated. Very truly,

THE WESTERN MULTISCOPE COMPANY,
Briant S. Young, General Manager.

Arlington, Wash., Jan. 26, 1910.

The Moving Picture World.

Dear Editor—Permit me as a reader and a moving picture theater manager to ask for a small space in your journal in order to expose the United Travelogue Company, who present the "Cherry Mine Disaster," a series of 36 slides and a lot of hot-air advertisements, red letter posters and the like, leading patrons of your house to believe that you have something grand for them, and who, after seeing the slides, leave your house in disgust. I say to you, Mr. Moving Picture Manager, if you value the good-will of your patrons and want to sustain your reputation for a good moving picture house, leave the United Travelogue Company severely alone. It will take me a month to overcome the bad effect of their appearance in my house.

For the good of the moving picture business,

JOHN LAURETSEN,
Gem Theater, Arlington, Wash.

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GREGG A. FRELINGER

1009 Ferry Street Lafayette, Ind.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED FEBRUARY 7, 1910.

The Course of True Love

A STORY OF WHAT MIGHT HAVE BEEN.

That the course of true love ne'er ran smooth is so often evinced that it is exceptional indeed that love's pathway is strewn with roses devoid of thorns. Miss Florabel Thurston is betrothed to Ben Lawrence, a young artist. One day while at work in his studio, a poor little flower seller calls to sell her blossoms. She is cold and hungry, and Lawrence sits her down before the lunch spread for him, but which he has not touched. Friends calling, he pulls a screen around the poor girl that she might finish her lunch unnoticed. It happens that Miss Thurston also calls and, finding the flower girl, leaves abruptly without explanation, until she arrives home and writes breaking off the engagement. The flower girl, learning of the trouble she has innocently caused, hastens to right it. Explanations bring a reconciliation.

APPROXIMATE LENGTH, 987 FEET.

RELEASED FEBRUARY 10, 1910.

The Duke's Plan

A FRUITLESS ATTEMPT TO SEPARATE KINDRED SOULS.

One may as well attempt to alter the course of the moon as to effectually tear asunder two hearts that pulsate in unison. Fiametta, the daughter of the Duke, is loved by a young man, the scion of a noble but impoverished house. His suit is met with disfavor by the Duke, who plans to get rid of him in a manner that would not implicate him. To this end he has his trusted guards trump up a false conspiracy against himself, have the lover find it out, who in order to gain his, the Duke's, favor will run into a danger that will prove fatal. Fiametta, learning of the plan, puts herself in her lover's place, and is about to fall a victim, when her identity is revealed. The Duke, realizing the strength of her love for the young nobleman, yields consent.

APPROXIMATE LENGTH, 985 FEET.

A Full Description of these Subjects will be Found on Another Page

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I Didn't Mean to Make You Cry.
Every Girl I Get the Other Fellow Steals.
Betsy Ross.
Kitty Gray.
The Flower of Singapore.
The Spot that My Heart Calls Home.
The Wreck of the Good Ship Love.
In The City Where Nobody Cares.
I Rather Say Hello Than Say Good Bye.
I Love My Steady But I'm Crazy About My Once In Awhile.
Candy
I Have Got Something In My Eye.
Kitty.
Chasing The Eagle.

High class slides made and colored to order from prints and negatives

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NEW SLIDES

For the Following Songs—JUST OUT

The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue
Busy Little Cupid
When the Daisies Bloom.
Shaky Eyes.
Mandy How Do You Do.
Margarita.
Love Me Dreamy Eyes.
Nora Malone.
By the Light of the Silvery Moon.
There's Nothing Else in Life Like Love, Love, Love.
Take Me Back to Sunshine Land.
Mary you're a Big Girl Now.
My Dream of Long Ago.
When I Fell in Love With You.
Rosenbaum.
When You've Won the Only Girl You Love.
Just a Girl Like You.
In the Harbor of Sunshine and Love.

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Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

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We **RELEASE** every week all of the following films: **Imp, Itala, Actophone, Ambrosio, Bison** (two reels), **Eclair, Great Northern, Lux, Centaur, Pantograph** and others, and we can prove it to your satisfaction. Our customers are satisfied. **ARE YOU?**

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE DUKE'S PLAN.—Love laughs at locksmiths, surmounts obstacles, derides opposition, braves dangers, and in fact dominates every material and spiritual force. One may as well attempt to alter the course of the moon as to effectually tear asunder two hearts that pulsate in unison. This Biograph subject shows to what extreme a sweetheart will go for the one she loves. It meant the yielding of her very life to save him, and such an act of daring should and will reap reward, for fate, although capricious, is just. Fiametta, the daughter of the Duke de Boisette, is sought by Raoul, a young nobleman. Raoul, being the scion of a noble but impoverished house, his suit met with disfavor by the Duke, who has other plans. The young people, however, deeply love each other, and cunning are the many stratagems they devise to met clandestinely. On one occasion, he meets a couple of peddlers, and bargains with them to attire himself as one of them and go to the palace in that guise. His disguise is penetrated by the Duke, who has him ejected. These subtle moves induce the Duke to scheme to get rid of Raoul. But he, being of noble birth, the Duke dare not do so blatantly, hence, he summons several of his loyal guards, and concocts a most unique plan. They are to arrange a false conspiracy against the Duke, and have one of the men reveal it accidentally to Raoul. Raoul will, of course, report it, anxious to gain the Duke's favor, and he will send Raoul to secure names and facts. They will discover in him a traitor at the meeting and dispose of him summarily. The scheme works. A soldier at the inn, pretending drunkenness, drops a letter calling for action to crush the Duke. Raoul finds it and hastens to the Duke with the intelligence, who sends him to the place designated in the letter. Fiametta has overheard enough to alarm her, so she determines to warn him of his danger. Realizing that she must not be recognized at the inn, she bargains with her page for a suit of his clothes. Disguised as a boy, she enters the tap-room and tries to persuade Raoul from his mission. He is adamant, for to shirk his duty would brand him a coward. Unable to shake his determination, she drops a sleeping potion in his drink, and taking his mask and cloak, goes to put herself in his place. She is, of course, mistaken for Raoul, and would have been despatched, had he not been revived by the landlord, and assuming the truth of the situation, rushes to her rescue, at the same time sending word to the Duke. When the Duke appreciates the extent of her love for Raoul, he hands her over to him with his paternal blessing.

THE COURSE OF TRUE LOVE.—That the course of true love ne'er ran smooth is so often evinced that it is exceptional, indeed, that love's pathway is strewn with roses devoid of thorns. Trifles light as air become heavy-weights of doubt, which are always intensified by tales of sympathizing friends in whom we confide. There is never a ruffle, but what we have pointed out to us parallels with their disastrous outcome. Of course we know that man's unfaithfulness is woman's greatest sorrow, and Mrs. Thurston suffered this, for her husband was much given to recklessness, and night after night she had waited his return from the club, the theater, or elsewhere, in an intoxicated condition, often finding evidences of his perfidy. Their daughter, Florabel, is betrothed to Ben Lawrence, a prosperous young artist, and the day for the wedding has been set. Lawrence is a good natured chap, well liked by his colleagues and a favorite in the circle in which he moved. A hard and ambitious worker, we find him in his studio, at a canvas, too engrossed to partake of the frugal lunch his valet has placed for him. While thus engaged, a little flower-girl enters to sell her flowers. He doesn't want any, but finding the poor girl faint and cold from hunger, he makes her sit and eat the lunch that was laid for him. She has hardly started eating when he hears the approach of someone, and to relieve her embarrassment, he draws a screen around her. It is a party of his artist friends, who have come to congratulate him on his engagement. Meanwhile, Lawrence's fiancee has started with some friends for the studio, arriving there just after the artists. Florabel espies the flower-girl seated behind the screen, and as he is working the portrait of a man, reasons that she is not a mere model. She leaves the studio abruptly, and telling her fears to her mother, has them impelled by her mother's own story of grief. Lawrence calls to learn why his sweetheart left the atelier so suddenly. In response he receives a curt note to the effect that "she cannot see him and trusts he will not call again." Quite beside himself as to the cause, it dawns upon him. Throwing her note upon the table, he proceeds to pack his belongings, intending to go away, when the flower-girl enters. She learns that she is the innocent cause of his trouble, and hastens to right the wrong. Meeting Florabel, she explains all and they hurry back to catch Lawrence just as he is leaving the place. They are reconciled, while the poor flower-girl looks on and thinks of what might have been, for she loved the kind-hearted artist.

EDISON MFG. CO.

HIS JUST DESERTS.—The scenes of this picture are laid among the workers in a Southern iron foundry, and the piece is full of what is called atmosphere, as well as action. The first scene shows a young moulder and his bride finishing breakfast, and his start for work. He has hardly gone when a fellow moulder, one of the men who prides himself on his powers of fascination, tries to get up a flirtation with the young wife. She closes the gate in his face, gently at first, and then with a decision which brings a laugh from his fellow workers, who appreciate the situation. This should have been enough to convince him that his attentions were not welcome, but, his conceit having been wounded, he follows the girl into the house and only leaves when she defends herself against his familiarity by following up the sound slap she gives his face with an unpleasant touch of a hot flatiron.

This, of course, results in bad feelings between him and the young husband, and after we have witnessed some of the processes of making the mould, pouring the molten metal, etc., in the foundry, we see the male flirt, apparently by accident, spill molten metal over the young husband as he crouches at work over a flask. The scene then shifts to the bedside of the injured man, with the young wife ministering to him. There is a knock at the door, and when she opens it the other man enters. He professes great sorrow for his past behavior and insists that the burning of his fellow workman was purely accidental. But he grows too warm in his endeavors to comfort the young wife, and when she resists him the injured husband gets up from the bed, and a fight between the two ensues, which is a striking bit of realism.

News of this reaches the ears of the other foundrymen through two of their number to whom the young wife has confided her trouble, and the men decide to throw the scoundrel out. In a spectacular scene before the great furnace of molten metal he is charged with misconduct and invited to go. When he refuses a struggle ensues, and in an attempt to strike another of the men he loses his balance and falls beneath the stream of molten metal which pours from the furnace. There is a flash of light and steam and the man is seen writhing on the ground in agony. He is lifted to his feet, but the torture makes him break from his supporters, and he falls at their feet dead, having received "His Just Deserts" through his own act.

THE SURPRISE PARTY.—A surprise party is always an enjoyable affair, particularly in a small town where everyone knows everyone else. The one pictured by the Edison Company took the form of a donation party at the minister's. Refreshments were ordered from the city and a jolly time planned. Notice was received of the arrival of the box of refreshments at the station, and Uncle Bill was sent after it. When he arrived at the station he met an old crony who was there for a box that had been shipped to the local theater. After the boxes were loaded on the wagons, the old men went for a drink, and two of the village boys, noticing that the two wagons were exactly alike, conceived the idea of changing the horses. This was done, and when Uncle Bill and his chum returned they each drove off with the wrong wagon. The mistake was not discovered until the box was opened at the minister's, and then, horrors!—instead of containing good things to eat it was full of animals. Meanwhile the boys at the theater were having a splendid time with the contents of the minister's box.

THE BAD MAN FROM RILEY'S GULCH.—This picture shows the typical bad man of the Western mining and cattle regions getting ready for his bullying of the community by imbibing courage from a bottle, or several bottles. Sallying forth to the supply store of the town, he is not long in getting into an argument and bluffing everyone from the proprietor to a formidable looking man. Filled with the spirit of bravado he next visits the hotel of the place, and we see him there engaged in a wordy dispute with some men who are playing cards. One of the occupants of the room annoys him by singing. The bad man pushes him around, to the annoyance of the others in the room, who remonstrate against the disturbance. This starts a row, at the conclusion of which the proprietor's little wife, who has heard the rumpus, enters the room with her sewing materials and advances upon the foe. Snapping her shears in his face, she pours forth a volley of language which completely flabbergasts the astounded bully. At the end of the picture we see him, like the proverbial barnyard fowl who has been whipped by the bantam rooster, with fallen crest, the butt of everyone's jests.

AN EQUINE HERO.—This picture deals with the heroism of the beautiful black saddle horse of Mrs. Wood, a wealthy New York lady. The horse is introduced in the story on a day when its fair owner is showing the animal to her visiting friends at her country home, at which time he displays some wonderfully clever tricks. The next morning, after the lady and her husband return from a horseback ride and while Don, the hero of the story, is being "rubbed down," a surly groom abuses him. He is caught in the act by Mr. Wood, who knocks him down and discharges him. In a spirit of revenge the groom that night sets fire to the barn. Don sees the barn in a blaze, releases himself from his box stall and saves his companions in the stable by releasing them also. After the horses are all out of the barn, he rings the farm bell calling the help to extinguish the fire.

A QUEEN OF THE BURLESQUE.—A cheap burlesque show is coming to the little village, and out of pure mischief the village billposter has posted one of the "queens" on the billboard next to the church. While the children are delighted with its beauty, the older members of the congregation are thrown into a panic, especially when the feminine half of the congregation discovers that the men folks seem to require considerable study of the poster before making their decision as to its demerits. One of the small bills of the play, depicting a typical burlesque girl, falls into the hands of a group of children the next morning. Through the desire of each one to get possession of it, they get into a squabble just outside the gate of a spinster of the town. She takes the picture away, after a lecture to the children on their depravity, and out of disappointment and anger they plan a terrible revenge. This same spinster is beloved by a deacon of the church, and the children's revenge turns out so successfully that the love affair is broken off. Just what the children accomplish with a pair of stockings they have stolen from the old maid's clothes line and stuffed into terrible shapelessness under the lee of her own fence, can better be told by the picture than in words. Enough to say that it provides a scene which, for uniqueness and extravagant humor, it would be difficult to surpass.

ESSANAY FILM MFG. CO.

THE PRICE OF FAME. Enrico Vacinni, an obscure composer, is writing his masterpiece. He and his wife, Maria, occupy rooms in a tenement building in the Ghetto district of New York, and notwithstanding their poverty are happy in hopes for the future. Maria makes the living in sewing for Israel Eisenstein, a heartless sweatshop worker.

The kind of a start you make in the moving picture business determines whether or not you come home under the wire a winner.

THE EDISON KINETOSCOPE

is a moving picture machine you can depend upon to bring home the money every time, build you up a profitable patronage and not eat up your profits on repairs.

The Edison Kinetoscope gives clear, steady pictures and will outwear any other motion picture machine made. Start right.

Write to-day for booklet giving full particulars, and copy of the Edison Kinetogram.

EDISON FILMS

Releases of February 8 and 11

RELEASE OF FEBRUARY 8

THE LIVINGSTON CASE

A detective story, much on the order of the famous "Sherlock Holmes" creation, is depicted on this film. By a process of inference and deduction a famous detective follows the clues of an apparent murder and extracts an unwilling confession from a "suspect." Highly dramatic from the start, the plot is well sustained and works out to a startling climax. An extraordinary film.

No. 6586 Code, VESICABUNT App. Length, 995 feet

RELEASE OF FEBRUARY 11

AN EQUINE HERO

A clever film which serves to introduce Don Fulano, the world's greatest living educated horse. The tricks that he performs show that he possesses almost human intelligence. As a climax to the film he releases his stable-mates from their stalls in a burning barn (fired by a revengeful groom) and rings the fire bell. A film to interest and delight any audience.

No. 6587 Code, VESICAIRES App. Length, 725 feet

A QUEEN OF THE BURLESQUE

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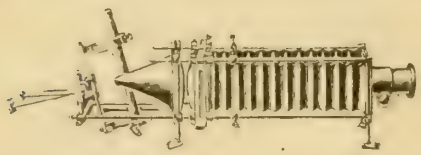

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The famous opera is almost completed and Enrico's keen and sensitive temperament is strung to the highest tension so that, though he loves his wife dearly, he often flies into a rage over trivial misunderstandings. In one instance (the story opens here) the clatter of Maria's sewing machine so annoys him that he finally bustles machine, wife and all into the hallway.

Antone Giotti, an Italian youth, and his mother, occupy rooms next to those of Vicinni, and the other now appears on the scene. For a long time young Giotti has secretly worshipped Maria, but has never made any advances for fear of Enrico. However, when he sees Maria, apparently brutally treated by her husband, he confesses his love to Maria, but is laughingly repulsed.

The opera is at length finished and Enrico starts out to sell it. He calls on one musical director, but the great man will not give him an audience and he returns to his rooms in despair. In a fit of melancholy he is about to throw the manuscript into the fire when his wife restrains him and rescues the manuscript, but receives severe burns for her troubles. In an effort to bind up her hands with a piece of newspaper, Maria reads that the National Musical Society offers a prize of $10,000 for an opera, and resolves to enter her husband's in the contest. Enrico has left the rooms, and when Maria steals out, carrying the sacred manuscript, she forgets the pain in her burned hands, so hopefully expectant is she that Enrico's way to fame is assured.

It is after much pleading, however, that the busily occupied directors of the society deign to look over the manuscript, but when the pianist plays a few bars of the overture they are all thunderstruck and taking her name and address promise her that even should her husband's opera not win the Grand Prize, he shall be liberally rewarded.

When Maria arrives home again she meets Antoine Giotti in the hallway. The Italian youth, unable to restrain his emotions and passionate love, dashes into her room with her, and a moment later when Enrico returns he finds his wife in Giotti's arms. Enrico orders them both from the house. In vain Maria endeavors to clear herself, and after many fruitless attempts to effect a reconciliation, leaves the room.

Several days later Enrico is visited by the directors of the National Musical Society with the news that he has won the Grand Prize!

Two years later we see Enrico Vacinni, now a famous impresario, at a Smart Set reception. He is the lion of the hour and is presented with a gold baton. Time and again he has thought of Maria, but is unable to forgive her perfidy, and an hour later when he meets her as he is descending the steps of the Van Ness mansion, he refuses to recognize her as they meet, but when he turns from the auto to which he has conducted one of the lady guests, he excuses himself and starts running after Maria. She eludes him, however, and stealing to her room attempts to sew. Her hands, which have never quite healed of their burns, ache so that she is unable to work, and the last straw of hope is taken away when the unpaid-for machine is taken away by the agents of the company from whom she purchased it.

A day or two later Enrico receives a message from old Mrs. Giotti, stating that Antoine is dying and that he desires to see Enrico. The latter gloomily leaves to interview the dying lad and there learns from young Giotti that Maria was not to blame, that he alone was responsible.

The enraged Vacinni can hardly restrain from tearing the dying man to pieces, but finally forgives him and hurries out to again search for Maria, his heart and brain filled with remorse.

From Eisenstein, the Jew, he learns of Maria's whereabouts, and hurries to the dismal tenement room. The poor, faithful woman has given up all hope and laid herself down to die when Enrico bursts into the room, falls on his knees and begs her to forgive him. The little woman staggers to her feet, trembling.

"It ees too late, Senor," she says, shaking her head. But her head drops on her bosom and with a sob she stretches out her arms to Vacinni. With a glad cry the composer takes her to his heart, then waves his hand to the open door. The clouds are lifted at last.

WESTERN CHIVALRY.—Mr. Josh Banks, a ranchman, receives word that his niece, a pretty Chicago girl of eighteen, is on her way to make them a visit. The news immediately electrifies things down in the cowpunchers' bunkhouse, and all the boys begin sprucing up to be presented to the fair one.

She arrives, casts a withering glance at the big rawboned fellows waiting to meet her and sweeps off on her uncle's arm into the house, while the latter looks back and winks his eye at the boys. They are dumbfounded and like back to the bunkhouse completely crushed.

One of them passing the front porch in the afternoon finds her reading a book and hurries off to tell the other cowboys. They all slip around to make another try, but when they confront her she flounces up and slips into the house again. A moment later "the old man" with a grim look steps out and remarks pointedly that if certain of his "good for nawthin' cow-punchin' greasers don't fade into the background" he'll do something.

Finally the boys rebel and at the points of their guns force Banks to bring out the lady and introduce her to the bunch. She, seeing the joke, laughs heartily, but tells them she will yet get even with them.

None of them are aware that Jane is an expert horsewoman, and when they see her astride the "Red Devil," a mustang especially noted for his caloric temperament, all run toward her. But the mustang kicks up his heels and turning, swings into the road, the apparently helpless girl clinging to the saddle horn.

Pursuit follows, the little mustang fairly eating space and the cowboys fast losing ground. However, the foremost in the chase, after spurring his horse to its best efforts, draws upon the "Red Devil" and finally is running abreast. With no visible effort he leans across to the girl, and catching her about the waist, swings her into his own saddle. When they pull up and the frightened cowboys gather around she laughs at them scornfully, remounts the "Red Devil" and races them back to the ranch house.

But Jane has shown the boys what she can do and has tested cowboy courage. Then she tells them that thereafter she is going to be a "good fellow" and asks permission to be a full fledged member of their fraternity, which scheme, of course, is happily agreed to.

BITTER-SWEET.—We can easily presume that the domestic life of young Mr. and Mrs. Sweet has been somewhat strained. A storm has been brewing for some time and when her spouse comes in to dinner one evening, an hour later than the appointed time, Mrs. Sweet thinks she has sufficient cause to start an altercation. Sweet has brought with him certain peace offerings, a new hat and a bunch of carnations, but these he stows away until he has reconnoitered in the vicinity of the enemy, the dining room. The enemy is seated in a chair at the dining table glaring at the clock, each passing minute inspiring her to promise of more baleful inflictions on her belated husband.

"Good evening, dearie," says Sweet, as he enters. No answer. Mrs. Sweet, rising, storms at him, and when he seats himself at the table, Mrs. Sweet orders the bewildered maid to remove every vestige of food from the table.

"Well, I'll be—" breathes Jack under his breath. "I say, old girl, what's the row?" Again Mrs. Sweet flies at him and finally flounces out of the room.

Sweet follows her into the reception hall, where they have a good heart to heart talk. It finally ends when Mrs. Sweet announces seriously that she is going home to mother. Sweet, now provoked and quite beside himself at his wife's temper, opens the door and haughtily bows her out, but when she finds her husband is not joking, she stamps her foot, removes her coat and hat and tries another tack.

Of course she will go! But first they must have a division of the household goods. Jack agrees and pulling out a notebook and pencil orders her to begin setting apart the furniture. Mrs. Sweet selects this, Jack that. Mrs. Sweet wants the mantel clock, Jack selects the other bric-a-brac. From room to room they go, quarreling and wrangling over who shall have this and who shall have that, until they reach the bedroom.

Jack pulls from the closet a trunk and Mrs. Sweet opens it. Suddenly Jack looks up at the picture of their dead baby, a little cherub of three, then turns thoughtfully away and drops into a chair, thinking deeply. In the meantime his wife has opened the trunk and is laying out certain of the baby's clothes. From the trunk they remove tenderly the baby's playthings and as memory turns back to the bright happy days when baby was with them, tears dim their eyes. They forget their quarrel, the division of the household goods, everything!

Then the two slowly look up into each other's eyes. The notebook falls from Jack's hands, Mrs. Sweet bursts into sobs and stretches out her arms to her husband. Jack tenderly takes her to his heart as the picture closes.

GAUMONT.

(George Kleine.)

THE GOLDEN LILY.—An old fiddler, whose musical efforts are not appreciated by people passing him by the wayside, and who is at the point of starvation, takes refuge in the cathedral. Casting himself down before the shrine of the Blessed Virgin, he implores her succor. He plays his violin before her image that she may judge whether his talents are worthy of appreciation.

Miraculously she appears before him and gives him her benign benediction. The poor old man is completely overcome with awe and emotion, but Mary bids him to be of good cheer and to prove her recognition of his sincerity and devotion she presents him with a golden lily. Then she disappears from sight.

The old fiddler, in dire distress, takes the golden lily to a goldsmith's to sell it and thus obtain money to buy bread. The goldsmith and his wife become very suspicious as to how the old man came into possession of so valuable an article. They summon the guards who seize the old fiddler and take him and the goldsmith and his wife before the Cardinal. The case is presented to his Lordship who decides that the old man had stolen the lily, which is confiscated to the church. However, in order to give him a chance to prove his innocence, he is conducted before the Virgin's shrine, where he is instructed to play his violin again, so that the miracle may be repeated should the Divine Mary so elect. Then before the Cardinal, monks, friars, ladies and soldiers, the Blessed Virgin once more appears, blesses the assembled throng and once more presents the golden lily to the old fiddler with her divine benediction. There is now great rejoicing and the old fiddler is carried on the shoulders of the cheering crowds, as the hero of the miracle of the Golden Lily.

ASCENDING THE JURA MOUNTAINS.—This superb scenery is taken from the mountain railroad as the train ascends a very steep grade. The landscape effects are truly marvelous. Travelers from all parts of the world go to Switzerland to enjoy the scenery and no part of it is more beautiful than that of the Jura Mountains, between Martigny and Chamounix. The peaceful, fertile valleys, the verdant slopes up to the dark pine forests, the rugged, precipitous mountain sides, the rushing torrents of snow water from the dazzling white peaks above, showing clear against the azure sky, all are peculiar to Switzerland, the "Fairyland" of Europe. In no manner can this exquisitely varied landscape be better appreciated than by witnessing an exhibition of this grand film, "Ascending the Jura Mountains."

CIVIL WAR.—This stirring and patriotic military drama is descriptive of events which transpired in France about the time of the French Revolution. The Count de Fierlys, a staunch adherent of the King, leaves his family and castle to join his supporters at a place known as Tregenec's Menhir, where an ancient cross surmounts a cone-shaped monument.

There he divides among them the insignia or badges of the King and also some arms and ammunition.

One of these men, however, is a traitor, and goes to the revolutionary tribunal, where he betrays the Count de Fierlys, giving exact information as to his whereabouts and also reveals his plans. This committee promptly sends an officer to General Hoche, in command of the revolutionary army, with the following message:

"The Committee hereby orders General Hoche to arrest the Count de Fierlys immediately, as he is charged with rebellion, and all his goods are to be confiscated."

The young officer bearing this message is attacked and wounded by the Royalists, but manages to make good his escape and takes refuge at a castle, where he begs for hospitality and protection.

This castle happens to be that belonging to the Count de Fierlys. Lady Fierlys and her daughter, after some hesitation, decide to shelter the Republican officer, and cure him of his wounds. After his recovery, Lady de Fierlys finds it prudent to send him away as her daughter seems to have fallen in love with the young man.

He accordingly departs and rejoins the Republican army, just when Count de Fierlys has been arrested and sentenced to death. Count de Fierlys is turned over to the care of this young officer, who is ordered to hold him under arrest.

The young officer, after he has conducted the Count to the prison, secretly proposes to him a means whereby he can effect his escape.

Lady de Fierlys and her daughter, arriving at this time, add their entreaties to endeavor to persuade the husband and father to take flight.

The noble Count, however, is too high-minded and refuses, preferring to die rather than to place the officer on guard in a dangerous and dishonorable position.

The next day de Fierlys is led to the spot where he first assembled his Royalist supporters, is placed with his back to the monument, and facing a file of Republican soldiers, heroically meets his death, thus adding one more victim to the horrors of civil war.

SERVANT FROM THE COUNTRY.—In this picture story, Mary, the new maid, has just arrived from the country, as her appearance very plainly indicates.

Everything is done to make her feel thoroughly at home and Mary soon enters into possession of the premises.

Mr. Lawrence, the master of the house, wishing to treat his wife to a pleasant surprise, brings home a live lobster to be cooked for supper.

Mary does not feel kindly towards the enraged crustacean, which approaches her with menacing claws outspread. She accordingly pitches it out of the window.

This angers her employers, of course, but they decide to overlook the offense, as servants are scarce. Mr. and Mrs. Lawrence, having a box at the theater, leave home after carefully instructing Mary to give a suit of clothes to the tailor to be pressed. They leave the money with her to pay for the work and tell her to be sure to get a receipt from the tailor when he calls. Soon a beggar knocks at the door. Mary mistakes him for the expected tailor, gives him the suit of clothes and takes his receipt. The beggar willingly takes advantage of the girl's mistake and goes on his way rejoicing, taking with him a very nice suit of clothes. Then the Lawrences come home, discover what Mary has done, discharge her and vow they will never again engage a "servant from the country."

SETTLED OUT OF COURT.—Statistics show that one out of every twelve married women in this country gets divorced, truly a painful record. The present film subject, however, shows that a tactful lawyer can sometimes patch up a case and bring back happiness to the home which without his intervention would have been broken up completely.

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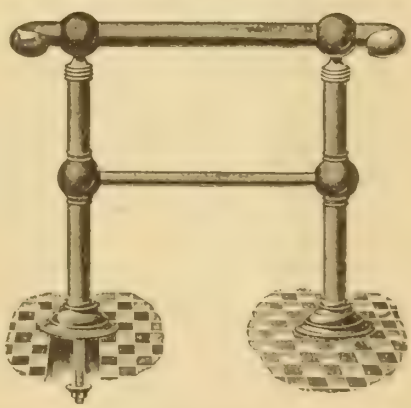

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grievances, a ring at the telephone calls the lawyer to the wire, and, to his astonishment, he is requested by the young woman's husband to take care of his interests in a divorce case from the lady sitting at that time in the lawyer's office. An idea occurs to him. Ushering the lady into a room on the right of the office, the lawyer telephones the husband to come at once to his office. Then, on his arrival, he shows him into another room on the left. The lawyer lights a small stove in his office in such a manner that it gives off lots of smoke. Then he steps out of the office into the passage. Both husband and wife being attracted by the smell of smoke, rush into the lawyer's office and meet one another. Then explanations ensue and finally reconciliation. The lawyer steps back into the office and gives the couple his congratulations on having "settled" the case "out of court."

KALEM MFG. CO.

THE FEUD.—Scene I.—Bud Morris Visits His Sweetheart, Annabelle Sharp. It is Sunday afternoon. Out in the barnyard of the Morris home, Bud, the oldest son, is hitching up his horse and buggy preparatory to calling on his sweetheart, Annabelle Sharp, the daughter of their nearest neighbor. Col. Morris, the father, a typical Southerner of the old school, comes from the barn. He rallies Bud about his sweetheart, although it is evident he is pleased with Bud's choice. Over at the Sharp home, Major Sharp is enjoying a quiet Sunday afternoon smoke, his son Jed lying at his feet, when Bud arrives. Sharp calls his wife and Annabelle. Jed invites Bud to sit down while he is waiting for Annabelle. Out of the house come Annabelle and her mother. Annabelle is dressed for a ride. The old man teases her and gently pushes her towards Bud. As the two walk away it is evident that the match is as agreeable to the Sharp family as to the neighboring Morrises. Through the gate to where his horse is tied come Bud and Annabelle. As Bud is handing her into the buggy he takes her in his arms and kisses her.

Scene II.—Old Man Morris Quarrels with Sharp Over the Boundary.

Scene III.—The Feud Is Declared.

Scene IV.—Annabelle Ordered To Give Up Her Sweetheart.

Scene V.—The Gun Fight at the Boundary Line.

Scene VI.—Annabelle Renounces Bud.

Scene VII.—Love Survives the Feud.

Scene VIII.—Annabelle Saves Bud.

Scene IX.—The Lovers Plan to Stop the Quarrel.

Scene X.—The Feud Is Ended. Sharp catches sight of Morris through the window of the store and draws his gun. As Morris steps from the door he is greeted with a shot. He hastily draws his gun. But he is only able to get one shot when the pistol jams. He throws it to the ground and grasping his walking stick firmly in his hand rushes towards the Major. The Major has exhausted his pistol. As the two men are about to grapple Bud and Annabelle rush in between them. The two men at first pay no attention to the appeals but soon their frenzied anger begins to cool. Now Annabelle crosses over to the Colonel while Bud makes his appeal to the Major. The faces of the two old men soften. Slowly a hand is extended by each. As they meet, Bud takes Annabelle in his arms, for both see the return of those happy days when the ideal friendship of their two families was the boast of the entire neighborhood.

THE CONFEDERATE SPY.—A story of the Civil War.

Scene I.—John Ward's Bride—The Home Coming. It is the early Summer of 1857. Assembled along the path leading down from the broad verandas of the comfortable old Southern home to the river is a group of negroes. They are the plantation slaves waiting to welcome the new mistress. Happy, contented and well cared for, they are as joyous and noisy as a bunch of school children just dismissed. From the house comes an old negro waving a cane to silence the crowd. It is Uncle Daniel to whom all the administration of the estate is intrusted. Following him comes his young master, John Ward, and his bride. Each woolly head bends submissively as they pass. Now Uncle Daniel introduces the new mistress and a shout of welcome is given to an accompaniment of glistening teeth and rolling white eyes.

Scene II.—Three Years Later—John Ward Starts for the War.

Scene III.—The Guerrilla's Insult.

Scene IV.—The Guerrilla Takes Possession of the Ward House.

Scene V.—Uncle Daniel Defends His Mistress.

Scene VI.—Mrs. Ward's Refuge—A Cabin in the Forest.

Scene VII.—Lieut. Ward Starts on a Hazardous Undertaking.

Scene VIII.—Ward Secures the Plans.

Scene IX.—Uncle Daniel Rescues His Master.

Scene X.—The Spy's Substitute.

Scene XI.—Uncle Daniel Delivers the Plans and Brings Help in Time of Need. After many discouraging efforts Uncle Daniel makes his way through the swamps and deserted plantations and manages finally to stagger into the Confederate headquarters. He delivers the papers to the officer of the day. As the officer is examining them the general rides up. One look at them shows him here are the plans they have been hoping and praying for. Suspicious of a trap the general questions Uncle Daniel. Uncle Daniel tells of Ward lying wounded and destitute at the deserted cabin. The general orders a squad to take provisions and march to his aid. While they are forming Uncle Daniel falls to his knees in thankfulness that his master and mistress will soon be saved. Off he staggers, followed by the relief squad.

Back to the cabin Uncle Daniel hurries as fast as his feeble old limbs will carry him. He tells Ward help is coming. In march the relief squad. Ward's first words after saluting are of the plans. The officer tells him they were delivered safely by Uncle Daniel. Ward extends his hand to his faithful old slave. As Uncle Daniel takes it hesitatingly Charlotte lays her own across their joined hands. Brave old Uncle Daniel has been faithful to his trust. Not only has he protected his mistress but he has saved his master's life and honor. As Ward and his wife gaze on him affectionately he murmurs gently, "It was for massa sake and little missa."

PATHE FRERES.

COFFEE CULTURE.—These pictures were taken in the Sunda Islands in the Malay Archipelago and show successively the coffee plants and the natives gathering the berries. Next the overseer examines them as they are brought in and from him they pass into the factory where they go through various processes before being exposed to the sun to dry. Finally the sorting process is seen which is followed by a pretty picture of a dainty girl yawning over her book until stimulated by a cup of fragrant coffee.

DICK'S A WINNER.—Dick Tucker has gained first prize, and at the annual prize distribution his mother's face is wreathed in smiles. His aunt is no less proud when Dick shows her the book that has been presented to him, and, as a mark of appreciation, she gives him half a sovereign.

That half a sovereign just burns a hole in Dick's pocket, and he hastens to spend it as quickly as possible. A walking stick first captures his youthful fancy; then he stuffs himself with bonbons, and other delicacies. A purchase of cigarettes is the next step on Dick's part, and as he saunters along swinging his cane, and emitting clouds of smoke, he feels mightily pleased with himself. The sight of a swing, as he passes through a fair, is irresistible, however, and Dick seats himself in it, without relinquishing his cigarette. First attempts are usually somewhat feeble ones, and Dick's endeavor to be a man is no exception to the rule. A kindly policeman leads him back to the bosom of his family, where he is put to bed, and it is with an expression of comical irony that his father picks up his son's first prize and reads on the flyleaf: "First Prize for Industry and Good Conduct Awarded to Dick Tucker."

THE POSTMISTRESS.—The postoffice in a little country town. The postmistress, a widow, has barely enough income to keep the little house together and her curly headed child is ill. The poor woman is in great distress because she cannot leave her duties to go get the doctor and the child needs immediate medical care. Finally the mail carrier volunteers to go, but upon reaching the doctor's office he is given a note which says the doctor will not come until his former bill is settled.

In despair, the unhappy woman is driven to extremes and urged by the love of her only comfort—her child—she takes enough money from the postoffice funds to pay the stony hearted old physician. By dint of great economy, she thinks, she will pay it back when the child is well.

Cruel fate seems to be against her, however, for scarcely has she sent the money when a telegram arrives announcing the fact that the government postal inspector will arrive that day to audit her accounts. Shortly after the inspector arrives and the postmistress, lacking the courage to confess runs up to sit by her sick child, while the inspector seats himself before the open books to begin his figuring which is bound to end in the discovery of her theft.

Figure by figure, he checks over the accounts until at last he finds the discrepancy. He goes over them again and again, but the shortage is there and cannot be overlooked. At first he is indignant, but when he entered the office he heard the butcher claiming his due, the baker refusing to deliver bread, and now the sound of the little child's cough reaches him and it sets him thinking. Everything points to dire distress and so, with the knowledge that he was doing a good act, the kindly man makes up the difference from his own pocket. Imagine the joy of the postmistress when he departs, declaring that he has found no error in the accounts.

ROLLER SKATING IN AUSTRALIA.—Enthusiastic lovers of the latest craze will no doubt be charmed to witness the prowess of the Australians on the whizzing wheels. The hall in which the views of our film have been taken appears to be a very decent one, and some of the skaters possess no mean ability in the performance of clever evolutions, although, of course, none of them reaches the standard of the world's champion roller skater, who also appears on the floor. To those in the throes of first strenuous endeavors to master the secret of maintaining one's balance, the ease with which this gentleman carries out some astonishing long jumps and other feats must be somewhat annoying, but it's a capital performance to look at.

THE MODEL DRAMA. Gerald Serval, sculptor by profession, is in despair. He is engaged upon the figure of a female bather, and his work is at a standstill for lack of a fitting model. Only a few days remain before the last day of sending it in to the Academy, and the triumph the sculptor hoped to secure seems drifting from his reach.

A friend calls upon him and Gerald enlarges upon his difficulty. His friend has the card of two models named Frascola, father and daughter, in his pocket and Gerald, as a last resource, seeks them out. To his boundless delight he finds in Leah, the daughter, a young girl, graceful as a fawn, the perfect model for his work and the sitting commences.

As the indistinct outlines of the rough, unfinished statue take shape and form beneath the strong and supple fingers of the sculptor, so the first feeling of interest that the man feels in his model ripens into a warmer sentiment, half unconsciously returned by Leah.

The completion of the statue and the approach of the hour for parting is the signal for a full confession of love. Leah abandons her old father, a true type of the sturdy Italian, and is scarcely awakened from her dream of bliss by an angry scene between the two men.

Four months later, Gerald's work has been accepted as the triumph of the year at the Academy, and he and Leah receive the congratulations of their friends as they wander through the crowded rooms, hemmed in by a fashionable throng. Mingling in the crowd, too, is Frascola, and as he approaches the statue a feverish energy marks his movements. Suddenly, before the bystanders can arrest his hand, he has raised a mallet, struck the statue from its pedestal, and with heavy blows destroyed forever the work of the man who has blighted his life.

A CRITICAL SITUATION.—Charles is bidding his wife an affectionate good-bye preparatory to setting out for a short bicycle run. The moment his back is turned Percy calls, but the unexpected return of the husband obliges the lady to hide her visitor in the cupboard. Charles soon goes out again and the prisoner is released. Catching up a white stocking to wipe the perspiration from his brow, he stuffs it in his pocket and takes his departure for the nearest cafe to get a bracer. There he meets Charles and another friend. To this latter he recounts his adventure and both laugh heartily at the joke. However, Percy is not to get off scot free, for on his return home his wife finds the stocking and naturally gives him a piece of her mind. Percy thereupon sits down and writes a note to his friend, asking him to get him out of the scrape, and the friend shows the letter to Charles, who volunteers to do the trick for him. Charles accordingly calls upon Mrs. Percy with one bare leg and narrates a story about her husband having removed the stocking in the spirit of mischief. Mrs. Percy calls attention to the fact that his other stocking is black and Charles, picking up the white hosiery to examine it, is horrified to find that it belongs to his wife.

ADAM II.—This remarkable ape, extraordinarily human-like in its manners and ways, gives a splendid exhibition. When first seen Adam appears to be in a rather morose mood in a chair. The weather is so hot that at the suggestion of the professor Adam removes his coat and gratefully accepts a fan. The question of dinner is then discussed and Adam focusses his attention on the bill of fare with all the interest of an epicure. A bottle of wine is shared by the two friends, the ape seeing to it that he gets his.

After dinner a game of cards, followed by a pipe, with which we will leave him, although we have described only a few of his many accomplishments.

IN ANCIENT GREECE.—In all the arts the ancient Greeks excelled and their statuary, their music, their poetry, their dances, have remained to subsequent generations a standard to be followed and emulated. Terpsichore was the goddess of the dance, and if we read our mythology aright taught the poetry of motion to her devotees. To all but a few who have made a study of Hellenic dancing, such grace of action, such lithesomeness of body as was essential to the art when Grecian beauties tripped lightly and rythmically over the green sward, is impossible. Mesdemoiselles Napierkowska and Mary, however, are superb in an exquisitely graceful ballet by Sacha Dezac, entitled "In Ancient Greece." The dance is perfect and the quality of the film is such that it is difficult to believe that the dancers do not themselves appear in the flesh before the eyes of the spectators, instead of being a mere photographic reproduction of their swaying rythmic movements.

THE BANDIT.—In a little out-of-the-way town, a proclamation announces that a reward of 40,000 gold pieces is offered for the body of the famous brigand, Pastorello, who is secreted within the walls of the town. Their cupidity aroused by the promise of so large a reward, the inhabitants are soon on the alert, but the brigand passes unrecognized through their midst and takes refuge in the home of a widow.

Whilst lying on the bed she offers him, he suddenly hears beseeching words addressed by his hostess to a second person, and, carefully listening, learns that the widow is unable to pay her rent, which the agent has come to collect. After her unwelcome visitor's departure, the brigand consoles the weeping woman and gives her sufficient money to settle the debt, counselling her at the same time to obtain her receipt. The widow joyfully hurries out, promising to do as he bids her, but the landlord, unscrupulous and hard, takes the money and retains the receipt.

[illegible] at the end of the week's wages. Presently Gilbert, the nephew of his outlaw [illegible] comes to the cabin to settle out [illegible] upon the [illegible] and would [illegible] The [illegible] of [illegible] the receipt, and acquires the [illegible] of a portion of the wealth.

URBAN-ECLIPSE.
(George Kleine.)

COALS OF FIRE. A most beautiful spot in the [illegible] of the French border, is the scene in which the present story is enacted. Wild [illegible], as yet undepicted in a film [illegible] here to be and taken to an already fascinating subject.

A [illegible] peasant boy, whose mother is lying seriously ill in a poverty stricken cottage, goes out to endeavor to earn a few pennies by playing on his mandolin.

He succeeds in attracting a crowd of peasants and is chattering them when a rough fellow rides up on a mule and after speaking roughly to the poor boy, cuffs him cruelly. The peasants take no part except the muleteer and one of them, a good hearted farmer, takes him by the hand, hears about the poor, sick mother and accompanies the child to the bedside of his parent who, in the meantime, had passed away.

The peasant leads the child to his home where his sympathetic wife adopts the little boy.

The mule driver, who has not forgotten the rough handling he received from the peasants for mistreating the child, now brings a barrel of gunpowder, places it on the doorstep of the cottage where the boy is living with his foster parents and sets fire to a fuse to explode the powder and kill the entire family. However, the fuse is not long enough, so the gunpowder blows up prematurely, totally blinding the muleteer, but doing no harm to his intended victims. The wretched man staggers away in agony. The child, aroused by the explosion, follows him to the brink of a precipice, over which the muleteer would have fallen, but the boy seizes him just in time, leads him back to the cottage and by revealing his identity to him in the presence of his foster parents, heaps "Coals of Fire" upon his head.

VENETIAN ISLES.—Beautiful Venice! How familiar we all are with its mirror like canals, reflecting the bright blue sky and the brilliantly colored red and yellow buildings with gaudy awnings over the windows, picturesque balconies, masses of flowers growing in boxes and overhanging the silent waterways.

A film properly portraying the exquisite charms of this "fairy city" has long been looked for but until this present subject had been presented for the criticism of our experts, no really satisfactory motion picture of Venice had ever been made.

The graceful gondolas propelled by swarthy gondoliers standing in the stern and slowly driving them forward with a single oar, so smoothly and evenly that hardly a ripple disturbs the surface, lend life to the lovely scene, while on the landing places we see the picturesque women and children engaged in various pursuits, always happy and interesting.

The city of Venice is divided by its canals into countless "islands" or isolated blocks of buildings supported on piles and projecting over the water, and this fact has given rise to the pleasing title of this film, "Venetian Isles."

VITAGRAPH COMPANY.

CAUGHT IN HIS OWN TRAP.—A young girl is sought and courted by an ardent young lover of somewhat insignificant type who is very objectionable to her parents. They will have none of him, notwithstanding the earnest pleadings of their daughter in his behalf.

One evening the old father takes a position in the library adjoining the parlor, where the young lovers are courting, hoping to catch them making love and finding some excuse to forbid the young man from coming to the house. After several unsuccessful attempts, he hits upon an idea to trap them. He makes arrangements to have a large mirror placed in the hall wherein is reflected a full view of the parlor, which he can plainly see from the library.

The lovers, unconscious of this arrangement, are in their accustomed places billing and cooing. The father sees them in the mirror, rushes into the parlor, tells them how he saw them and tells the young man, "Begone." His sweetheart, in tears, protests, but her father is obdurate and the beau makes a hasty exit to escape the wrath of the old man.

Alone, the young girl does some thinking on her own account, and, going to the window, calls her lover back and helps him in through the window. This time they do their sparking while keeping an eye on the mirror. They detect the old man making love to the maid. He is just in the act of kissing her when the lovers suddenly make their appearance and threaten to tell his wife unless he consents to their marriage.

At this point his wife comes in and he is enlisted in self-defense, to consent and at the same time plead with his wife in their behalf. The father reluctantly gives them his blessing and the mother graciously consents. Thus the trap which [illegible] proved to the old gentleman's undoing.

THE SKELETON. A learned professor of anatomy [illegible] a surgical supply house is shown several [illegible] of the human frame and decides to [illegible] for class demonstration, a skeleton of [illegible] and articulations. On his way home with the skeleton carefully wrapped, he takes a [illegible] to rest and meditate in [illegible] the streets on his way home again, absentmindedly leaving the skeleton on the bench.

Some passers-by come along, espy the bundle and open it. They discover the skeleton and, after their surprise, they decide to have some fun.

The boys dress the skeleton in hat, coat and trousers and lay it on a bench. "Clarence the Cop" comes along, sees a chance to become a hero and drags the skeleton to the station house. The sergeant at the desk and other officers upon the arrival of "Clarence" go to assist him, and, when they discover that he has arrested a skeleton, show fire in terror. The skeleton falls to the floor, gets up takes off its clothes, folds them carefully, places them on a chair, performs some remarkable stunts, makes a haughty bow and, with dignified strides, takes its departure.

In fear and trembling all the bravest and "the finest" return to the station and try to recover their nerve and composure, beads of cold sweat on their brows and horror depicted on their faces.

TWELFTH NIGHT.—Viola and her twin brother Sebastian, while on a sea voyage, are shipwrecked. Viola is rescued and Sebastian is supposed to have been lost. Among the wreckage on the coast Sebastian's trunk is found by Viola. When she opens it and sees her brother's clothing, she decides to disguise herself as a boy. Learning that she is within the realm of the young Duke Orsino, she repairs to his castle, where she is employed as his page.

The Duke is apparently very much in love with Olivia, a rich Countess. Nothing daunted, Viola falls in love with the Duke, who adds to her discomfiture by sending her, as his page, with a message of love to Olivia. As soon as Olivia beholds the handsome young page, she falls in love with Viola, thinking that she is a boy. She presents the page with a jewel, and later, through her pompous steward, Malvolio, with a ring.

Sebastian, in search of his sister, meets Viola by chance at the house of Olivia and the two are once more united. Explanations follow, and Olivia finds it an easy matter to transfer her affections to Sebastian, who falls madly in love with Olivia.

Orsino finds Olivia in the embrace of Sebastian. Viola now appears before the Duke as herself—a sweet and attractive girl. She tells him of her impersonation of her brother and the page. Orsino is so struck by her beauty and cleverness that he declares his love for her and asks her to become his wife. Each one comes into his own. "All's well that ends well" and everybody is happy.

A delicate touch of comedy is introduced in this play in the scene where Maria forges an affectionate note to Malvolio, imitating Olivia's handwriting and leading the arrogant steward to believe the Countess in love with him. Malvolio is so puffed up and elated when he gets the note that he cannot contain himself, much to the amusement of Sir Toby, Maria and Sir Andrew, who are watching him and greatly enjoying the stroke.

THE PASSING SHADOW.—This picture gives us a strong illustration of the man of iron will and the unrelenting father whose pride will tolerate no contradiction. He is determined upon having his son marry a wealthy lady whom he has chosen for him. The son wishes to marry the girl of his choice, which he does against his father's wishes. He is cast off by his father, who will have nothing to do with him or his wife.

The son has a staunch friend and champion in his young sister, who assists him in his poverty and distress. She pleads with her father for her brother's recognition and reinstatement, but all to no avail.

On Christmas Eve we see the son, his wife and baby in their humble home with slight evidences of good cheer. He has a little money left and he decides to make his father a Christmas present. His wife is delighted.

He buys the present and decides to go to his father's home and leave it there under cover of night. Reaching the old home, he lifts the library window. He cannot resist entering the familiar room. He places on his father's desk the present with its attached card:

"For dear old father even if he doesn't care for me."

At this very moment his father, in another room, probably trying to square his conscience with his tyrannical nature and the rejection of his boy, hears a noise, seizes a revolver and cautiously approaches the library, in which, in the dim light, he sees a man. He raises his revolver and shoots. He pleases for the police and, when they arrive and examine the prostrate form of the supposed burglar, the father discovers that he has shot his own son. Surprise gives way to anguish and despair. An ambulance is called and his son is taken to the hospital.

The son is now convalescent, and the father calls at the hospital to see him. He implores his son's forgiveness, takes his little grandchild from its mother, who has just arrived on the scene, kisses it, puts his arm around his daughter-in-law, takes her to his bosom and promises to make amends for the suffering his rashness has caused them.

Independent Films.

INDEPENDENT M. P. CO.

THE BLIND MAN'S ACT.—Five days more! Only five more days, says the physician, and the man who has for so long a time been totally blind will be able to take off the bandage, and have the great, kind world to love him!

He is sitting at home, his pretty daughter reading to him, and he is contemplating the glories of the earth and what he will be able to gaze upon then. Soon she leaves him for a moment, and, overcome by curiosity, he dares to raise the bandage just a tiny, tiny little. He is amazed! He sees his hands in joy! He can see! But in this hour he remembers the admonishment of the doctor, not to remove the bandage for five days, and he replaces it.

It happens that about this time a burglar singles the house out for his attentions, and has just entered the parlor when he hears the sound of approaching footsteps and conceals himself. It is the blind man's daughter. She is not sure that she has heard somebody moving about, but enters the room tentatively, deciding herself that it is only her imagination. The robber man springs out, and at the point of a pistol she gives him all her valuables, begging him to go. But the blind father has heard some sounds and now enters the room. Here ensues a marvelous effort on the part of the girl to keep her father ignorant of the burglar's presence, and the latter gentleman gets much loot. Then he wants the safe opened. At the request of his daughter the blind man directs her at the combination, but now the key for the inner door is needed. The father turns to a drawer to get it, but instead of the key there is a flash, and the burglar drops his gun, wounded. The man before him had seen everything, and had awaited his opportunity.

BROWN'S GOUTY FOOT.—Brown takes his disabled member out to the park for an airing, and an urchin with an imagination and execution worthy of nobler aims, decides that Brown is resting too easily and proceeds to make things unpleasant for both Brown and his foot. A tribute to his success in this undertaking is the fact that when Brown gets home his wife does not recognize him. And that means a complete job.

JUSTICE IN THE FAR NORTH.—There is really nothing in her life worth living for; young, pretty, she is the wife of a vicious old gold prospector on the God-forsaken wastes of the frozen North; her life is one long session of suffering and drudgery, her existence with the prospector nothing but a series of abuses and unprovoked violences. In this first scene, in fact, he is looking at her the victuals which she has placed before him, and which do not please him. And this even though a friend, a young man, is in the cabin visiting.

When the latter leaves the cabin the visitor cannot help but tell her of his sympathy, and with no pretense at loving her, tells her that she can find relief if she will flee with him; it is not the proposition of a lover, but of a man. She feels that she needs the protection he offers and, after gathering up her belongings, they both set out over the bleak, desolate snows, dragging a sled after them. They come to the cabin of an Indian and prepare to rest for the night.

The runaway wife on stepping outside is astounded to behold the figure of her husband, dragging a sled after him, plodding along on the trail. Anxiously she waits, and is relieved to see him enter a deserted cabin close at hand. She makes a resolve. She knows that if he sees her first it means her death, and sneaking back into the cabin, she takes the gun from her companion, who is asleep in his bunk, the Indian sleeping on the floor to allow her the other bunk.

Straight to the deserted shack she goes climbing in through a window. Her Nemesis is on the floor; he draws, both fire; his hand is shattered; another exchange, he is hit again. She goes back to the cabin, but her companion sees her and she tearfully tells him all about it, the Indian listening.

Her husband, meanwhile yelling for help, arouses some men, who are soon listening to his accusation of his wife's friend. The woman, summoned, protests, but the accused insists on shouldering the blame and is marched off to be hanged. But before the noose is tightened the grim old Indian tells what he knows. The man is liberated, given a "running chance" for life, and the sturdy settlers of the Northland count the incident closed.

The wife, returning to the cabin, realizes that life is worthless to her, and is about to end it all when the husband enters. The sight of the pistol at her temple serves to awaken his better self, and the great light that is in all men's hearts, but burns only in some, flickers, brightens, then bursts into full flame.

NEW YORK MOTION PICTURE CO.

THE TEN OF SPADES: OR, A WESTERN RAFFLE. Jim Hayward steals a horse from the ranch of Franklin Edwards; upon discovery of the robbery an exciting chase by the cowboys follows. When they capture Hayward the boys are about to "string him up," but Bob Churchill, a wealthy cattle buyer, intercedes for him and saves his life. The boys, showing their disgust, let him go. Hayward, stepping forward to thank Churchill, takes

a card, the ten of spades, from his pocket and tearing it in half gives half to Churchill, who bids him begone. As time has passed and the horse stealing has been forgotten, Lucille Hayward, daughter of Jim, is taking her daily ride on her favorite horse, when suddenly the horse becomes unmanageable and the situation appears to be very dangerous for Miss Hayward, but just at the critical moment Bob Churchill comes to her aid and stops the horse, whereupon they exchange cards and depart on their ways, but not until "Master Cupid" has fired his "darts of love." Again Jim Hayward is at his old tricks, this time attempting to rob the home of Bob Churchill, not knowing that he is the man who once saved his life and has since won the hand of his daughter. Upon being discovered in the act of entering the house, a fight takes place in which Churchill is felled to the ground. Jim and his "pals" bind and gag him, carry him to an outhouse where they proceed to search him in quest of money. While Hayward's "pals" are busy lighting a bomb so as to cause an explosion and cover up the crime, Jim finds the half of a card, the ten of spades, and at once recognizes Bob as the man who years before had saved his life. Without a second to lose, Jim rushes in and rescues Churchill. Lucille, coming from the house to learn the cause of the explosion, finds her father begging forgiveness of Bob Churchill. Jim seeing her takes her hand and places it in Bob's saying, "Take care of her, my boy," and passes into the sleep eternal.

YOUNG DEER'S GRATITUDE.—In this picture Young Deer proves to us that an Indian never forgets a kindness done unto him. While roaming the plains Young Deer comes to a cowboys' camp, begs for some food but is refused and ordered away from the camp by the cowboys. One of the cowgirls pities the poor Indian and gives him something to eat. Young Deer, to show his gratitude, takes off his necklace and gives it to her, which she places on her little four-year-old daughter. A few days later the cowgirl takes her little daughter for her first horseback ride. After riding some distance they stop at a stream to water the horse; the child seeing some wild flowers, begs her mother to gather some for her. While she is doing so two Indians, who have been lurking along the banks of the stream, steal the child and horse. Upon reaching their camp, Young Deer recognizes the necklace and vows to return the child to its mother, writing upon a piece of buckskin: "White squaw no bad heart—me bring papoose to-night—when high moon—Angel Gulch." Taking the horse which the Indians had stolen with the child, and tying the note to its leg, Young Deer drives him away, knowing that he will return to the cowboys' camp. Young Deer awaits until darkness has come upon the camp and all is quiet. He softly steals from his tepee to the one where the little child is hidden and is just about to flee with her when he is discovered by one of the Indians and a fierce encounter takes place. Young Deer, being the stronger of the two, succeeds in getting away, but by this time the entire camp has been awakened and a very exciting and thrilling chase follows, in which Young Deer has some very trying adventures, but finally restores the child safely in its mother's arms.

GREAT NORTHERN.

A WOMAN'S DESTINY.—This story tells us of young Mabel, a pretty but somewhat careless girl, whose one fault is that she is greatly in love with Bob, a ne'er-do-well with no particular ambition. He finds it easier to live on money obtained dishonestly than that earned by work. Mabel is employed as a waitress and considerable money passes through her hands. She assists her sweetheart in many ways, but he is hard to please. In order to satisfy his wants, he influences her to take a purse from the pocket of a friend. Her conscience, however, bothers her, and throwing the purse in front of Bob, she runs away in despair. The purse is afterwards found in his possession and he is arrested. Mabel, who cannot rid herself of her guilty conscience, finally attempts to end her life. A young doctor, out for a walk with his aged mother, notices her and realizing her condition and hearing of her misery, induces her to go home with them and give up her suicidal ideas. She stays with these good people for some time, and the old lady takes a liking to her to such an extent that Mabel is asked to stay as her companion. A little later the old lady is taken seriously ill, and cannot recover. On her death bed, she expresses the wish that her son marry Mabel, and this wish is duly respected. The young couple begin life very happily. Nothing disturbs their happiness for the next few years, when Mabel's happiness is suddenly rudely disturbed through Bob, who has been released from prison. He is determined to have his revenge, blaming Mabel for his long sentence which he has had to serve. The first thing he does is to locate her. In this he succeeds and in a brutal way requests her to leave her husband and go with him. She can only get rid of him by supplying him with money. Bob now sees that she is really afraid of him, and repeatedly asks her for money, which she gives him, he threatening that if she refuses, to disclose her past. Mabel is finally driven to desperation by his persistency and, taking a chair she knocks him senseless. Thinking that she has committed a crime, she runs away to a park and makes a second attempt on her life. Too late she is found by her husband, who cannot aid her. She has suffered for the sins of her past life.

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A Story of the Civil War

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The Samaritan's Courtship

A comedy in which the good Samaritan is rewarded with the hand of the woman he assisted when she found she had left her money at home and the train started in ten minutes, but as the card he gave her was a blank one instead of one containing his address it was a long hunt and provocative of many amusing complications. A rollicking little play cleverly acted in a series of charming exteriors and convincing interiors. LENGTH, 865 FEET.

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Celestial Vengeance

A striking title for a striking tragi-comedy. A clubman whose story of bravery bores his fellows through frequent repetition, proves his courage by going to Chinatown and stealing a god from a household altar. It is returned to the owner, but unfortunately the package has been dropped and the head is broken from the idol, while a business card on which the address was written gives the Celestial a clue. He starts a hunt for his man and—well, the finish is too good to be given away in advance. You cannot afford to let this get past you. The really novel is what attracts, and this is novel. LENGTH, 840 FEET.

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LUBIN MANUFACTURING COMPANY **926-928 MARKET STREET PHILADELPHIA, PA.**

Watch for the Big Release of FEBRUARY 17th

ECLAIR.

THE SERUM ANTIDOTE.—The first scene shows Dr. Ball, a noted scientist, and his assistant, Fritz, experimenting in the scientist's laboratory. The Doctor is engaged in working out an antidote for the serpent's venom. The scientist leaves his laboratory, charging his assistant to continue the experiments during his absence.

The assistant immediately sets to work to conceive a plan by which he may be avenged upon his enemy. He knows that the Doctor's experiment has failed, he therefore steals into the laboratory by night, where, of course, he finds the rabbits which have been bitten by the cobra and then inoculated with the Doctor's new antidote, lying dead in their cages, the experiment has certainly failed. Then the assistant substitutes a live rabbit for a dead one which he puts in his pocket to take away, for if the Doctor in the morning finds that a rabbit is living, he will believe that it has been saved by his invention and will believe he has succeeded. He (the Doctor) will then announce his discovery to the world, and will be invited to give a demonstration of his wonderful antidote. He will, of course, fail in the demonstration and be disgraced before the whole world, and the assistant will have his revenge. However, just as the assistant is about to leave the laboratory, he passes too near the cage containing the deadly cobras, and one of them leaps up and bites him on the arm. The base man then rushes screaming from the laboratory, but before he reaches the street door, he falls fainting to the ground. He is discovered later in this condition by the Doctor, who takes pity on him, carries him back to his laboratory, and seeing one of the rabbits alive, thinks his experiment has succeeded, and joyfully prepares to administer the antidote to his late assistant in order to save his life. However, the assistant in the knowledge of the evil deception he has perpetrated, knows that he must die. He, therefore, in his last agony confesses everything, and implores forgiveness—and dies.

A BOOTBLACK'S DAILY LABOR IN ALGIERS.—With curiosity and idle interest we follow the well known little "Ciri" during one of the carefree days of his easy-going Algierian life. We find him first, early in the morning at the harbor watching the arrival of the ships, bustling here and there gleaning his meagre earnings as he can. We find him making his way among the narrow picturesque lanes of ancient Algiers, and at the various quaint old market places. We see him lounging in the afternoon about the public gardens, mingling with his kind, playing the customary games, ever upholding his own among his comrades; always gay and careless, quick to take advantage of any favorable opportunity which may present itself; we find in him a wonderful capacity for the enjoyment of whatever good fortune may befall him, and as wonderful an aptitude of making the best of all things. We follow him, at the close of the day, back to the wharves, where he makes his bed, falling to sleep as peaceful and undisturbed as are his waking hours.

A. G. WHYTE.

THE MOUNTAINEER: A Tale of Kentucky—Kentucky in all its picturesque beauty is probably one of the greatest law States of our republic, yet back in the heart of the mountains we find the primitive, simple folk, who know no law but that of right and justice. What they have, God has given them. What God has given them they lay down their lives to hold. Small wonder then that Lem Hardon swore to make Jack Thorne answer with his life for coming between Beth Stivers and himself. The mountain man invariably regards the valley man with suspicion and distrust, and Jack Thorne was a valley man, while he and Beth were mountain folk. God had intended this woman for him and he meant to hold his own. He had watched their many meetings with gathering wrath, but today Jack had dared kiss Beth. Lem took careful aim at his rival's head, when, all unconscious of the danger that threatened her sweetheart, Beth stepped between Jack and the gun. Perhaps it was better so, although undeserving he would challenge Jack, but Beta would have none of it, and sternly commanded Lem to depart.

With happy eyes, Beth stood watching her lover until he disappeared, when suddenly she beheld Lem making his way down the mountain side. Instantly she knew what it meant; it was useless to call him now, but with the blind hope that she might overtake him, she ran wildly down the mountain.

Lem had overtaken his rival and bound his feet to a tree, then tying his head to a boulder, he poised it in the air to dash over the precipice, when Beth reached them. Quick as a flash, she cut the rope with her knife. Lem, not having heard her approach, rushed up the mountain.

A year later Lem enters Jack's home to be revenged, but the sight that met his eyes no man could withstand and harbor murder in his heart—the happy, innocent face of a tiny babe. It was her baby. Jack Thorne had made her his wife, and he, Lem, had been wrong. God had lawfully given her to another. Lem fled to the rock where Beth and Jack had plighted their troth, and there, humble and repentant, asked forgiveness and guidance of his Maker.

LICENSED FILMS.

BIOGRAPH COMPANY.

		Feet
Jan.	3—The Rocky Road (Dr.)	990
Jan.	6—The Dancing Girl of Butte (Dr.)	984
Jan.	10—Her Terrible Ordeal (Dr.)	952
Jan.	13—All on Account of the Milk (Dr.)	989
Jan	17—On the Reef (Dr.)	988
Jan.	20—The Call (Dr.)	989
Jan.	24—The Honor of His Family (Dr.)	988
Jan.	27—The Last Deal (Dr.)	991
Jan.	31—The Cloister's Touch (Dr.)	993
Feb.	3—The Woman from Mellon's (Dr.)	988
Feb.	7—The Course of True Love (Dr.)	987
Feb.	10—The Duke's Plan (Dr.)	985

EDISON MFG. CO.

Jan.	21—The Luck of Roaring Camp (Dr.)	490
Jan.	25—A Woman's Strategy (Dr.)	975
Jan.	28—A Georgia Possum Hunt (Des.)	140
Jan.	28—The Skipper's Yarn (Dr.)	850
Feb.	1—The Japanese Peach Boy (Fairy Story)	940
Feb.	4—His Just Deserts (Dr.)	350
Feb.	4—The Surprise Party (Com.)	330
Feb.	4—The Bad Man from Riley's Gulch (Com.)	315
Feb.	8—The Livingston Case (Dr.)	995
Feb.	11—An Equine Hero (Edu.)	725
Feb.	11—A Queen of the Burlesque (Com.)	260
Feb.	15—The President's Special (Dr.)	950
Feb.	18—The Miniature	725
Feb.	18—A Trip to Mars (Scenic)	265

ESSANAY FILM MFG. CO.

Jan.	12—Electric Insoles (Com.)	502
Jan.	12—The Old Maid and the Burglar (Com.)	498
Jan.	15—Review of U. S. Troops, Fort Leavenworth (Scenic)	1000
Jan.	12—Home of the Gypsies (Scenic)	321
Jan.	19—The Coast Guard (Dr.)	747
Jan.	19—Riva, Austria, and the Lake of Garda (Scenic)	204
Jan.	26—Tommy in Dreamland (Com.)	491
Jan.	26—The Lass Who Loved a Sailor (Dr.)	417
Feb.	2—Sheltered in the Woods (Dr.)	806
Feb.	2—The Might of the Waters (Sc.)	167
Feb.	9—The Price of Fame (Dr.)	1000
Feb.	12—Western Chivalry (Com.)	568
Feb.	12—Bitter-Sweet (Com.)	450

KALEM CO.

Jan.	7—The Deacon's Daughter (Dr.)	950
Jan.	14—The Romance of a Trained Nurse (Dr.)	
Jan.	21—The Magic Flower (Fairy Tale)	
Jan.	28—The Man Who Lost (Dr.)	930
Feb.	2—The Step-mother (Dr.)	980
Feb.	4—The Little Old Men of the Woods (Fairy Story)	945
Feb.	9—The Confederate Spy (Dr.)	960
Feb.	11—The Feud (Dr.)	925

LUBIN MANUFACTURING COMPANY.

Jan.	13—He Joined the Frat (Com.)	300
Jan.	17—He Got Rid of the Moths (Com.)	540
Jan.	17—A Slippery Day (Com.)	320
Jan.	20—The Usurper (Dr.)	905
Jan.	24—Cupid, D.D.S. (Com.)	356
Jan.	24—Adoring an Ad. (Dr.)	515
Jan.	27—Marble Quarrying in Tennessee (Industrial)	441
Jan.	27—The Flirto-Maniac (Com.)	420
Jan.	31—Bill's Boots (Com.)	245
Jan.	31—Too Much Protection (Com.)	600
Feb.	3—Sentimental Sam (Com.)	300
Feb.	3—It Might Have Been (Com.)	585
Jan.	19—Won by a Holdup (Com.)	629
Jan.	19—Flower Parade at Pasadena, Cal.	292
Jan.	22—The Confession (Dr.)	960
Jan.	26—The Modern Messenger Boy (Com.)	945
Jan.	29—An Outlaw's Sacrifice (Dr.)	996
Feb.	2—The Wrong Man (Com.)	554
Feb.	2—A Voice from the Fireplace (Dr.)	486
Feb.	5—Sensational Logging (Scenic)	1000
Feb.	7—The Samaritan's Courtship (Com.)	865
Feb.	10—Celestial Vengeance (Dr.)	840

GAUMONT.

(George Kleine.)

Jan.	18—Fatal Fascination (Dr.)	580
Jan.	18—Getting Square with the Inventor (C.)	393
Jan.	22—Swallowed by the Deep (Dr.)	977
Jan.	25—The Price of Patriotism (Dr.)	574
Jan.	25—Sea Side Adventures at Home (Com.)	371
Jan.	29—The Great Divide (Dr.)	741
Jan.	29—Wild Waves at St. Jean de Lux (Scenic)	243
Feb.	1—The Golden Lily (Dr.)	702
Feb.	1—Ascending the Jura Mountains (Sc.)	253
Feb.	5—Civil War (Dr.)	940
Feb.	8—Servant from the Country (Com.)	508
Feb.	8—Settled Out of Court (Dr.)	413
Feb.	12—A Bag Race (Com.)	197
Feb.	12—The Gambler's Doom (Dr.)	806

URBAN-ECLIPSE.

(George Kleine.)

Jan.	12—True to His Oath (Dr.)	672
Feb.	9—Coals of Fire (Dr.)	672
Feb.	9—Venetian Isles (Sc.)	263

PATHE FRERES.

Jan.	31—Coffee Culture (Indus.)	568
Jan.	31—Dick's a Winner (Com.)	453
Feb.	2—The Postmistress (Dr.)	918
Feb.	4—Roller Skating in Australia (Sc.)	266
Feb.	4—The Model Drama (Dr.)	718
Feb.	5—A Critical Situation (Com.)	623
Feb.	5—Adam II.—Miscellaneous (Edu.)	354
Feb.	7—The Bandit (Dr.)	394
Feb.	7—The Two Raffles (Com.)	594
Feb.	9—Cora, the Contraband's Daughter (Dr.)	567
Feb.	9—In Ancient Greece (Ballet)	410
Feb.	11—The Troubadour (Com.)	561
Feb.	11—Before and After (Com.)	430
Feb.	12—The Jockey (Dr.)	840
Feb.	12—The Foot Juggler (Acrobatic)	157

SELIG POLYSCOPE CO.

Jan.	24—The Ranch King's Daughter (Dr.)	700
Jan.	24—An Afternoon Off (Com.)	300
Jan.	27—The Devil, the Servant and the Man	
Jan.	31—Shooting an Oil Well (Industrial)	715
Jan.	31—Our German Cousin (Com.)	285
Feb.	3—Politics (Dr.)	1000
Feb.	10—In the Shadow of Mt. Shasta (Dr.)	1000
Feb.	7—In the Serpent's Power (Dr.)	1000
Feb.	14—The Roman (Dr.)	1000
Feb.	17—The Girls of the Range (Dr.)	1000

VITAGRAPH COMPANY.

Jan.	8—Richelieu, or the Conspiracy (Dr.)	992
Jan.	11—Call Boy's Vengeance (Com.)	320
Jan.	11—The Old Maid's Valentine (Com.)	
Jan.	15—A Sister's Sacrifice (Dr.)	970
Jan.	18—The Toymaker's Secret (Dr.)	969
Jan.	22—A Pair of Schemers (Com.)	743
Jan.	22—Five Minutes to Twelve (Com.)	162
Jan.	25—The Life of Moses, Part 3 (Dr.)	970
Jan.	29—The Girl and the Judge (Dr.)	980
Feb.	1—Caught in His Own Trap (Com.)	503
Fez.	1—The Skeleton (Com.)	440
Feb.	5—Twelfth Night (Dr.)	970
Feb.	8—The Passing Shadow (Dr.)	996
Feb.	12—The Life of Moses, Part IV. (Dr.)	955

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, February 7.

Biograph—The Course of True Love (Dr.)....987 ft.
Lubin—Celestial Vengeance (Dr.)....840 ft.
Pathe—The Bandit (Dr.)....394 ft.
Pathe—The Two Raffles (Com)....594 ft.
Selig—In the Serpent's Power (Dr.)....1000 ft.

Tuesday, February 8.

Vitagraph—The Passing Shadow (Dr.)....996 ft.
Gaumont—Servant From the Country (Com.)..508 ft.
Gaumont—Settled Out of Court (Dr.)....413 ft.
Edison—The Livingston Case (Dr.)....995 ft.

Wednesday, February 9.

Pathe—Cora, the Contraband's Daughter (Dr.)..567 ft.
Pathe—In Ancient Greece (Ballet)....410 ft.
Kalem—The Confederate Spy (Dr.)....960 ft.
Essanay—The Price of Fame (Dr.)....1000 ft.
Urban—Coals of Fire (Dr.)....672 ft.
Urban—Venetian Isles (Scenic)....263 ft.

Thursday, February 10.

Selig—In the Shadow of Mt. Shasta (Dr.)..1000 ft.
Lubin—Celestial Vengeance (Dr.)....840 ft.
Biograph—The Duke's Plan (Dr.)....985 ft.

Friday, February 11.

Edison—An Equine Hero (Educational)....725 ft.
Edison—A Queen of the Burlesque (Com.)...260 ft.
Pathe—The Troubadour (Com.)....561 ft.
Pathe—Before and After (Com.)....430 ft.
Kalem—The Feud (Dr.)....925 ft.

Saturday, February 12.

Pathe—The Jockey (Dr.)....840 ft.
Pathe—The Foot Juggler (Acrobatic)....157 ft.
Essanay—Western Chivalry (Com.)....568 ft.
Essanay—Bitter-Sweet (Com.)....450 ft.
Vitagraph—The Life of Moses (Part IV.) (Dr.)....955 ft.
Gaumont—A Bag Race (Com.)....197 ft.
Gaumont—The Gambler's Doom (Dr.)....806 ft.

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Trade Mark Trade Mark

The Price of Fame

RELEASE OF WEDNESDAY, FEBRUARY 9

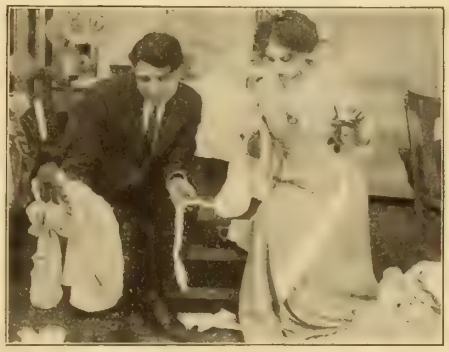
THE PRICE OF FAME

This big Essanay dramatic film is one of the best of recent releases. It is a chapter in the life of a great musical composer, who is still living. The main incidents are true. The length is approximately 1,000 feet.

RELEASE of SATURDAY, FEB. 12

BITTER-SWEET

A pretty little comedy of domestic life. Full of laughter and a few stray tears. The length is approximately 450.



Bitter-Sweet

WESTERN CHIVALRY

A clean cut Western comedy, "Made in the West." Immense! Released with "Bitter-Sweet." Length, approximately, 568 feet.

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TO-DAY

EVERYBODY KNOWS that I was right, and all manufacturers of any account have copied, as near as possible, without infringing, the **"HALLBERG"** Economizer, but I still claim to save more current than any of my competitors, and I positively give 20 to 30 per cent better light, and that is what you are after.

I BUILD

the Economizer for Direct Current as well as Alternating, and will make an allowance in trade for your old current saver.

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Archbald, Pa., Oct. 31, 1909.

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Distance from Side Wall to Side Wall, Back of Frame,	.....	x.....
Height from Stage Floor to Ceiling,	.....	x.....

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INDEPENDENT FILMS

LUX FILMS.

Jan. 26—He Would Be an Acrobat.....488
Jan. 26—Uncle Learns to Hypnotize.....498
Feb. 2—Hamlet 950
Feb. 9—Pirate's Fiancee.....698
Feb. 9—The Consequence of a Nod.....311

GREAT NORTHERN FILM CO.

Jan. 22—Anarchists on Board (Dr.).....
Jan. 29—The Mystery of the Lama Convent (Dr.)
Feb. 5—A Woman's Destiny (Dr.).....740
Feb. 5—The Foxy Soldiers (Com.).....235
Feb. 12—Never Again (Dr.).....715
Feb. 12—Worried to Death (Com.).....280

"IMP."
INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

Jan. 10—Right of Love.....975
Jan. 17—The Tide of Fortune.....975
Jan. 24—Never Again (Com.).....615
Jan. 24—A Rose of the Philippines (Dr.).....985
Jan. 31—A Coquette's Suitors (Com.).....650
Jan. 31—Sports in the Snow (Sc.).....950
Feb. 7—Justice in the Far North (Dr.).....950
Feb. 14—The Blind Man's Tact (Dr.).....650
Feb. 14—Brown's Gouty Foot (Com.).....300

NEW YORK MOTION PICTURE CO.

Jan. 18—A Cowboy's Reward (Dr.).....
Jan. 21—Romany Rob's Revenge (Dr.).....
Jan. 25—A Romance of the Prairie (Bison).....950
Jan. 28—His Imaginary Crime (Bison).....950
Feb. 1—By His Own Hand (Dr.).....
Feb. 4—The Female Bandit (Dr.).....
Feb. 11—Young Deer's Gratitude (Dr.).....
Feb. 8—Ten of Spades (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Jan. 12—Episode of Napoleon's War with Spain.800
Jan. 22—There Are Some Ghosts.....400
Jan. 22—The Tempting Collar.....600
Jan. 29—The Timid One.....550
Jan. 29—A Good Winning.....430
Feb. 5—Love and Treason.....1000
Feb. 12—Foolshead Receives (Com.).....
Feb. 12—Foolshead Preaches Temperance (Com.)

AMBROSIO.
(By N. Y. M. P. Co.)

Jan. 15—The Son of the Wilderness.....925
Jan. 19—Pauli 700
Jan. 19—Italian Artillery.....300
Jan. 26—The Last Keepsake.....600
Jan. 26—A Choice Policeman.....400
Feb. 2—Hero and Leander.....850
Feb. 9—The Longing for Goal (Dr.).....
Feb. 9—The Strongest (Dr.).....

ECLAIR COMPANY.

Feb. 7—The Child with the Dancing Jack (C.).480
Feb. 7—Mr. Giddy's Revenge (Com.).....400
Feb. 14—A Bootblack's Daily Labor in Algiers (Sc.).....
Feb. 14—The Serum (Dr.).....

INDEPENDENT FILMS.

The following films have been released by The Empire Film Company, 150 East 14th St., corner Third Ave., New York.

Jan. 26—Artist's Inspiration (Actophone).....980
Jan. 26—Last Keepsake (Ambrosio).....575
Jan. 26—Choice Policeman (Ambrosio).....455
Jan. 26—Athlete of a New Kind.....268
Jan. 26—Angler and the Cyclist.....385
Jan. 26—Walkaway's New Boots.....365
Jan. 26—Lyvenemupp's Elixir.....295
Jan. 27—Uncle Learns to Hypnotize (Lux).....498
Jan. 27—He Would Be an Acrobat (Lux).....488
Jan. 27—Ordeal of Bonehead (Centaur).....1011
Jan. 28—His Imaginary Crime (Bison).....991
Jan. 28—The Wonderful Pearl.....780
Jan. 29—The Mystery of Lama Convent (G.N.).1000
Jan. 29—The Timid One (Itala).....658
Jan. 29—A Good Winning (Itala).....326
Jan. 29—Tale of Colonial Days (Pantograph).....895
Jan. 31—A Coquette's Suitors (Imp).....650
Jan. 31—Sports in the Snow (Imp).....300
Feb. 1—The Female Bandit (Bison).....1000
Feb. 2—Hero and Leander (Ambrosio).....820
Feb. 2—Clown's Big Moment (Actophone).....1000
Feb. 3—Hamlet, Prince of Denmark (Lux).....950
Feb. 3—Justice (Centaur) 960
Feb. 4—Strike Instigator (Cines).....600
Feb. 4—Winter Days in Sweden (Hepworth).....310
Feb. 4—By His Own Hand (Bison).....1000

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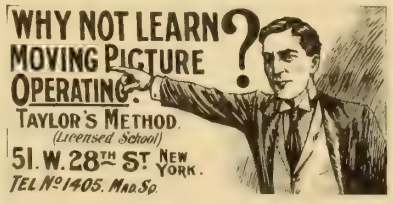

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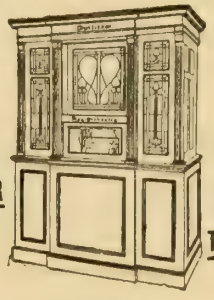

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CARL LAEMMLE, President

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Strong Dramatic Production

LENGTH, 740 FEET

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Or, How Schmitt Got to the Masquerade

COMEDY LENGTH, 245 FEET

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Or, From Misery to Happiness

Dramatic Feature Subject

LENGTH APPROX. 715 FEET

Worried to Death

COMEDY LENGHT APPRPX. 280 FEET

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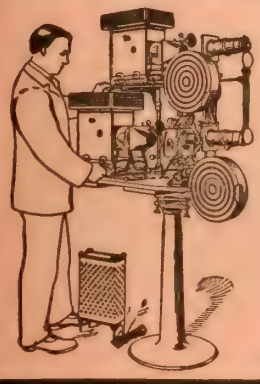

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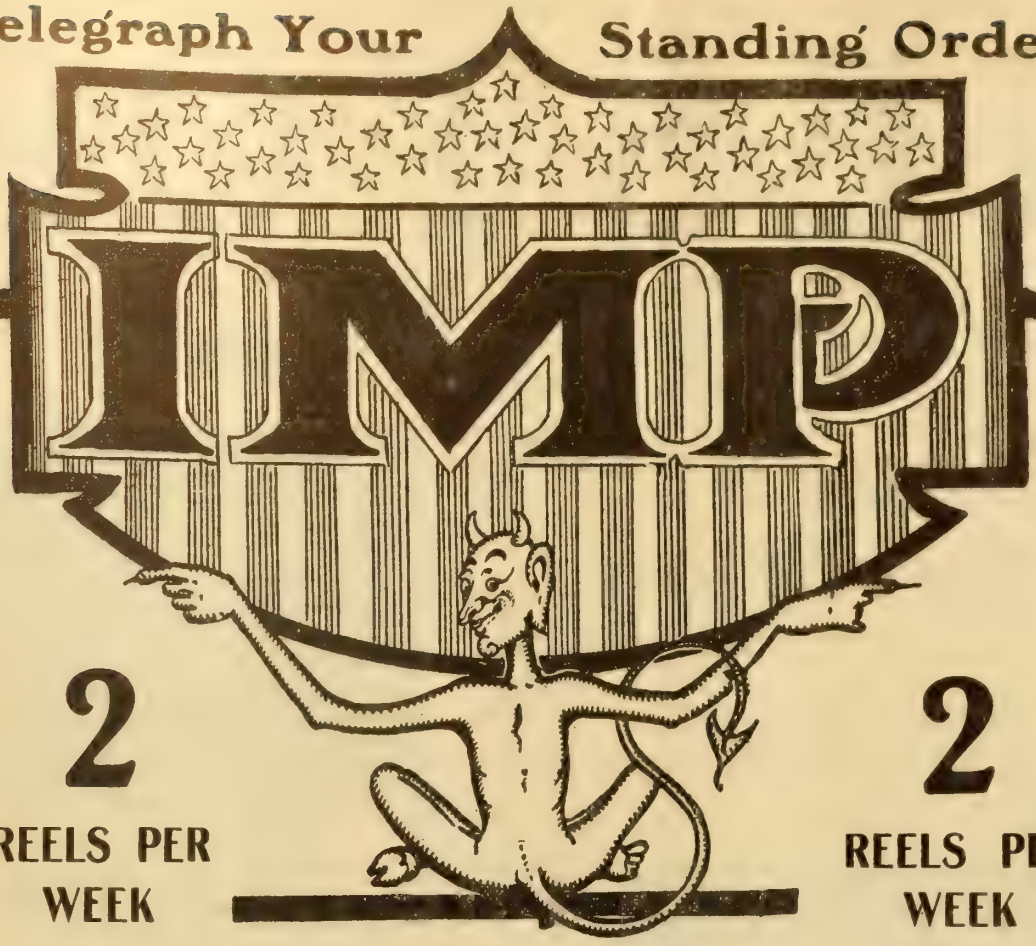

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2 REELS PER WEEK

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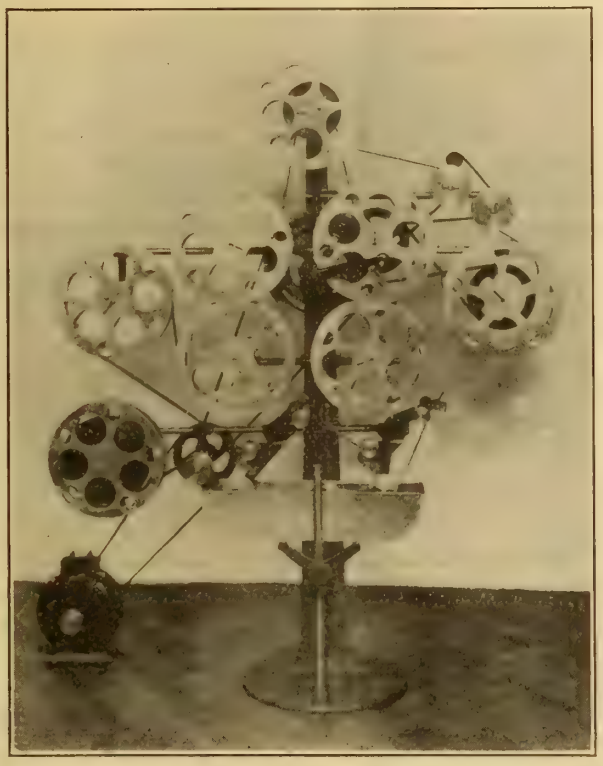

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FEBRUARY 16th

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A discontented little girl scolds her dolly and goes to bed sulkily. During the night we see her dolly walk calmly into her bedroom, and taking the scissors out of a work-basket, stabs her little owner to death. When next we see poor dolly she is before the judge and sentenced to death. The little girl awakes to find that, to her great joy, her dolly is quite well and does not appear to be suffering from any consciousness of such unladylike schemes.
LENGTH, 324 FEET

For full description of these subjects see another page in this issue.

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ARE NOW THREE REELS PER WEEK

Every Tuesday—Friday—Saturday

BECAUSE

The public demands them of the exhibitors; the exhibitors demand them of the Exchanges, and what the public and exhibitors demand the exchanges and

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They hold up the mirror to life as it is and has been. They are produced regardless of expense. They represent "the last word" in film production.

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ALL ARE EQUALLY GOOD—ALL ARE FEATURE FILMS, and will be known as "VITAGRAPH LIFE PORTRAYALS."

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Black and White Pictures.

DO THE PUBLIC PREFER THEM?

In reference to the article which we printed last week on the subject of orthochromatic moving pictures, several of our friends who are actually engaged in the making and development of the pictures have, in some sort, joined issue with us. They say that the public is at present not educated up either to the perception or the appreciation of moving pictures in which the tone values correctly rendered. In other words, from the purely pictorial standpoint, the public does not know a good picture when it sees it.

Maybe there is some truth as there is certainly a great deal of force in all this. The public is slow to accept innovations, especially innovations in the artistic direction. For example: Wagner's music-dramas. When these were first presented to the New York public 20 or 30 years ago they were jeered at. People did not understand Wagner's music or the dramas around which he wrote the music. They seemed to them to have no melody, tunefulness or any of the other characteristics of what was once considered good operatic music. But, now, mark the change! Wagner's music—even inscrutable as it was once regarded by operagoers—is now accepted as a matter of course. Wagner is looked upon as a great musical tone poet. He, too, is being succeeded by such composers as Dr. Richard Strauss, whose "Elecktra," produced the other day, is a theme of much discussion in musical circles just now on account of its unconventionality and disresemblance to all previous forms of musical expression.

So it seems, after all, slow though it may be to accept artistic innovations, the public comes to them sooner or later if they are rational, scientific and based upon fixed definite principles. It is upon this basis that the orthochromatic moving picture rests. We will concede that the public is not quite ripe for appreciating moving pictures with correct tone values. But that time will surely come.

And it will come, oddly enough, because of the public's present preference, that has been pointed out to us by our friends in the manufacturing end of matters—a preference for the black and white picture—the black and white picture, let us say, of the Biograph kind. This type of picture is deservedly popular, because it gives a fine, rich deposit in the shadows and clear, delicate lights. It has, one might call it, the engraving-like quality which we all appreciate. All the same, however, the human eye is not accustomed to monochrome. Nature, itself, as we have pointed out before, is polychromatic and not monochromatic, that is to say, it is composed of many colors or luminosities or depths or shades. Any convenient term can be chosen for expressing our meaning. And sure enough as the education of the public in moving pictures progresses it will demand that its pictures on the screen shall not be monochromatic, but shall correspond to nature. The result would be that the black and white picture will be relegated to comparative obscurity. Already the change is apparent and is in progress. You have, as we pointed out last week, pictures of the Gaumont and Urban-Eclipse type which are orthochromatic in quality. Then you have the Pathe colored picture, also the tinted picture. All these are so many concessions to orthochromatism or correct tone rendering. It should be pointed out that the preference of the public for black and white pictures of the kind we are referring to is accountable for on several grounds other than those of their photographic quality. They are exceedingly well acted, well staged productions and would be popular, we think, no matter what color the film is printed to.

The Sunday Question.

The courts, we see, are again being agitated by the Sabbatarians who want to shut up the moving picture house on Sunday. The Sabbatarians are at the back of the movement for securing from the Appellate Division of the New York Supreme Court a decision declaring illegal all Sunday performances in theaters, except sacred concerts and performances of an educational character. This means, in plain English, that all the theaters of the city and, we presume, of the State, should be closed on the Sunday. Sacred concerts and performances of an educational character are not the kind of thing that anybody wants to go out, especially on Sunday, to listen to. One way and another there is quite enough of this pabulum on the other six days of the week. There are the sacred and educational influences of work; the pursuit of one's daily bread for those six days. We think people need a change on a Sunday, something of a restful, lightly amusing, restorative character. The kind of thing that one gets in a well conducted moving picture house, for example—the kind of things that we sat and listened to the other evening when Henry Lee took us around the world.

It is curious to note that the land which gave Sabbatarianism, Puritanism and religious bigotry its birth, England, is just this moment in the throes of a Sabbath question as regards the moving picture house. The authorities are trying to close the moving picture house there on Sunday, whereas the saloon, the concert room and, in Summer, open air music performances are permitted. It was only recently in England that art museums were allowed to be opened on Sunday. The English Sunday is the dullest and most despondent day on the face of the earth. The moving picture men and others are trying to lift this reproach. There is nowhere, say they, for the poor man to go on a Sunday afternoon or evening but to church or the saloon. The moving picture men are for up-to-date, inexpensive entertainments and want to provide him with an alternative to these places.

We hope all moving picture men, not only in New York City, but in other States, will fight hard both individually and by combination against the Sabbatarians who want to close the moving picture house on Sunday. Last Sunday were were curious to study for ourselves the attitude of a moving picture audience towards the entertainment on a Sunday morning during church time. So between the hours of 11 and 1 we sat in one of the best known moving picture theaters on East Fourteenth street, New York City. The floor of the house was filled by an orderly assemblage who were interested in the pictures by Biograph, Pathe, Urban-Eclipse, following them with an intelligent interest, laughing moderately where laughter was called for, and in every other respect showing an intelligent interest in the stories and scenes of industrial and other phenomena exhibited on the screen. Where is the harm in all this, we ask? The audience was thoroughly well behaved, they were refreshed in their minds, after the late labor of the Saturday, and we have no doubt that each and every one of them left the theater the better for the pictures they saw.

These people do not frequent art museums; they are not profound students of literature, they are just the ordinary, work-a-day class who seek change in recreation on a Sunday. If the Sabbatarians deprived them of such an opportunity their money, instead of going into the pockets of the moving picture theater owner, would go into those of the saloon keepers. For ourselves, we prefer that these dimes and nickels should go to the film maker rather than to the brewer. Which would the Sabbatarians prefer, we wonder?

Clashing of Subjects.

Within a few days of each other two films will shortly be released each dealing with the same subject. That subject is "Carmen." One is a French made picture and the other made in this country. The moving picture public therefore will have an opportunity of intsituting a comparison between two different kinds or rather schools of treatment of the same subject. "Carmen," if we remember aright, is a Spanish theme, treated by a French writer, Prosper Merimée. Then Georges Bizet wrote the music of the opera. The music of the opera has made the story world-famous. It occasionally figures as a ballet d'action. It was inevitable, of course, that it should figure on the moving picture screen, and we, ourselves, are looking forward to seeing how the American version compares with the French version.

This fact has suggested to us the reflection that it is, perhaps, generally speaking, unfortunate that there should be any clashing of subjects amongst the film makers. It is, we think, regrettable, although possibly unavoidable, because the comparisons provoked can hardly be agreeable to either party. What we would like to see would be each film maker when dealing with narrative subjects work to his own list. We throw out the suggestion that the representatives of the film makers should get together and agree, as far as possible, not to clash in the selection of well known subjects. A French made "Hamlet" is now being released in this country. If there has not been an American made "Hamlet," it is tolerably sure to come. "Macbeth," too, is also being put on this market. This is a picture also made in France. The treatment of such well known subjects as these is bound to vary with the particular country in which the pictures are made. The result is that the moving picture public will be somewhat puzzled as to which is the archæologically and histrionically correct version. We well remember a great actor of French extraction playing "Hamlet"; he provoked many smiles. Equally so when an American producer handles a French subject of historic interest, it is difficult for him to get into the proper spirit of the production.

Of course, it may be argued that with an open market and with a choice of subjects competition makes for the popularity of the best work of the public. On the other hand, we think that clashing from the business standpoint is bound to injuriously affect the competitors. It is quite conceivable that our weekly release of licensed releases may contain exactly the same subjects from two or more makers—a state of things which our suggestion is intended to obviate. Whereas, if there was an agreement amongst the makers, or at any rate a previous understanding, clashing would be avoided. Something in the nature of an exchange is needed amongst the makers for carrying out this suggestion of ours, if it is thought worth while by the powers that be.

Programs for Children.

Six weeks ago we gave an advance notice and appreciation of the praiseworthy move on the part of the Kalem Company to supply a series of pictures especially for the children but calculated also to interest the grown-ups. The very necessity for a program of this kind led us to believe that the Kalem Company would be well rewarded for their enterprise, but we reckoned without that very important element in the distribution of the manufactured product, viz., the exchange. Mr. Exchange Man very promptly decides that the call for this kind of subject will be so slight that he will be unable to get back the money invested, and consequently the orders for the new reel were so few that the Kalem Company

practically abandoned the idea. But events have proved that the Kalem Company were more alive to the niceties of the game of separating the public from their nickels than the exchange man, for their first children's picture was such a success that orders were telegraphed in for extra copies. The second and third were also immensely popular, and the exhibitors have been loud in their praises and trust that the series will come along with regularity. Sitting in a New York theater last week, while "The Little Old Men of the Woods" was upon the screen, we overheard comments by adults sitting around us that would have gladdened the heart of the producer, and the applause the picture received should make every exhibitor demand it for his program. At all events it proved to us that the exchange man is wrong when he says that the demand is all for Wild West drama. Now while the attitude of the exchanges to the innovation introduced by the Kalem people has caused them to suspend for a time the children's series and give us another dose of drama in their second reel, we are informed that an occasional children's picture will be issued—perhaps once a month. Exhibitors and exchanges should watch closely the effect, and if the public takes to this kind of picture, the manufacturer should be encouraged, as they will tend to combat the argument of the alarmist and reformer, who in his ignorance or mistaken zeal advances the opinion that the moving picture parlor is no fit place for youth.

Pictures Supersede Puppet Shows.

Italians, who, as is well known, are numerous in some cities and possess certain well defined ideas regarding their amusements, have permitted motion pictures to supersede their loved marionette shows, and where once these small imitations of real actors held undisputed sway, they are now seen no more. In their places motion pictures are exhibited to crowded houses. The audiences are better pleased and the proprietors are making more money.

Newark, N. J., is an example of this change. It at one time enjoyed the reputation of giving the best puppet shows in the country, and it was a long time before the managers yielded to the influence of the new amusement. Gradually they did, however, and now not a puppet show is left in Newark. Motion pictures have succeeded them all. The larger audiences are apparently better pleased and the proprietors are doing better.

Puppet shows are virtually an Italian institution. They are the nearest thing to real actors and dramas most of the peasantry in Italy ever see, consequently they are more or less interwoven with the life of those who come from the country or the small towns. Proprietors deemed it a risky experiment to undertake to wean them from their national amusement and they hesitated a long time. But when it was done they discovered that Italians like motion pictures and will pay their money to see them, and now the puppet show has disappeared.

The Italian is demonstrative and he makes his likes and dislikes for a motion picture known very vigorously.

Formerly they hurled all sorts of things at the puppets. They don't do that with the motion picture, but they make their dislike plainly understood. On the other hand, managers are not infrequently requested to run a film a second time which the audience particularly likes.

They like romantic subjects, with vigorous action, and in time it is possible to educate them to appreciate motion picture humor, but early attempts are discouraging. Give them strongly developed romance, with plenty of vigorous acting, and they will applaud your pictures and fill your theaters.

Usefulness of Moving Pictures.

The increasing popularity of motion pictures is convincing testimony of their usefulness. This country is too intensely practical to long tolerate anything that does not perform some definite object, or is not of some direct usefulness.

From being a mere toy, a mechanical marvel, the motion picture has developed in a few short years into the most universal amusement known, and its influence upon the literary and art taste of the nation is second only to the educational institutions.

With perhaps 12,000 houses throughout the country where motion pictures are exhibited, the opportunity for development along beneficial lines is boundless. No such opportunity ever existed before; but fortunately the one here presented is fully realized and full advantage is taken of it.

Apart from the amusement feature of the motion picture, it has an educational value which cannot be measured. It is utilized in schools, for example, to illustrate certain phases of educational work. Take the growth of plants. Even watching the plant itself grow will not convey such a clear impression to the student as a motion picture illustrating the same thing and condensing the life history of a plant, naturally lengthened into weeks and months, into a few minutes. No conception of the value of educational films of this character is possible.

Churches and Sunday schools are using them to illustrate and make graphic and impressive the Bible stories with which all have been familiar since childhood, and the increased power of these stories when adequately presented cannot be calculated.

The travel feature of the many pictures produced cannot be estimated. So clearly and graphically are the scenes presented that one may acquire a reasonably accurate knowledge of distant lands and their inhabitants for the expenditure of a few cents per week; and there is no heavy expense or hardship for actual travel.

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One might go on indefinitely indicating the many marvelous ways in which motion pictures are helpful, but they all partake largely of the same general type or character. And unless one takes full advantage of these opportunities their benefits are of no use. Or, perhaps, it would be better to say that they are not benefits at all.

One must take advantage of the opportunities offered by the motion picture, whether for amusement or instruction, otherwise the usefulness of the invention is wasted and you are not benefited as much as you might be if you would.

Our American manufacturers are paying close attention to the educational possibilities of the moving picture and we will have some important announcements on these lines to make at an early date.

More than one American studio is already equipped with elaborate scientific apparatus and high-power microscopes. The educational possibilities of the motion picture is its strongest lease of life. In fact, there are some truths which can be far more easily and forcibly impressed upon the public mind by visual demonstration on the moving picture screen than by any other means. Take as an example the campaign that is being waged against the common house fly as a promoter of disease; what better aid to a public appreciation of careful prevention being better than cure than a world-wide exhibition of the film, "The Fly Pest," to which reference was made in our issue of January 29? And this is only one of a series that is now under way and which will tend to more and more demonstrate the usefulness of the moving picture.

The Motion Picture Story Considered as a New Literary Form.

By Walter M. Fitch.

In the history of world literature many forms have been evolved, each being brought into being to supply some real need of humanity, and to fit into some essential place.

The novel, until now the youngest of these forms, came into being in the early age of printed books, to carry its message of human sympathy and culture to the homes of the few and scattered educated families of olden time.

Its vogue extended year by year as the number of readers multiplied and the progress of the printer's craft made volumes cheaper. The novel as a literary form has long overshadowed all other forms; it has even seemed to dominate the whole realm of modern literature.

The novel, however, is not universal in its appeal; it speaks to those only who read with readiness, and for whom time, place and circumstance make opportunity.

The modern workingman can read, but he does not. Nor do his wife or children. He is too tired with his day's work; his home is too crowded; interruptions and distractions are too many. He is apt to leave his home in its turmoil and its disorder and to find rest in some neighboring saloon, where a few nickels will pay for his evening's entertainment. This, at least, was the way. Now he takes the children to the nickel show, leaving the tired house-mother to finish her day's work in quiet; or he takes the baby in his arms and takes his wife along while the older children wash the dishes. A very large percentage of the income of these nickel theaters is taken directly from the profits of the brewers. This fact probably accounts largely for the hostility of the daily press to the motion picture; the liquor interests largely sway the press through their advertisements.

The keynote of all literature is sympathy. The novel brought its note of sympathy first to the few and widely scattered men of culture; later to the many inheritors of modern culure. The motion picture brings its note of sympathy alike to the cultured and to the uncultured; to the children of opportunity and to the sons of toil. It is literature for the illiterate, for the man of limited opportunity, or of alien tongue. It knows no boundary lines of race or nation. The same stories are being flashed upon the screen to-night from Moscow to the Golden Gate.

This moving picture story is a new literary form. It is not drama, it is not novel, it is not poem. It contains the elements of all previous forms, but it is itself a new creation, the only new form which literature has evolved since the publication of the first novel in 1741. It is so modern that we cannot see it in perspective; we can as yet realize only in the smallest way its possibilities. We may see a little; we may imagine more; but we should ever bear in mind the vast difference between crude beginnings and full achievement; between "Pamela" and "Les Miserables"; between the "Beggar's Opera" and "Parsifal." The motion picture story is to-day a lusty infant. When it gets its growth it will shed its swaddling clothes and all men will see and recognize its virile power.

The art of printing made possible the novel. The invention of Edison made possible this newest literary form, though the inventor had no suspicions of this literary fact at the time. The first motion pictures were all scenic; later simple pantomimic actions were planned and photographed. Then came the invention of the mercury vapor electric light (the Cooper Hewitt light), peculiarly adapted to photography. This made possible the use of special studios and scenic settings. Producers then began to plan and to stage regular pantomime plays; now the larger producing companies all have these studios; some have private parks many acres in extent, and all send companies into the great natural studio of out-of-doors, there to enact their mimic dramas in the environment of natural scenery.

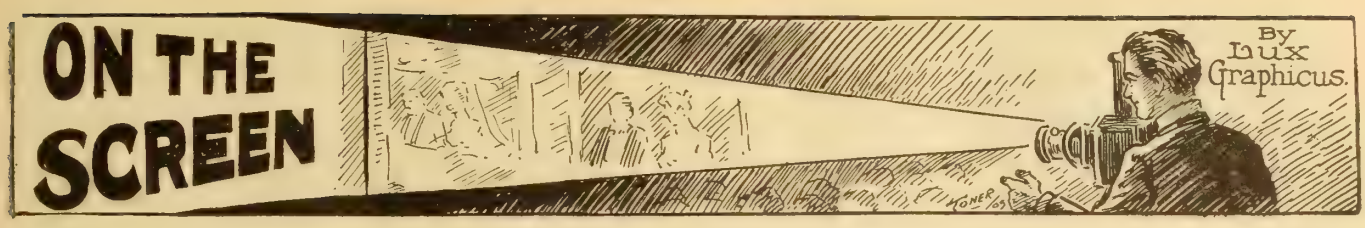
This is the method, but the thing essential is the story; the methods of production and reproduction do not interest the spectator. He goes to see, to feel, to sympathize. He is taken for the time out of the limitations of his environment; he walks the streets of Paris; he rides with the cowboy of the West; he delves in the depths of earth with swarthy miners, or tosses on the ocean with sailor or with fisherman. He feels, too, the thrill of human sympathy with some child of poverty or sorrow; perhaps with some dainty maid in silk attire; he thrills with the touch of mother love or father tenderness. The motion picture artist may play on every pipe in the great organ of humanity!

This is literature, for literature is life, and this is life!

Public Library in the Lobby.

The film stories sent out by some manufacturers are so profuse in detail that we sometimes wonder if they consider such redundancy necessary for a proper understanding of their pictures. We often observe, too, that these film stories contain incidents that are not shown in the film, which shows that they are copies from the submitted manuscript and not written to the picture as it leaves the hands of the producer. But our object at this time in reverting to this new circulating library of fiction is to point out a use to which it is being put by managers of some moving picture theaters which has an opposite effect to that which is intended. It is becoming customary to paste up these film stories in the lobby or display them on an easel or board on the street in front of the theater. There they are read from beginning to end, by men and boys, but we have observed that the reader seldom enters the theater. It occurred to us that some people might be more interested in the stories than in the pictures, and we questioned a few as they were turning away. The reply of one, "Sure, I have read all the story; what do I want to pay to see it for?" should be a tip to these managers to confine their lobby advertising to attractive posters, or, at most, a brief synopsis of the scenes of the play which would excite curiosity to see it in full. In the living drama the synopsis of the play in the house program is confined to the barest outline and the audience depends upon the actors for its interpretation. So in the moving picture drama the story should be told from the screen, and if the producer, even with the aid of sub-titles, has failed to do so, he is unfitted for his position. At all events, it is open to question if the display of the stories in the lobby is good advertising.

The Nicholas Power Company have just received an order for another machine from Bogue & Shepard, who own the Bijou Theater, Johannesburg, South Africa. In June, 1909, they purchased two Power's Cameragraphs No. 5, New York Approved Equipment, and advise that they are very much pleased with the service obtained from them. The machine just ordered is to meet an extension of the moving picture business in this far-off field.



Tempus fugit. Time flies! Here we are at Lincoln's Birthday, well in sight of Spring. Winter is nearly over, and yet it seems such a little while that we were in the Fall, looking towards the Winter with its many developments in the moving picture business. In one of those expected developments I took a strong personal interest. I am bound to say that I have met with some disappointment. I am thinking of the travelogue or travel talk with the moving picture as a base. Last Fall, in addition to Mr. Burton Holmes, Mr. Lyman H. Howe and Mr. Elmendorf, other men were entering the field, all, it was expected, to the advantage and popularity of the moving picture.

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It is dogmatic with me that the more the moving picture is shown to the theatergoing public, the greater is its vogue and popularity likely to be. Not everybodv cares to go to a theater—whether it be the ordinary talking theater or the moving picture theater. Probably, if a census of opinion were taken, it would be found that the moving picture audience which does not go to moving picture theaters is just as large as that which does go. So there you have, in round numbers, something like six or seven million people in the country interested in moving pictures, which constitutes a class by itself, and requires a special means to attract them to the theater which the ordinary picture fails to do.

These people are interested in the world we live in; in travel, in history, in antiquity, in archæology, in the wonders of the world—in the old world, as well as the new. They like to see on the screen what they read about; they like to be talked to by educated lecturers; they are fond of humor, too; they like to know something about the great personages of the world and the manners and customs of other countries: what the people look like, what they do, and how they do it.

* * *

The desire for this kind of entertainment is essentially American. The American mind is laudably an inquisitive one. It wants to know especially about things extraneous and external to its own country. This, then, is the public to which your travel talk lecturer of the type of Mr. Elmendorf and Mr. Burton Holmes has successfully appealed for many years past and will, I hope, successfully appeal in the future. There is, it seems to me, room for many Elmendorfs and Holmes, who have the world before them wherein to exploit their entertainments. And so, it was, taking this purely personal interest in the travelogue aspect of the moving picture, that I was glad to see R. G. Knowles and Fred Niblo enter the field, or, rather, be present in the field, last Fall. Others also came into it whom I need not mention.

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But now, curious enough, Knowles and Niblo are returning to vaudeville; and other competitors of Mr. Elmendorf and Mr. Holmes have folded their tents, like the Arab, and have silently stolen away. Why is this, I wonder? Is it that the pictures were not good enough? the talks not interesting enough? the entire entertainment not quite what the public expected or looked for? Is it, I wonder, that personal magnetism was absent from the platform? Probably it was a combination of all three.

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The more recent case of Henry Lee, with his wonderful personations and graphic talks shows, however, that when the right man with the right entertainment comes along there is always a public for it. And, after all, much depends upon the man who talks. The management may be good, the pictures excellent, but if the man who is to stand up and talk to the people has not personality or magnetism enough, your travel talk or travelogue is likely to fall very flat, indeed. It is not exactly what the talker says; it is the way in which he says it. In other words, one must conclude that good lecturers, like good orators, are very scarce indeed.

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Meanwhile, such old established lecturogues, if I may so call them, as those of Elmendorf and Holmes continue on their way with undiminished success. There are "personalities" behind these entertainments and therein lies the secret of their success. Other mushroom people who have butted into the field have not only been deficient in personality themselves, but have been unable to select, and pay for, the necessary talent. Money will not do everything, even in the moving picture field. You must get the men to do the work; you must make good photographs; you must have good lecturers, good stories, good printing, everything so as to make a success of the lecture end of matters. When these things have been lacking, it is tolerably safe to conjecture that you have the only causes of failure.

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Now, even with all this, even granting the success of existing men in the field, we are, I venture to say, a long way off from the ideal moving picture travelogue. It may savor of hypercriticism, but I don't think that we have yet seen the best travel moving pictures. These things are often produced too hurriedly and under disadvantageous circumstances to produce the best results. Traveling photographers are apt to hurry matters too much, to depend too much for the impression made on the mind by chance visitors to the place, so that the views that are taken are not, in themselves, good, and more, are not representative. Then, again, the photographic quality of these hurriedly made pictures challenge comparison with the photographic qualities of the makers whose business it is to produce moving pictures all the year round; and they suffer by the comparison.

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The public has an uneasy feeling in these travelogue entertainments that it is getting more or less amateurish productions. And very often that feeling is justified by the pictures not being so good as they might be. Then, too much is made of the lantern slide. Again, the matter of the lectures is neither new nor original. Their literary quality is poor and the lectures smack too much of the Sunday school. But, one of these days, somebody will come along who will remove all these reproaches from the travelogue, and people will flock to see the entertainment, just as they do to a recital by Paderewski.

For in this, as in other branches of entertainment work, it is the personal equation, and the personal equation above everything, which counts. Nothing is more delightful to the educated ear than to hear the impressions of an educated man on his travels. The man who can observe accurately, comment intelligently, make his hearers understand exactly what his impressions were. If he is a humorist, so much the better; if he is an orator, so much the better; if he knows how to use his voice, so much the better. It is too frequently the case that the lecturer falls down on one of these requirements. Then your lecture does not go as it should go. People do not go away talking about the lecturer; they do not go back to see him; and so he passes out of sight.

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I have heard many lantern slide lecturers in my time; also some moving picture lecturers. Amongst the latter, however, I have yet to listen to the man who has impressed me with an intimate knowledge and understanding of the pictures of which he is talking. In many cases the pictures have been bought in the open market; or they have been talked to by somebody who did not make them; by somebody who had not been over the ground that he describes, or by somebody of only partial education. The public will no more tolerate a partly educated man on the moving picture stage, than it will in its high-class churches; or on the judicial bench; or in the capacity of lawyer, naval or military officer. It is too often the case that your lecturer falls short in this respect, and so creates a bad impression.

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Even in the five and ten-cent moving picture theater the lecturer rarely pleases the ear. They master the matter of what they have to talk about, but they evince no personal interest in it. Their grammar and pronunciation are alike faulty; they bore their hearers; if even they don't disgust them. The lecture end of matters is sadly neglected in the moving picture house; and as regards the peripatetic or travelogue branch of the business, the world still lies all before a good man, who will come along, charm us with the best possible pictures, and talk to us as the fine elocutionist of the Clifford Harrison and Bellew type were wont to talk to us.

Unless there's something wrong with its charter the Society for the Prevention of Unnecessary Noises has a vast field before it in suppressing the anthropoid vaudeville in the moving picture houses.

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The kindly shelter of darkness usually hides the "illustrated singer" from general view. It is, on the whole, a merciful dispensation of providence. A "stage presence" cannot always be expected, but I wish someone would teach the i. s. what to do with their hands while giving imitations of good singing. One male singer, to whom I am at times compelled to listen, convulsively digs his hands into his coat pockets before bursting into song, and a female singer, who relieves him, is constantly smoothing out imaginary wrinkles in her skirt, while assuring the audience that thinking of yesterday makes her long for to-morrow. Following an example fashionable among noted philanthropists, I will subscribe thirty cents toward a fund for the founding of a "School of Stage Etiquette for Singers," if Carnegie, Rockefeller and Gould will subscribe the remaining nine hundred and ninety-nine dollars and seventy cents.

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Two or three years ago the idea of grand opera in moving pictures would have called forth more or less silly comments from the paid moulders of public opinion. To-day we have "La Tosca," "Rigoletto," "Faust," "Carmen," and more to come.

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Everybody loves pictures of Western life. Life among people who care more about men and less about clothes is bound to be interesting to healthy human beings. The thing has lately been overdone and vulgarized and there are altogether too many animated dime novels. Wait now for some minister or common council to make this abuse the ground for an indiscriminate attack on moving pictures generally.

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Many operators, who were caught in the meshes of loan sharks in Philadelphia, are loudly applauding the vigorous crusade made by a local newspaper against these undesirables. For a time the sharks were bold and defiant; neither the prosecutor nor the police had any terrors for them, until the crusading journal began to hurl poetry at them. This was more than even the most hardened of the usurers could stand and they are leaving in great haste.

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The influence of the exhibitor who controls a large seating capacity, is more profound, if not wider, than that of the editor of the smaller sort of daily newspaper. Such an exhibitor, whether he knows it or not, wields an enormous power for good or evil. It makes the fearless shudder and the judicious grieve to hear some of these men express their preferences over the counter of the film exchange.

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In my travels around the town I make it a point to compare the appearance of the outside of one theater with that of another, and in my comparisons find that the entrance of one differs very little from the entrance of another, that is, from an architectural standpoint. They are for the most part all designed and built the same, all having the arched front, with the ticket box in the center of the entrance, surrounded on all sides by numerous posters graphically explaining in their silent way the pictures to be seen, also drawing one's attention to the fact that for the one admission you are entiled o lisen to an illustrated song as well as viewing the several pictures to be shown, but in such a crude way as to give the place the appearance of a penny arcade or shooting gallery. Some of the managers, displaying more taste than others, have furnished the front of their houses with brass railings, and easles which support neat frames enclosing photographs of leading characters and interesting scenes from the pictures or vaudeville acts shown inside. Now why can't every manager display the same taste, which would surely repay him for the time and money expended, especially in large cities and in such houses that are located on main streets, where a large transient trade is assured the house with the inviting entrance.

How many people are there, who, coming into the city to keep engagements or to do shopping, find they have time on their hands either before or after they tend to their duties, would pass by an attractive m. p. theater?

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There are thousands of people, especially in the better walks of life, who have never put a foot across the threshold of a moving picture theater, and have no immediate intention of doing so, for the one reason that they feel ashamed to be seen pushing their way through the entrance of some untidy looking theater and past a row of home-made sign boards and very vivid colored posters, such as are seen in and around the entrances of the average moving picture theater.

We are as anxious for the exhibitor's welfare and financial future as he is himself, and that is the one reason why we urge him to improve the appearance of his house, both inside and outside, and to extend such courtesies to his patrons, and especially the transients, who, after having once called and noting the care taken of them, will not only go out of their way to call again, but will encourage their friends to go to "such and such" a theater.

I would suggest that you make your house so attractive, both on the inside and outside, that the passing public, and even those hearing of your place, will not be able to stay out, and just as soon as you get the higher class of people into your theater and let them convince themselves that there are worse places than a moving picture theater to patronize, then you will cease to bring scathing remarks from the pulpit and not be troubled by the law, and a child will be admitted as freely as an adult.

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While talking to an exhibitor who, for the past four years, has been getting Association service from one of the largest and oldest exchanges in the city, he informed me that he was beginning to be treated unfairly. Though he does not get first run subjects he is using three reels a day and claims he often gets repeaters, and only last week he received a reel containing 950 feet of film, made up of three different subjects of three different manufacturers, two of which he had used about two weeks previous. Mr. Exhibitor would willingly transfer his trade to another exchange, but as he is already paying a $13 fine for a change he made recently, he is of the opinion that he will be treated more squarely if he goes Independent, and above all he is sure that he can get as good or better service for less money with no danger of paying a fine if he desires to change from one to the other exchange.

LAKE SHORE FILM AND SUPPLY COMPANY.

If all the customers of this well-conducted film exchange have been as lucky as the Moving Picture World they will have received a useful and elaborate leather-bound memorandum book and list of films. Mr. Mandelbaum, the proprietor of the Lake Shore Film Exchange, does not do anything in a small way, and we note with pleasure that he has been appointed as the jobber for Edison Kinetoscopes in his territory. Such things only come as the reward of good business ability. The handsome gold embossed memorandum book, for which we extend our hearty thanks, contains something that should be of great value to the exhibitor. This is a numbered list of all films purchased by the Lake Shore Company for the past six months, which, according to the list in our hands, amounts to about 500 reels. A fine program of up-to-date subjects to select from.

A NOVEL ADVERTISING SCHEME.

A novel advertising stunt is described in a foreign paper. A package is prepared in exact imitation of a Seidlitz powder. On the outer wrapper is printed the words: "A splendid stimulant to be taken after dinner. Directions inside." When opened, the package is found to contain a small handbill advertising a moving picture theater, with directions: "Mix and take. This prescription means a pleasant, enjoyable evening which will cure that tired feeling of the wife, the kiddies and yourself."

THE MATTER OF SMALL TOWN LOCATIONS.

By F. H. Richardson.

Recently several communications concerning what sized town would support two moving picture theaters have appeared, and, last week, editorial comment was made, admitting that a city of 4,500 would not support two houses. Now, it would seem to the writer that a further word on this subject would not be amiss. He is ready to agree that a town of 4,500 is too small to give adequate support to two houses as a general proposition, and even go further than that and say that such a village will usually not give sufficient patronage to pay reasonable profit on even one good house. But the matter of location is one involving several things, each one of which must be carefully considered in connection with each individual town.

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In the first place, as is well known, certain places are known to the craft as "good show towns," while others are known by exactly the opposite designation. It is a well-known fact that two places not twenty miles apart may be widely different as to the show patronage given. Any road showman will tell you this. In certain towns showmen will bank on a good house every time, while in others they will tell you, "Oh, we won't do much business there," although the places named may be practically identical in population. In considering the problem of what size town will support two shows, one may do some intelligent figuring: Let us suppose that the expense account will be kept down to $75 per week, which is low, and that the owner will be satisfied with $40 profit—a total of $115 per week. Now, in order to meet this financial obligation there must be 2,300 paid admissions per week for one house, or 4,600 per week for two.

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If the houses be located close together, it is a fact that the great majority of adult patrons will visit both places the same evening; but this is not true in so great measure of the juvenile patronage. Still, even in a good show town, it is hardly to be expected that there will be 4,600 paid admissions each week in a town of but 4,500, and he who thinks there will, is banking on pretty long chances, taking good weather with bad. Considering the fact that many patrons will come every evening, and a large percentage more than once a week, it is not out of reason to expect 2,300 admissions a week from a population of 4,500 after the business has become established and the people have "learned" to come. Now, right here is an important point meriting consideration: In cities we are accustomed to purchasing our amusement just the same as we purchase groceries. We mentally set apart a sum from our weekly stipend to be expended for amusement, and more often exceed our appropriation than not. Not so in the small town, however. The average small town residenter has been accustomed to consider one circus a year, with the possible addition of a barnstorming show troupe, as plenty and anything beyond as sinful waste. This has been their habit, and you may discover to your cost that habits are exceedingly hard to break. You may literally have to educate your prospective patronage into attending your place of amusement, even though the price be but a five-cent piece. It is not so much the nickel they care for as the fact that they have not been accustomed to any such wild and continued dissipation. When Willie, of the city, tackles Dad for a nickel to go to the show, and gets it, then repeats the operation next night, Dad thinks little of it beyond congratulating himself on the fact that there are shows that cheap. But when Willie, of the small town, sticks his paternal ancestor up for a nickel to squander on moving pictures and then tries the same game a week afterward, he is likely to meet this line of conversation: "Look here, youngster, I give you money t' go t' th' show less'en a week ago, an' here you be agin'! Consarn it all, when I was your age I went t' th' show once in a year an' mebby it was once in two years. I'll be gol danged if you younguns ain't a-gettin' t' be too durn'd sporty for any use," and—Willie don't get the nickel. In looking over a small town and sizing up its amusement supporting possibilities, the character of its people should and must be carefully considered—not their "moral" character, but the sort of folks they are. One must look far beyond the mere "people will patronize my show because there is no place else to go" theory. But, while all this will materially assist one in arriving at an intelligent decision, still, it will be indeed a wise man who can tell what the final outcome will be until it has actually been tried out. Personally, the writer would not consider the installation of a second house in a town of less than 10,000, even though it is known as a good show town.

THE LADIES AND THE GORILLA.

A Humorous Incident Which Actually Occurred in a Theater, in Macon, Mo.

There was as good a comedy outside "The Idle Hour" moving picture show the other night as anything ever spun off the reel. Two stylishly dressed girls, wearing enormous plumed hats, were located midway of the room and defied the printed prayer displayed before the pictures were started:

"Ladies will please remove their hats."

A youth, thin and pale, sat between the gorgeous butterflies. His hair was furrowed down the center with mathematical exactness and neatly banged in front.

A Middle Fork rancher, big and strong looking as a prize-fighter, strode in with a sombrero under his arm and lighted directly behind the two birds of paradise and their tugboat.

Like a huntsman after bear the rancher squinted through the foliage in front of him and caught a glimpse of a brace of villains carrying a knocked-out citizen over to the railroad track where they ingeniously placed him so the engine could cut his head off.

At this critical stage the big rancher became excited. He twisted about to get a closer look at the impending tragedy, but whichever way he turned a display of Parisian millinery was just ahead. He hadn't squandered five cents to see that and he decided the only way to clear the track was to say something. So he spoke up loudly, but not offensively:

"Would you two wimmen mind taking off your headgear so us people back here can see the show?"

The "wimmen" treated the suggestion with cold disdain. Then the rancher tapped one of them on her beautiful shoulder.

"I say"—you could have heard him all over the house, yet it wasn't an angry tone—"your bonnets are in the way so us people back here can't see the show!"

The girls turned, not to the rancher, but to their cigarette-smoking escort, and looked questioningly at him. This, he understood, meant the "insult" was passed up to him. So he whirled about and tried to look like a man.

"See here, mister," he said, as fierce as he could to a man big enough to eat him alive, "these young ladies are here under my protection! You must be careful what you say, sir!"

The rancher eyed him like a big Dane when a bit puzzled at the sudden appearance of a pet dog.

"Keep your shirt on, bub," he remarked, gently. "I wouldn't hurt you for the world, but I paid a nickel to see this show, and so did these people behind me. Just tell your gals to take off their head covers and there won't be no hard feelin's. I spoke to 'em, but I guess they didn't hear me."

An angry retort was on the lips of the pale-faced youth, but the crowd, which was keenly interested, cheered the rancher, and the "protector" changed his mind. One of the girls jumped up and cried:

"Let us get away from this gorilla!"

"I'll see you later, sir," said the pale young man as the "insulted" trio stalked out.

"That's all right, sonny," returned the "gorilla," good-naturedly. "I didn't mean to hurt your feelin's."

The big rancher now had clear view, and from that time on he was a bigger show than the pictures. It was evidently the first time he had ever seen anything of the sort, and he was dead to all else but the story the pictures were telling.

"Gambler Jose," a flashily dressed fellow, ran off with the blacksmith's pretty young wife. The guilty lovers were in an automobile; the strong-armed pursuer—the blacksmith—on horseback. As the race became close the rancher, forgetting those behind him, rose up and wildly waved his sombrero.

"My money's on the man an' the hoss!" he shouted. "Whoop-e-e-e! Go it, boy! You'll git the varmint! I'm wid ye till the cows come home! There they go—hell bent! Low-zee!"

The last observation was caused by the break-down of the motor. The raging blacksmith caught up. "Gambler Jose" and the chauffeur leaped out. There was a swift exchange of shots, and the blacksmith fell, badly wounded. "Gambler Jose" and his understudy carried the injured man to the track and laid him across the rails. At this critical juncture the young wife was conscience-stricken and ran to the rescue of her unconscious husband, 'spite of the protests of "Gambler Jose."

Here was where the big man from Middle Fork Township seemed to be getting his money's worth. He literally jumped up and down with excitement.

"Good girl!" he bawled so loud they could hrear him two blocks away. "I knew you'd do it. Hurry! Hurry! Hurry!

Stay wid him, little woman! Here comes the train. There you go! hooray!"

If there had been real actors on the stage they would sure have had a fit. The audience, long since having lost interest in the pictures, was standing up and clapping hands at the excited rancher.

Finally the scene ended with a happy reconciliation between husband and wife, and the ranchman suddenly recognizing where he was, and that he had been the real show of the evening, flushed as he looked into the battery of smiling eyes all around him.

"Used to be a blacksmith myself," he said, apologetically.

When he went through the lobby on his way out the proprietor tapped him on the shoulder.

"Like the show?" he asked.

"Sure, Mike! When I tell the boys over at Woodville that I seen a train o' steamcars run through a house without knocking down airy brick they'll all want to come in and see if I ain't lyin'."

"Well," returned the proprietor, "if you'll bring 'em in next Saturday night they can have seats way up in front and it won't cost a cent."

This week "The Idle Hour" is advertising the greatest attraction of the season for Saturday night.

A BUGABOO.

In the past two or three years authorities of most of our large cities have had spasm after spasm concerning the tremendous risk of fire in moving picture theaters and laws enough have been passed dealing with this one thing to fill several large volumes. Now the writer believes that the public should be safeguarded in every reasonable manner and he furthermore is of the opinion that there was need for reform in the matter of operating room practice in very many respects, so that after all the laws, while compliance with them has been exceedingly costly and while many of the requirements have been sheer nonsense, have served, on the whole, a good purpose.

But when one comes to consider the matter calmly and without prejudice one finds, if past experience be any criterion, a moving picture theater to be about the safest place one could find outside of a cemetery. Take the great city of Chicago, for instance: there are about six hundred moving picture theaters, or six hundred places using moving picture films, and what is more, there have been nearly that number for several years. Now suppose the average attendance at these places to be but 300 per day, the total daily attendance per day would be 180,000, or a total of 65,700,000 per year, yet you could almost count on the fingers of one hand the people who have been even slightly injured as the result of a fire in Chicago nickel theaters, and so far as the writer is aware but one man has died from fire injuries, and he was an operator. Now this does not look as though moving picture theaters are so very deadly after all, or that danger from fire is imminent, even with the old inflammable film. One must bear in mind, too, that up to a comparatively short time ago there was little or no supervision of Chicago moving picture theaters and in some of the smaller houses conditions were about as bad as they well could be. Why, then, has all this howl been raised about the danger of fire? We all know that the old style film was highly inflammable, but we also all know that moving picture theaters are, as, a rule, comparatively small and that there is therefore but slight danger from panic; also, the small audience can easily file out long before the fire attacks anything but the operating room. So far as the matter of explosion goes, that is all bunk, pure and simple. There is no case on record where even the wall of an operating room (which is in many cases built in very flimsy fashion) has been blown down. The writer has long had a grave, dark, deadly suspicion that the fine Italian hand of the big theaters has been at the bottom of all this outcry, but as this is a deep secret, please don't tell anyone. I wonder what they will find to howl about when the N. I. film is in exclusive use. The matter of immoral film has been largely eliminated and there are not half, nor a quarter as many murders and robberies portrayed on the screen as are nightly set forth in the melodrama theaters. It begins to look as though the powers that be will have to get out their spades and dig for new things to kick about—it really does.

MELIES SOON TO RELEASE.

The company which G. Melies sent to San Antonio, Tex., some time ago, has produced some excellent work and a number of negatives have been already sent to New York to be printed. Mr G. Melies expects to resume his regular issues early in March.

ACME THEATER, EASTPORT, ME.

The above photograph is enough to give one the chills, and we would imange that the audience would have to huddle close together to keep from freezing. But the manager tells us that the place is not such a "frost" as it looks and is playing to good business. It is of interest to mention that this is the most eastern theater in the United States.

COMMENTS ON THE FLEETING HOUR.

By W. Stephen Bush.

Nothing is more certain than the great improvement in the products of the associated film makers. They stand the quality test, and stand it well. The praise applies equally to the domestic and foreign manufacturers. To present a picture historically accurate and dramatically powerful is a task of some proportion, but it has been exceedingly well done in two recent pictures issued by Gaumont, "Civil War" and "The Price of Patriotism." The latter picture has in it great possibilities for music and singing, which every progressive exhibitor will be quick to perceive and improve.

* * *

In New England there is, outside of Boston, scarcely one moving picture theater with a daily change. This is the result of enlightened policy agreed upon by the film exchanges controlling that territory. In consequence, New England is the most productive and most profitable field both for exhibitor and exchange. It is a pleasure to travel through the moving picture circuits of New England; the vaudeville houses are few and far between and the standard of education and intelligence among exhibitors is high.

* * *

There is among many exhibitors an unreasoning prejudice against scenic and industrial pictures. Such pictures, after all, form a very small percentage of the total output, and there are always men and women in every audience who particularly appreciate this kind of films. There is an exhibitor in a large Southern town catering to colored people exclusively, who tells me that his patrons like nothing better than scenic and industrial pictures. Let the reader draw his own conclusion.

SOME METHODS OF TONING LANTERN SLIDES.

By C. Welborne Piper.

The following toning methods are all applicable to slides that have been fully developed and fixed. Methods 1 to 8 are specially suited to dense images, and methods 9 to 12 to weak ones, hence it is often possible to produce a good result from a slide that would otherwise be useless by reason of erroneous exposure or development. When several exposures are made from one negative in the endeavor to produce by development alone the best possible result, most, if not all, of the rejected slides should be capable of conversion into good toned slides. The exact tone obtained varies with the brand of the plate.

For Dense Images.

Chloride Toning (Reds and Red-Browns).—No. 1. Suitable for a slide of full but not excessive density.

Bleach the image thoroughly in—

Potassium bichromate.....	10 grs.	or 20 gms.
Soidium chloride (table salt)....	5 grs.	or 10 gms.
Hydrochloric acid (about).....	5 mins.	or 10 cc.
Water	1 oz.	or 1000 cc.

Add the acid tentatively, only using enough to make the solution act readily. After bleaching, rinse, soak in a 5 per cent. potassium metabisulphite until yellow stain is removed, and then wash well, dry, and expose to sunlight until the image is a red color. The red is obtained more easily if the slide is exposed as soon as dry; if kept away from sunlight for some time the image loses sensitiveness and it will then only assume a brown tone when sunned.

The result must be kept dry and the tone is then practically permanent, the only effect of time being a slight softening of the tone. The sunning process makes the image insensitive to the feeble light of the lantern and no further change due to light need be feared.

The result may be both intensified and made browner by treatment with copper bromide or mercury bromide followed by washing and exposure to light. (See methods 4 and 10.)

A peculiarity of this chloride process, and of the following processes up to No. 7, is the great transparency given to the shadows.

No. 2.—Suitable only for a very dense slide, with slight fog.

Bleach in a 5 per cent. solution of ferric chloride. Wash, first in water acidulated with sulphuric acid to remove yellow stain, and then in plain water. Dry, and expose until a bright red tone is obtained. The exact tone will vary with the quality of the slide, which must be very dense to give a good red.

Iodide Toning (Browns).—No. 3. Most uitable with very dense slides.

Bleach in chloride solution and wash very thoroughly as in No. 1 method, then soak in 5 per cent. potassium iodide until the image is yellow throughout. Wash again and dry. Exposure has hardly any visible effect and may be omitted. In the lantern the tone is a soft brown, and the result is very permanent.

No. 4.—Suitable for an over, but not excessively dense slide. Bleach in—

Copper sulphate.....	24 grs.	or 50 gms.
Potassium bromide.....	24 grs.	or 50 gms.
Water to.....	1 oz.	or 1000 cc.

Wash well and then soak in 5 per cent. potassium iodide for five minutes; wash again, dry and expose. The result is a very pleasing soft brown (umber) and very permanent. The color is similar to that obtained by the mercury methods to be described (Nos. 9 and 10), but these methods are only applicable with weak slides, while this one requires a dense slide.

Bromide Toning (Gray and Brown).—No. 5.—Suitable for slightly over-dense slides.

Bleach in chloride solution and wash as in No. 1 method, then soak in 10 per cent. potassium bromide, wash again, dry, and expose until the image is gray.

This may be regarded as a method of reducing an over-dense slide by the process of turning the black deposit into a transparent gray one. The gray is a good one with just a trace of warmth.

No. 6.—Suitable for a slide slightly less dense than the preceding one.

Bleach in copper bromide solution as in No. 1 method, wash, dry, and expose until image is gray. The result is similar to that of No. 5 method. but the tone is darker.

No. 7.—Suitable only for very dense slides.

Bleach in 5 per cent. ferric chloride solution, clear and wash as in No. 2 method. Follow with a soaking in 10 per cent. potassium bromide for five minutes, wash, dry, and expose until the image is a gray-brown, or a near approach to a true sepia.

Copper Toning (Red).—No. 8.—Suitable only for a very dense slide.

Bleach in 5 per cent. potassium ferricyanide, wash very thoroughly, and preferably, dry the film. Then soak in copper bromide solution (or in copper chloride) until a red tone is obtained. Wash again and dry. The result is very similar to the red given by the uranium method (No. 12), but somewhat softer. It is different from that of Ferguson's copper toning bath and requires a much denser image.

For Weak Images.

Mercury Toning (Browns).—No. 9.—Suitable for slides of slightly under normal density.

Bleach in 5 per cent. mercury chloride solution to which a few drops of hydrochloric acid have been added. When washed, dried and exposed, the result is a very good soft brown. Exposure has so little visible effect that it may be omitted.

If this bleached image is treated with ammonia, soda sulphite, or hypo, a deep purple brown is obtained, and the result seems to be much more permanent than in the case of negatives that have been intensified by similar methods.

No. 10.—Suitable for slides well under normal density.

Bleach in 5 per cent. mercury chloride solution in which 5 per cent. of potassium bromide has been dissolved. Wash, dry and expose. The result is a slightly deeper brown than that given by mercury chloride. Exposure is necessary to bring out the difference between the two tones.

This image becomes a transparent purple brown if treated with hypo, but it is not much affected by ammonia or soda sulphite, and the small effect that is produced is not permanent. If in either of these two mercury methods the shadows become too dense and clogged, then hypo is the best remedy.

No. 11.—Suitable only for a very weak image quite free from fog.

To one ounce of 5 per cent. mercury chloride solution add slowly and with continual stirring, a 10 per cent. solution of potassium iodide until the orange precipitate first formed is just dissolved and the solution is quite clear, then dilute with water to make two ounces. Soak the plate in this solution until the image is brown, then wash in changes of still water until the brown changes to a bright orange. Rinse gently and dry. Running water, if used, will produce stains that are difficult to remove. The result, seen in the lantern, is a very glowing warm brown of great luminosity.

Uranium Toning (Red).—No. 12.—Suitable for slides of (or just under) normal density.

Tone the image very thoroughly in—

Uranium nitrate.....	1 gr.	or 2 gms.
Potassium ferricyanide.....	1 gr.	or 2 gms.
Acetic acid.....	1 dr.	or 120 cc.
Water to.....	1 oz.	or 1000 cc.

Tone until the image is as red as it will become on both sides, then soak in a 1 per cent. solution of ammonium sulphocyanide until all yellow stain disappears. Add 2 grs. of potassium ferricyanide to every ounce of the sulphocyanide solution and again soak slide until the image is a bright red. Wash gently and dry. This red tone is fairly permanent and is not liable to any deterioration that will materially affect the tone of the projected image.

AN ADVERTISING STUNT.

By F. H. Richardson.

The writer pulled off a little stunt, which took well, a short time since. He announced at each performance during the week that on the following Saturday evening each patron would positively be presented with a five dollar bill; that it would not be stage money, but a bona fide five dollar bill. The statement was made so positive that, while people knew that giving out a five dollar bill in actual money with each five-cent ticket was an utter impossibility, still their curiosity was aroused to know just what the stunt was, and Saturday evening the house was considerably more than packed. With each ticket sold a folded paper was given, which on opening was found to be as follows:

Chicago, January 5, 1910.

Mr. Yourself,

To the CARBONATE THEATER, Dr.,

To damages for not attending this theater regularly and telling all your friends what a splendid show we have..... $5.00

N. B.—You may pay same to our cashier at the rate of five cents a day, and we will throw in the best show in the city with each payment.

The people all took it good naturedly and the matter caused quite some talk. The cost was nothing but the printing of the "five dollar bills" on regular billheads, of course; the body of the bill in typewriter type.

THE PICTURE BUSINESS IN CANADA.

(From The Bioscope.)

The Bioscope representative was fortunate enough on Friday last to gain an audience with Mr. R. W. Hulbert, of Toronto, a gentleman who has been connected with the moving picture business for over twelve years, and who is thus in a position to speak with some degree of authority on the state of business in Canada.

During the course of an interesting chat with Mr. Hulbert, who displayed a modesty not by any means naturally apparent in the ordinary visitor from the States, I gathered, says our representative, that Mr. Hulbert had traveled a great deal in the course of his following of the calling of a picture showman, and his replies to the many questions with which I plied him were given with a frankness that stamped them not only with the hall mark of truth, but with an evident desire to give the situation in Canada as it exists to-day without any artificial coloring whatever.

From Journalist to Picture Showman.

It is now a matter of some twelve years since Mr. Hulbert blossomed forth as a picture exhibitor, migrating into the business from that of a journalist and advertising agency man. His first experience of the business was gained in South Africa, where, with Wolfram's Bioscope, he traveled through Natal. His experiences at this early date in matters bioscopic were not always of the most pleasant, but the knowledge he was thus enabled to gain of the business in its many phases was destined hereafter to stand him in good stead, and laid the foundation for an eventually successful career. Later he went to Nelson, and subsequently established himself in the picture business with headquarters at Toronto. At the present time he is running a show in Nelson, and is shortly putting out others.

"What is the main object of your present visit to this country?" I asked.

Forming a New Company.

"Well," replied Mr. Hulbert,' "I am forming a large company shortly for the purpose of establishing rental agencies, and selling British films in Canada, although I do not anticipate such a large return from this latter portion of the business, owing to the fact that there are at present very few traveling shows, but in the hiring business there is a large field open to us. We shall also establish a chain of picture theaters throughout Canada. I am over in England to secure the sole representation of the best British firms for Canada, with a view to the introduction of their productions on an extensive scale. At the present moment we are under a very great disadvantage as regards our film supply in Canada, as we are dependent for our service entirely upon the States, and the result is that British films, as well as Continental productions, are practically excluded, the Americans possessing a monopoly, and making it incumbent upon us to hire and use their films only so far as they possibly can. It is in order to remedy this that I am in England now and that the proposed company is to be formed."

Sole Agencies Secured.

"And what sort of a reception have you received?" I asked.

"I have met with the greatest courtesy at the hands of the leading houses in London, and I believe that good business will result. From the Gaumont Company I have secured the sole rights for Canada of the Shackleton films, whilst from Lieut. Shackleton himself I have secured the sole rights for the United States. I have further secured the rights of production in Canada of sevreal other leading British and Continental film makers; in fact, I may say, I have captured most of the best film producers. It is my aim to put the business on a higher and more educational plane. In connection with the Shackleton films, lecturing companies will be put out in Canada and in the States. In Canada I am trying to interest, and have interested, the very best people. Our idea is to try and conduct theaters on a high moral plane; that is, to make them clean, well appointed and well ventilated, and to give a really good class picture, and this we think we can best do by the large use of British and Continental films."

The Situation in Canada.

"What is the situation in Canada of the picture business to-day?" I queried.

"As regards the situation in Canada at the present time, things are booming, as regards the moving picture business. New houses are being constantly opened up, and there is hardly a place in the whole of Canada to-day that has not already, or is not contemplating having, a moving picture show. We consider that a population of 2,500 is quite sufficient to support a picture show.

"Speaking generally, I should say that the shows in Canada compare very favorably with those in the States. Most of them are well laid out and decorated and are running a very good class of show."

Canada Compared with England.

"How do you think the English electric theaters compare with the picture places in your own colony?"

"To tell the truth, like all visitors for only a brief period to your country, I have had my time too fully occupied with business matters to be able to take much recreation. I have, however, taken advantage of the opportunity of visiting the Theater de Luxe in the Strand. That is a little more elaborate than the shows in Canada. The arrangements which appertain to the conduct of these theaters in London differ from those in our colony. We do not allow smoking, for instance, and none of our lady patrons retain their headgear whilst in the theater. It is a recognized thing for all ladies to remove their hats. In some places they come to the picture theater, dressed as for the ordinary theater, with no head covering beyond a fascinator or shawl. Then, again, it would be difficult to find a picture theater in Canada that had not an inclined floor, no matter how small a place it is.

"So far as the English picture palace program is concerned, your English program is very good, but it seems a little too long and tedious at times. In Canada the length of the program depends on the price charged for admission. We show either two or three reels. We get so many people who want to see the show that there is a tendency now to rush the pictures through too quickly, giving them too jerky a movement."

"Do you go in for much music with the pictures?"

"Oh, yes; we have both piano and orchestra. On Saturday nights when there is a full orchestra we charge extra for admission. This is done more with a view to relieving congestion on Saturday nights. We show very little comic. Generally we have one reel of scenic and educational stuff, one reel of dramatic and, if there are three reels, one reel of comic, to make a well-balanced program."

English Versus American Film.

"What is your opinion of the English film as compared with the American?"

"So far as I have had an opportunity of forming an opinion, I think that the English topical films compare very favorably with American, or at any rate a very large number of them. Of course, the Americans are making a big bid for business, and are certainly working hard. As regards dramatic subjects, I have not had much chance of comparing the quality, as we do not get many of the English productions in Canada. With regard to the comic element, I will say this, that very often it is hard to see the point in the English films, whereas the French subjects are always sure to raise a laugh, though they are often too far-fetched, and at times are absurd. Still, there is a large class of people who like those films, whilst at the same time many object to the rough and tumble kind of fun. The danger with the French film is that it often approaches too near the suggestive, and Canadian audieneces do not like anything of that kind. My own belief is that the time is fast approaching when there will be less desire for comics and a greater hankering after educational subjects."

The Effects of the Picture Shows.

"How do you think the picture show is affecting the people; is it having a good influence upon them?"

"Oh, yes; the effect of the picture show for good has been very marked. It has taken the people away from the saloons, and there is a great future for the business in Canada; there is no doubt about it. There is equally no doubt that in the States the general tendency is to raise the tone of the shows by securing films of an elevating character."

The Laws in Canada.

"How are you off for restrictions and laws in Canada affecting the bioscope industry?"

"The laws are strict in many places; indeed, in some parts you can only run a machine by hand. We have very strict laws as to fire protection, and our machines have to be absolutely fireproof. We should never be allowed to run our films as you do in England, for the only portion of film allowed to be exposed to view is that actually in the gate. All the other must be enclosed whilst working. We have one license only, a theatrical license. Our admitting capacity is regulated, and for a place with so many seats we pay $100. Directly you exceed the number of seats covered by that license, you have to pay a $200 fee for your license."

OPERATORS' COLUMN.

Conducted by F. H. Richardson.

QUESTIONS AND ANSWERS.

(In this department Mr. Richardson will answer any and all questions propounded by operators or managers, illustrating the answers when necessary.)

In assuming the conduct of this department, I wish to say that it is my desire, as well as the wish of The Moving Picture World, that operators and managers make free use of it. Knotty problems often arise which are beyond the ability of the individual with but limited experience, and in this department these problems will be solved, so far as possible. Name and address of writers must accompany the letter, but they will not be published. In asking questions remember it is essential that full and complete details be given in order that I may form an intelligent idea of just what is wrong. F. H. RICHARDSON.

* * *

E. B. L., Brooklyn, N. Y., asks that I recommend some book on electricity. This I do not care to do. I would suggest that he go to a public library and look over all the works on electrical matters, selecting for purchase the one he thinks will best suit his needs.

* * *

Moberly, Mo., wants to know how he can focus his lens before starting the picture. Cut a thin piece of clear mica (isinglass) long enough to reach over the aperture and out at top of film gate, the width of a film. Now with a knife point lay off the surface by scratching perfectly straight lines both ways about ⅛ inch apart. Place this in machine, closing gate upon it just as you would on a film and focus until the marks stand out clear, straight and distinct.

* * *

Seattle, Wash., wants to know where a stereo lens which has the forward lens cracked can be repaired.

In reply I would say that all the lenses which go to make up the complete lens are ground to fit each other and no one but the maker of that particular lens could successfully repair it at any reasonable cost. Even the one who made it would probably charge almost as much as the price of a new lens. When one of the lenses gets cracked it is best to discard the whole lens and buy a new one. Trying to repair a projection lens is invariably an unsatisfactory operation in the end. The result, too, is more or less a matter of doubt.

* * *

Atlanta, Ga., wants to know whether 18, 20 or 22-inch chairs are most desirable, and what distance between rows is best, also what should the width of aisles be.

Width of chair is purely a matter of individual preference, within the range given. If your seating capacity be limited use the narrow chair. The 22-inch chair is wider than there is any necessity for in a moving picture theater. They are more comfortable in a house where the performance lasts two or three hours, but the 20-inch ones answer every requirement for the picture theater. Thirty-two inches from chairback to chairback is the best distance to space the rows and it answers every need for space. As to aisles, if there be more than one, 3 feet is wide enough; but if you have just one central aisle it should be not less than 4 feet in the clear. In spacing the rows and determining width of aisles, however, first carefully look up the local laws which bear on that subject.

* * *

Mr. L. E. Adams, of Lewiston, Me., writes in setting forth a discovery he claims to have made. His idea is that by using a second projector with lens matching the one with which the picture is projected, and set to register on the screen exactly with it, colored light may be thrown on the picture, producing a mono tint effect. The colored glass is placed in the slide carrier of the second machine and is projected through the empty aperture plate. Mr. Adams claims to have thus secured a colored background and a pure (presumably white, though he does not say so) highlight. He claims also that by using a second colored glass, of different shade, in the projecting machine itself the highlights will take that tint and the background be tinted with the other color. He says, use a dense colored glass for the background and a light one for the highlights.

This seems at first glance to be an impossibility, since one naturally would suppose that the light from the second machine would kill the picture. Still, we have learned not to condemn anything until it is actually tried out, and it is therefore given to our readers for experiment.

Dyersville, Ia., asks why the use of motors is prohibited in many large cities.

It is for the reason that when operators run their machines with a motor they are inclined to get careless. The operator's place is right beside the machine every second of the time it is running, and the best way to insure his presence is to compel him to operate the mechanism by hand. More than this, many slight defects in the operation of the machine are most quickly detected by sense of touch of the hand on the crank. To make a long story short, the use of a motor is prohibited in many cities as the best and surest method of chaining the operator's attention to the machine every second that it is in operation.

* * *

Houston, Tex., asks whether or no alternating current fans can be made to operate on direct current.

They cannot.

* * *

Portland, Me., wishes to know what kind of oil is best for gears and intermittent movement.

Any good oil will do, but it should be put on the intermittent very sparingly and often. The writer, however, prefers what is known as valve oil for the gears. It is a very heavy lubricant, lasts well and does not so readily run off. Valve oil such as is used for engines, I mean. **Avoid cheap oils as they contain, usually, a large percentage of kerosene.**

* * *

Atlanta, Ga., asks what focal length condensers should be used for an 85-foot throw.

This depends somewhat on size of picture, as well as throw. In other words, there is a distinct relation between the focal length of condensers and projection lens. The smaller your picture, the longer focal length will your projection lenses be for a given throw. For an ordinary sized picture, however, two 7½ condensers will answer for an 85-foot throw. In asking such questions always give size of picture as well as length of throw.

OPERATORS OVER-CONFIDENT.

One of the things we have to contend with in the moving picture projection field is the know-it-all operator, and it is positively astonishing how numerous he is. The locomotive engineer, the clerk, the mason, the carpenter and practically all the professional and tradesmen freely admit that there is always something to learn in their business and as a rule they are not only willing but eager to become better posted.

But not so with the average operator! He seems to have a perverted idea that he can supply the place of knowledge with bluff. Try to tell him anything, or even talk anything over with him, and he immediately gives you to understand that he learned all about that while still a baby at his mother's breast.

The problems which are to you the most perplexing are to him clear as the azure sky—though you can never pin him right down to the matter of imparting any portion of his wonderful knowledge. But if you happen to listen to his conversation for awhile, or if you drop in where he is operating and watch the show, you are likely to form the opinion that he is a—well, that he has made a serious mistake in estimating his actual ability.

This thing of pretending knowledge you do not possess is sheer idiocy, since it cuts you out from many chances to learn. That there is much to learn in the matter of projection none but the fool will deny. The study of the laws of optics is alone an exceedingly deep subject, while the electrical end is one which may well keep one busy for an indefinite time. True, the machine itself is simple enough, still few there be who thoroughly understand its proper adjustment. Get busy, gentlemen, and stop bluffing. Study your business and be ever ready and eager to learn. Don't imagine you know it all, for you don't and the chances are that were the truth known you really are ashamed of how little you know about your business when it comes to a show-down.

In this connection it is well that the boards of examiners are making the test more difficult. At least it will shake some of the egotism out of some of the I-Know-It-Alls when they get turned down and start them doing some real studying to perfect themselves in their craft.

At the meeting of the Patents Company licensees, on February 7, the licenses of the S. Nye Bass Film Exchange, New Orleans, La., and the Theater Film Service, San Francisco, Cal., were cancelled.

FACTS AND MISTAKEN IDEAS ABOUT MOVING PICTURE ACTORS AND ACTRESSES.

The erroneous notions which some persons get about the qualifications for motion picture actors and actresses are very strange and sometimes startling. If anyone imagines that the requirements are limited, he has another guess coming. Some think all that is necessary is to stand or pose while the picture is being taken. Others, that a few exaggerated gestures, expressive of fear, laughter, grief, anger, etc., fill the bill.

These notions are wrong and should be discouraged. The facts are, only the best and most capable actors and actresses obtainable are engaged by the producers of motion pictures, particularly in the regular or stock companies; men and women of recognized stage experience, persons of intelligence and culture, and even their "supers" must be capable and experienced. Motion picture acting is a high art. The standard of plays now being produced demands a high order of ability, and you can build on this statement, by one who knows, that the standard will be still higher in the next six months.

In a recent interview on this subject with the Vitagraph Company of America, who always insist upon the highest qualifications, we were informed that 650 persons applied to that company within the last four months. Of this number, one-half, or fifty per cent., were inexperienced, with the idea that the only recommendation necessary was good looks (?) or that "They would like to try it because they had nothing else to do or they could make more money 'posing' for motion pictures than doing anything else." One girl applicant was asked:

"What is your specialty?"

"Specialty?" she repeated. "What's that?"

"What part in the play do you usually take?"

"Oh!" said she, "I like to take the part where they make love."

Another was asked what experience she had as an actress.

"Ive studied elocution," was the reply.

Still another said that she was always good at making fun of people and would like to pose in motion pictures. Mother says, "She doesn't know what else I am good for."

The most extravagant case was that of a young chap who said that he would like to take part in moving pictures. When asked what experience he had, he replied:

"My father drives a furniture van."

Young men and women are not the only ones who get silly ideas about acting in motion pictures. Older ones get them, too, as illustrated in the case of a maiden lady of doubtful age when asked if she was ever on the stage, said:

"No, mother objects to my going on the stage and I thought I would go in motion pictures."

"In that case," we said, "you had better go and bring your mother with you," and she never came back.

This is one in which the applicant got the idea that every motion picture involved a chase. When asked what his specialty was, he informed us that he won a medal in a half-mile dash and thought he could do well in chases. This was the limit of endurance, and it is not necessary to add that he started a chase right there and then, and we never went outside the gate to see where it ended.

Many more instances of young men and young girls who get foolish notions about acting in motion pictures could be cited, but these are sufficient to disabuse the minds of any persons who are silly enough to entertain them and who might better be applying their time and attention to some occupation for which they are suited. It is just as absurd to entertain these notions as to say that motion picture acting would be a splendid occupation for the deaf and dumb.

W. C. Kunzmann, Cleveland correspondent and representative of The Moving Picture World, with headquarters at Royal Court, 1830 East 19th street, has taken over the renting and selling of the Jeffries-Johnson fight slides, the biggest moving picture feature of this year, for the Malaney Syndicate, Sandusky, Ohio. Mr. Kunzmann will represent this house of features in Cleveland and all surrounding towns. The above feature are colored slide views of Jeffries and Johnson, their trainers, the promoters and other men and scenes connected with the coming battle. Up-to-date managers are taking advantage of this big feature and "Forerunner of the Fight." Managers have played to packed houses wherever these slides and views of these two talked-of fighters have been shown. Be the first to show them in your city.

Lexington, Ky.—Robert Geary and C. B. Combs have opened the "Pekin," a new moving picture theater.

LOS ANGELES HOME OF THREE FILM CONCERNS.

Climate and Scenic Settings Are Ideal.

[From the Los Angeles "Examiner."]

A large proportion of the moving pictures made in America are produced in Los Angeles. With three of the largest companies in the country here, the mountains, the valleys, the orange groves and the seashores teem with persons riding, running and posing before the motion camera, and the films are being enjoyed by audiences in nearly every city of the country and many in Europe, as they are thrown upon the screens, showing delightful California scenery.

The reason Southern California has been chosen by the motion picture companies is that the background for any kind or style of picture may be found here. If the requirements demand snow, a party of picture actors or actresses may be seen ascending Mt. Loewe. If, on the other hand, the strand or seashore is necessary in bringing out a scene in the picture, coves and stretches of sand are at hand.

Tropical settings are found necessary in many pictures, and they are easily found, even to the banana groves. Views in orange groves, now being shown on thousands of screens throughout the land, were made within ten miles of Los Angeles.

Quite a Colony.

Altogether there are three companies now operating in and about Los Angeles, the last to arrive being the Biograph Company of America, which reached here last week, and at once began producing films. This company alone numbers more than half a hundred persons, and, together with the other two companies, the Selig Company and the New York Motion Picture Company, the number of motion picture actors and actresses now living in the city numbers upward to 200. There are about two-score trained horses with the outfits and almost a trainload of properties and costumes have been brought here by the three concerns.

Helps California.

What the business must mean to California in a commercial sense is clearly apparent. It is now well known that many of the pictures of this country are being made here, and the backgrounds of orange groves, tropical plants, mountain scenery, seashore life and snow-covered crags is creating great interest in other parts of the country.

Since it has been noised abroad that so many of the pictures are being taken, the participants have been handicapped by the number of spectators. That is one of the things most dreaded by the picture actors. It is resented by them the same as an artist resents the intrusion of visitors to view an uncompleted canvas.

Indian pictures have occupied the attention of the New York Motion Picture Company to a large extent during the past month, and they have two genuine Indians to take part in the scenes. They are Young Deer and Miss Redwing, members of the Winnebago tribe, both of whom have posed for some of the best-known artists in the country, and are perfect types of their race.

Los Angeles persons are also engaged to take parts in the pictures. On last Thursday and Friday more than 100 persons were engaged to act as the "crowd" at the ringside of a prize fight necessary in one of the pictures, and in many others has it been found necessary to engage additional persons to the company until there has sprung up a big colony of "moving picture supers" in this city.

The coming to Southern California by the picture firms is not a Winter engagement, but will be an all-year enterprise. At first they came here to escape the snow and ice, but the bright quality of the sunshine and the number of clear days in which they may work, together with the variety of scenery, has all been found ideal, and their making here is now permanent.

A license has been issued to Praetorius & Sibley to conduct a booking agency at 729 Sixth avenue, New York. Chris Praetorius is the senior member of the new firm and Homer W. Sibley, the junior. Mr. Praetorius is well and favorably known among the vaudeville performers as an arranger of music. Mr. Sibley was formerly the manager of the booking department of Len Spencer's Lyceum, and is well known among the moving picture people in Greater New York and the East. The new firm will furnish first-class vaudeville acts for clubs, etc.; they will also have a department where singers, lecturers and musicians will be furnished for the moving picture theaters. They are now located in the Spaulding Building, 29-33 West Forty-second street, New York, having moved to their new quarters on December 1.

SENSATIONAL LOGGING (Essanay).

Some time ago this firm issued a film called the "Wonders of Nature" which was one of the best reproductions of magnificent scenery ever presented. The comment was made at the time that the operator fully appreciated his opportunity and took full advantage of it. Again the operator has accomplished something well worth while. Logging has a peculiar fascination for most people, probably because it is such a hazardous occupation. And when it is adequately reproduced, as it is in this instance, it forms a remarkably attractive picture. Moreover, the scenic beauties add to it. Made in the most beautiful section of the Appalachian mountains, the Cumberlands, of Kentucky and Virginia, it conveys an accurate impression of the scenic wonders of the region. The last scene, breaking a jam 50 feet high, containing 200,000 logs, is sensational in the extreme and probably affords a stronger impression of what logging really is than anything outside of the actual work itself. The Essanay people are to be congratulated upon producing such an excellent picture. They are to be congratulated upon having a corps of operators who appreciate not alone the scenic value of a particular locality, but the best methods of reproducing those scenes so as to convey an impression of what the original scene is. The work is remarkably well done. The photography is clear and the tonal values are maintained at a high standard, affording an artistic picture well worth seeing.

TWELFTH NIGHT (Vitagraph).

Another of the ambitious releases by this house. This reproduction of one of Shakespeare's most pleasing comedies is satisfactory in every particular. The staging is according to the best traditions of Shakespeare's time and the acting is in harmony with the modern understanding of the piece. The story is known to all readers of English and need not be repeated. The acting appears to interpret what may be termed the modern impression of the Shakespearian drama. Of course, much must be eliminated, otherwise it would be impossible to make any adequate reproduction of the play. The condensing has been done by a master hand, however, and does not mar the piece itself. In some degree, perhaps, it is an improvement, since it eliminates many of those portions which illuminate the main story, though they are not essential to its development, nor to an understanding of it. Manufacturers who endeavor to place such pictures before audiences numbering in the aggregate many thousands scattered through the country are to be commended. It brings to the many who really enjoy this drama an opportunity to see it adequately performed, and at a nominal cost. It elevates and improves the literary taste and appreciation of the great mass of the people, performing in this way service which cannot be measured in material terms. Such work is in the nature of an educational service, which is deserving of the heartiest support of all who are working for the improvement of humanity.

"Civil War" (Gaumont).—Whoever is responsible for the war pictures, or the reproduction of war scenes, in this establishment may be performing a valuable public service without really appreciating it. The glories of war have engaged the attention of literary men and poets through all the ages of the world. The Gaumont films exhibit the other side with sufficient horror to make war repulsive, and therefore they will have an influence in preventing wars in the future. One doesn't like to look at war pictures, but if they will help to abolish war one need not wish them left off the programs.

"Politics" (Selig).—Here is a lively mix-up that will keep the audience interested and highly amused all at the same time. Politics, memories of the late war, a love story, ending in a hurried wedding because the young people cannot bear to be separated, even though their respective parents have vowed eternal vengeance upon each other, and an ending as blissful and peaceful as the calm serenity of a Summer morning, when everybody makes up with everybody else and all political differences are forgotten in the congratulations showered upon the young couple. The Selig players have a happy faculty of working out a story of this character with sufficient understanding of human nature to make them appear real. The acting in this film is particularly good and supplies no end of fun while the picture is on the screen.

"Sentimental Sam" (Lubin).—An amusing picture representing a husband and wife each attempting to commit suicide after their first quarrel. Sammy drops in just in time to see what is transpiring, and by showing the farewell notes each wrote to the other succeeds in affecting a reconciliation so engrossing and affecting that they forget Sam's presence in the joy of their exuberant affection.

"It Might Have Been" (Lubin).—A bit of comedy from this house which, like all others that originate in the same place, keeps the audience well amused. The Lubin comedians are funny, sometimes without appearing to know it, and in this instance they perform their parts to perfection.

"The Woman from Mellon's" (Biograph).—A story which is more amusing than some funny pictures which are offered. The mix-up in the love affairs is funny. When the father sends for a woman to watch his daughter, the detective agency sends the lover made up in woman's clothes, and then the fun begins, culminating when the father proposes eloping with the pretty detective. The marriage ceremony is performed, and the father, realizing his own embarrassing predicament, gives his blessing, and Cupid once more is vindicated.

Seaside Adventures at Home (Gaumont).—A funny story, representing how a young man gave himself an outing without leaving home. The audience enjoys it quite as much as he does himself. The swim in the kitchen is a novelty which will appeal to those who like something odd and unusual.

"The Course of True Love" (Biograph).—If a love story was told from beginning to end without anything to disturb its delightful charm, no doubt it would be so commonplace that it would be lacking in interest. Consequently, various disturbances are interlarded to add to the interest and keep the interest of the reader, or hold the attention of the audience which is watching a picture. In this instance the poor little flower girl who innocently causes the misunderstanding that almost separates the lovers excites one's pity. She is the pathetic figure in this story, and unquestionably the sympathy of the audience will flow to her. That the lovers make up their differences does not seem strange. Lovers have a way of doing that. That they will live happily ever afterward is equally apparent, and this affords a satisfactory ending to a drama which included something of storm and stress. Like all the Biograph pictures this is well acted and the photography is quite in keeping with the subject and its suggestions.

"Celestial Vengeance" (Lubin).—Perhaps Lubin's films have come to be considered as unusually attractive because they generally include something novel, and most persons who see motion pictures will agree that novelty possesses an irresistible strength of attraction. It is novel to see a man go to Chinatown and steal an idol; but the real novelty, after all, lies in the punishment which is meted out to the thief when the Chinese find the desecrator of the shrine. The interest centers there and the effect upon the audience is like the effect of most of the Lubin films. There is plenty of action, some of it of the liveliest character, and acting and photography are alike good.

"The Bandit" (Pathe).—A well acted and clearly photographed film depicting first the charity of a brigand, whom a poor widow has befriended, and then representing this brigand as executing summary justice upon the landlord, who refused to give a receipt for money paid him by the widow. No one pities him when he is despoiled of a portion of his wealth by the brigand. It seems only an ordinary course for justice to pursue.

"In the Serpent's Power" (Selig).—Here is one from the Selig studios, lifelike and engaging, carrying one to Genoa and breathing the spirit of Italy itself. The reproduction of Italian scenery is remarkably well done. In fact, it does not require any difficult work on the part of the imagination to believe one is looking upon a scene in the actual life of that interesting country. It is full of action, in some instances of a very exciting, not to say sensational, character, and it causes one to observe closely in an endeavor to comprehend what comes next. It is one of the Selig sort, with all the snap and dash and accurate interpretation which are so characteristic of the Selig films.

"The Passing Shadow" (Vitagraph).—A story of a son cast off because he married against his father's wishes, with attendant poverty and distress. This story is lifted out of the category of commonplace by the entrance of the son to father's library to leave a Christmas present, his discovery and shooting for a burglar. Then comes the reconciliation, with the resultant happiness of all parties concerned. There

is nothing particularly striking about the picture, aside from the incident that results in reconciliation, but the story is interesting, well acted, and does not fail to please the audience.

"Servant from the Country" (Gaumont).—A series of amusing, though not altogether pleasant adventures which beset a family who employ a servant from the country. She becomes frightened and hurls a live lobster out of the window, and gives a good suit of clothes to a beggar, mistaking him for a tailor. The comedy is lively and calculated to keep an audience in good humor. The photography is clear and satisfactory.

"Settled Out of Court" (Gaumont).—A novel way of settling a threatened divorce case. By raising a smoke a tactful lawyer brings an estranged husband and wife together and makes a settlement out of court an easy proposition. While the smoke from an oil stove might not always be a potent influence in settling such disagreements, this picture is not without its serious aspects, even though it was, perhaps, intended to be a comedy. It might set others thinking along similar lines and in that respect, at least, suggesting possible arrangement of any existing dispute.

"The Livingston Case" (Edison).—A detective story much on the order of the famous "Sherlock Holmes" tales. By a process of deduction a detective follows out a series of clues by which he obtains a confession from a suspect. The film is dramatic in the extreme. The action is well sustained throughout and works out to a climax both startling and unexpected. It is a good story and deserves a long run. It is one of those stories which appeals both by its novelty and its intrinsic interest, and holds the attention of the audience throughout at a high pitch.

"In Ancient Greece" (Pathe).—A reproduction of an ancient Greek dance which is so lifelike, and withal such an excellent pictorial representation of a dance from ancient Greece that it is hard to believe the dancers do not actually appear in the flesh. Perhaps the principal attraction of this film lies in its concrete representation of what has been many times described, but which can scarcely be understood without something more tangible than words. It is well worth seeing and should be popular.

"The Confederate Spy" (Kalem).—A Civil War story in which a young lieutenant is sent on a dangerous mission to secure certain Federal plans, but is wounded and the papers are delivered by a faithful old colored servant. The first scene, a typical Southern plantation home before the war, is beautiful and is, perhaps, a sufficient reason for the picture, if there was no story connected with it. Much good will be done by presenting to those who know nothing about such scenes a reproduction of them. Perhaps in that way a better understanding of the character of the Southern people can be disseminated. There is a scene, too, of a deserted cabin in an almost impenetrable swamp, with the picture of the mistress of the beautiful home forced to that hovel for refuge. The contrast is almost a shock and graphically represents what the war cost the Confederacy. The film is well acted and the setting is also good. The steady improvement in the quality of these films is noticeable and the firm deserves commendation for their good work.

"The Price of Fame" (Essanay).—An intensely dramatic picture, depicting graphically the struggles of a musical composer, the apparent perfidy of his wife, resulting in her leaving him, his triumphant success and finally their reunion just as she has given up all hope and expects to die. The Italian character is portrayed with a fidelity which makes the acting seem like the work of real people, rather than the pictorial reproduction of what actors have performed. The situations are dramatic and the climax, the reunion of husband and wife, is well managed. It seems real, so good is the acting. One cannot forbear commending this house for the steady improvement in their dramatic work, as well as their photography, and the combination is producing films which win the applause of the best audiences.

"Coals of Fire" (Urban).—While an explosion in this picture is well managed, and the resulting blindness and kindness of an abused child are interesting features, one is almost ready to believe that its principal attraction will be found in the reproduction of scenery among the Pyrenees. The operator has done his work so well that the mountains, with their gorges and beautiful valleys, seem to stand before one, perfectly reproduced, with tonal values so well preserved that it is a pleasure to look at them. The story supplies a reason for making the picture, but the scenic beauties are sufficient to make it popular without the story.

"Venetian Isles" (Urban).—An adequate picture of Venice, perhaps one of the most successful pictures this house has ever put out. It is Venice, the beautiful, with all its characteristic features so well reproduced that it lives before one's eyes, and as the gondolas glide smoothly along, one's imagination makes one believe that for the time, at least, one is basking in the delicious sunlight of that marvelous and poetic clime. No other place on earth is like it, and the house which produced this film is to be congratulated upon bringing out a picture which so satisfactorily reproduces the distinguishing features of the marvelous city. It is a distinction of which any firm may well feel proud, to be able to make a picture which will appeal so graphically and convey such an accurate impression of the actual scene. The chief mission of the motion picture is, in this way, fulfilled.

"Roller Skating in Australia" (Pathe).—A remarkably good scenic picture, well described in the title, and affording opportunity to acquire accurate information respecting the sport in that far-away portion of the world. An important feature of the motion picture's province is to bring together distant portions of the world, and make the inhabitants of one portion acquainted with what goes on in other parts. Not all persons can travel and see these things for themselves, but there is no limit to the number who can view the scenes in motion pictures.

"The Little Old Men of the Woods" (Kalem).—One of the fairy stories announced by the house which it is intended to release each week. In this instance one of Grimm's well-known tales is adequately dramatized and made even more interesting than the story itself. It is the well-known story of Snow White, whose queen mother died when she was a baby and whose stepmother attempted later to have her killed. The little dwarfs in the wood protected her and ultimately the cruel stepmother is unmasked and receives just punishment. It is a pretty story, well told and clearly photographed, making an extremely attractive picture. While these films are supposed to be particularly attractive to children, older persons will not fail to be interested. If all these series are as well done as this, the house can depend upon a cordial welcome from its own patrons and the public.

"The Surprise Party" (Edison).—All surprise parties are interesting. Some more than others, perhaps, though of course this feature would be inherent in individual conditions. This surprise party was a donation at the local minister's, and refreshments were ordered from the city. Through the pranks of boys, the refreshment box was mixed with a box of animals intended for a theater, and then there was, indeed, a surprise. The players have seized upon and have developed the salient features in this story and have made a very laughable occasion of it indeed. It is a happy combination and the fun is lively without a suspicion of taint or anything disagreeable. Such humorous pictures deserve the heartiest commendation of all lovers of the silent drama.

"The Bad Man from Riley's Gulch" (Edison).—A drama representing what has occurred many times in Western saloons when a bad man enters and begins bullying everyone in the place. So far the picture is familiar, but when the bully is put to flight by a determined little woman wielding a pair of shears the picture has a different ending from some of them. This one is well acted, but apart from that it posseses considerable interest because it shows a type of character which is fast passing away, if, indeed, it has not entirely passed, excepting in remote frontier or backwoods settlements. The typical bad man was a product of a condition, and in a general way that condition has ceased to exist in most localities and with it has gone this type of bullying desperado. Preserving the type adequately has been well performed in this picture.

"His Just Deserts" (Edison).—A workman in a Southern iron foundry makes advances to the wife of another workman, and because he is repulsed wreaks summary vengeance upon the husband. But Nemesis overtakes him and he meets a horrible death in the molten metal. The death scene is very realistic and is admirably managed. It is difficult to suggest any improvement in the scene. The foundry itself is well illustrated and in all particulars the picture gives satisfaction.

"The Female Bandit" (Bison).—A melodramatic story of suffering, heroism, a female bandit holding up a coach, rescuing a child from a burning house and several other thrilling adventures. The action, perhaps one might call it the life of the piece, is sufficiently good to hold the interest of the audience from beginning to end. The technical qualities are likewise satisfactory.

"Justice in the Far North" (Imp).—A melodramatic picture chiefly interesting because it reproduces far Northern scenery, representing possibilities of suffering which are unknown here. The story itself, a repetition of the familiar one of a wife abused by a husband who does not, or will

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not, understand her and treat her decently, and his realization of her value after he has received his lesson. This is not novel, perhaps, but it is interesting and is told in a convincing way that exerts an irresistible power upon the audience. No one pities him when he is shot and severely wounded by his wife, but there is some ground for sympathy for the man who befriended her and almost loses his life for doing it. The picture is, photographically, an improvement on some that have gone before and the acting is in harmony with the subject.

"His Daughter's Legacy" (Pantograph).—A story which appeals because it has a love tale running through it, destined to be turned to sorrow later, however. It is the story of the love of a city man for a country girl, one of those instances where the girl elopes with him, and the result is a happy marriage; happy for a time, at least. Eventually, however, he dismisses her and with her infant in her arms she seeks her father's cabin and falls exhausted on the floor. Years later her husband searches for her and traces her there, only to find she has died in the meantime, but his daughter welcomes him, and with the grandfather's consent he takes her away. The acting is fairly good, only a few points showing variation from the proper standard. Photographically, the film is clear, with the exception of here and there a place that could be improved, and the tinting has been managed with skill and discretion. The film is an advance on former Pantograph releases and indicates improvement in the operating and producing departments. Better things may reasonably be expected.

"The Ten of Spades" (New York Motion Picture Company).—A Western melodrama which develops some interesting situations and offers a number of quite unexpected climaxes. It contains an excellent cowboys' chase and some other features which represent life as it formerly existed in some parts of the West. The tearing of the card is not a new episode, but it is, perhaps, presented in quite as interesting a way as it has been heretofore. The last scene is not quite as convincing as it might be with some minor changes, but there is something about it which holds the attention of the audience and prevents a dull close. Altogether the picture is fairly satisfactory and represents an advance compared with some previous films from the same house.

VITAGRAPH NOTES.

The third reel which has been added to the Vitagraph output is intended by them to be of an educational nature. That is, if the exchanges will fall in with their ideas. But it is obvious that the exchange waits for the calls of the exhibitor and the exhibitor in every case is not guided by the tastes of his patrons, else the manufacturers who have tried to bring about an improvement in the class of subject would have received more ready encouragement.

In "The Wayside Shrine," a current Vitagraph release, we are shown some beautiful natural scenery. This simple and all too common story of the innocent maid who loved not wisely but too well is presented with a fidelity and studied care which shows to what extent the manufacturers are endeavoring to perfect their product.

* * *

The Vitagraph Company have a number of delightful dramatic and comedy surprises in process of issue for the month of March: "An Eye for an Eye," a drama of powerful interest, on March 1; "At the Eleventh Hour," an emotional drama, March 4; "Beautiful Snow," a comedy full of hits and smiles, and "The History of a Sardine Sandwich," on March 5; "A Brother's Devotion," a drama full of sympathetic heart throbs, March 8; "Conscience, or A Baker's Boy," another picturesque Venetian drama, March 11; "Taming a Grandfather," a comedy drama, on March 12. We have already called attention to the issues on February 22; the great French drama, "Paid in Full," February 25; of the society drama, "A Lesson by the Sea," and the Venetian play, "The Soul of Venice," February 26.

* * *

The dramatizing of the novel, "St. Elmo," by the Vitagraph Company will be a feature which the trade and public can look forward to with great interest and anticipation. No expense will be spared in the production.

Scene from "The Wayside Shrine," Vitagraph Company.

Since the announcement of the "Uncle Tom's Cabin," the Vitagraph studio has been besieged by an army of small boys and men with dogs, making application in behalf of their canines for a part in the chase of Eliza by the bloodhounds. The studio might have been mistaken for a pound if it hadn't been for the activity of the gatekeeper.

* * *

The number of inquiries from church people throughout the country about "The Life of Moses" and the cost of renting the whole series, shows that it is not only popular as a general release and great specialty, but also that it has proven a great leader to a higher appreciation of the efforts of the producer and exhibitor in the high character of entertainment they are furnishing the public.

EDISON NOTES.

Another Film by E. W. Townsend on February 22.

Edward W. Townsend, of "Chimmy Fadden" fame, has written another story for Edison films. The title is "A Victim of Bridge," and the plot of the story is laid in the sacred precincts of the most exclusive New York society, of which Mr. Townsend is especially qualified to write. A young matron, a leader in the social set, gambles beyond her means, and learns a lesson never to be forgotten. The action throughout is said to be intensely dramatic. A special cast was engaged for the picture, and it is claimed that the stage

settings and gowns worn make a production worthy of a Broadway theater. Photographically the picture is pronounced to be superb.

"The Pied Piper of Hamelin" in an Edison Film.

"The Pied Piper of Hamelin," Robert Browning's wonderful poem, has found its way into Edison production and will be released at a not very distant date. There is a world of possibilities for the motion picture in this interesting subject, and the Edison Company may be depended upon to realize them. All the picturesqueness of the poem will be preserved in its pictorial presentation, but, for the sake of a happier ending, the Edison people, instead of leaving the children of Hamelin town buried deep in the mountain's side, will picture them as restored to their anxious parents.

* * *

"A Victim of Bridge," by Edward W. Townsend, is being advertised by the Edison Company as a production of more than ordinary character, distinguished not alone by the fact of its having been written by so prominent an author as Mr. Townsend, but because of the lavishness of its stage-settings and accessories. The gowns worn by the ladies in this story of New York's "Four Hundred" are said to be direct importations from Paris and the latest creations by the architects of style and fashion in that city. Judicious advertisement of that fact among the feminine population of every city, town or hamlet that boasts of a moving picture theater where the film is exhibited ought to crowd the theater to the doors. The production was staged with a special cast of characters, able to look and act its characters to a nicety. "A Victim of Bridge" will be released February 22.

* * *

"Carmen," with Mlle. Pilar-Morin in the title role, has been practically completed, but the Edison Company is withholding announcement of its release pending the perfection of a few minor details which will shortly be taken care of. "Faust" was a film for any company to be proud of, and the Edison people are not yet done receiving compliments on it, but "Carmen," interpreted by this wonderful French woman, ought to completely overshadow its success. It is promised to be a sumptuous production, without a rival in the history of motion pictures so far as magnificence of costuming and scenic arrangements are concerned. "Carmen" ought to be unusually suited to a woman of Mlle. Pilar-Morin's temperament and talent, and we shall be disagreeably surprised if in its delineation she does not offer a piece of characterization that will surprise even her warmest admirers.

MORE EUROPEAN FILMS FOR THE AMERICAN MARKET.

That enterprising young lady, Miss Frida Klug, to whom we have before alluded, has been very busily and very quietly laying the foundation of a new business. She has made arrangements with the Powers Company to handle the Columbia films in Europe through her European connections and negotiate for the purchase of suitable European negatives for this country. These will be issued to the trade here by The Powers Company, who have installed an elaborate and costly factory at Wakefield, N. Y. The Powers Company have been busily preparing negatives for some time and will shortly resume their regular releases. Meanwhile they offer a timely subject, "The Paris Disaster," from a negative made by Le Lion Company, of Paris, shipments of which will be made from the Powers factory on the 15th inst.

ECLAIR FILMS.

A selection of the products of this well-known French concern is now being regularly supplied to the American independent trade by a regularly established agency at 31 East 27th street, New York. Two of their current issues are of special merit. "Duty and Conscience" shows the trial to which a gamekeeper was put to do his duty and at the same time be merciful to a poor woodman who is caught in private grounds in the act of shooting a rabbit to bring food to his starving wife and children. Conscience prevails and a happy ending is given to an impressive story. Another Eclair film, "Face to Face," is a war drama of great strength. The scenes are well connected and the story interesting and will be a strong addition to any program. In each of these pictures the excellent quality of the photography does justice to charming and well-selected scenery, and several of the outdoor scenes are so beautifully toned and tinted that it is very evident that the Eclair photographers are experts in their profession.

A GREAT NORTHERN HEADLINER.

Those who have followed the subjects and manner of execution of Great Northern films cannot fail to have noticed a steady improvement in the settings, and especially the acting. This is most favorably exemplified in their dramatization of the story of "Madame Sans Gene," which will be released shortly. The entire company which presented the play at the Academie Royal in Copenhagen were engaged for the production of the film, and the scenic effects are far beyond the average film setting. The Great Northern Film Company have prepared a gorgeous poster for this subject, in which all the colors of the spectrum are utilized to produce a harmonious and rich effect, never before seen in a show poster.

A. G. WHYTE OPENS CHICAGO OFFICE.

That hustling young entrant into the film business, A. G. Whyte, who is the sole agent for Nestor Films, leaves New York this week for Chicago, where he will open an office to represent other Eastern independent manufacturers. Whyte is very popular among the exchange men and it is a foregone conclusion that those manufacturers who place their Western business in his hands will not lose by the transaction.

"IMP" RELEASES DOUBLED.

Independent exhibitors who clamor for "Imp" films will be pleased to know that the promised twice-a-week release of these films is now an accomplished fact. The factory end of matters have been hustling for some time to get subjects ahead so that the extra reel will not tax their resources to the extent of sacrificing quality. And only when this is combined with quantity should such increase be encouraged.

LUX FILMS.

It was our good fortune to see on the screen during the past week no less than three films bearing the "Lux" trademark. Two were dramas and one a comedy, and for photographic excellence, stagecraft and action we can only in all fairness accord them the highest praise. The Lux firm in Paris issue three reels—an average of five subjects—a week, and Mr. Prieur, who handles the agency in this country, thus has an excellent variety from which to make his selection. Independent exhibitors who include the Lux films in their program certainly will make no mistake.

EDISON MODEL "B" IN COMPETITIVE DEMONSTRATION.

On February 1, through the courtesy of Mr. Robt. Jeanette of the Globe Theater, Boston, Mass., and under the auspices of the Howard Moving Picture Company, a competitive demonstration was arranged between the new Edison Underwriters' Model "B" Kinetoscope and two other projecting machines of well-known manufacture. Invitations were sent to and accepted by over one hundred owners and managers of moving picture theaters in and around Boston. Among those present were F. H. Stewart, the traveling demonstrator of the Edison Model "B," and representatives of the two other manufacturers. The machines were given a thorough and impartial test under all conceivable conditions. In point of steadiness and clearness of projection the Howard Moving Picture Company reports that the Edison Model "B" clearly proved its superiority over the other machines, with the result that they clinched several good sales on the spot and were assured by many of the exhibitors present that their intention was to install the new model in the near future.

On February 3 another demonstration was given at the Majestic Theater, 52 South Pearl street, Albany, N. Y., through the courtesy of Emil Deches, manager. This demonstration was also well attended by exhibitors from Albany, Schenectady, Troy, Cohoes and neighboring cities. Directly after the exhibition the Actograph Company of America ordered two Model "B" machines direct from the factory by long distance telephone. Further demonstrations are to be given throughout New York State, and the success that has attended Mr. Stewart on his trip so far is expected to be duplicated in every instance.

CORRESPONDENCE.

CHARLES URBAN GIVES ALL HIS TIME TO KINEMACOLOR.

January 25, 1910.

To the Editors, Moving Picture World.

Dear Sirs—The daily increasing popularity and enthusiastic reception gained by—and accorded to—the new departure in kinematography—i. e., Kinemacolor, which reproduces the world's events in the hues and tints of Nature—has occasioned such an exceptional demand that its universal exploitation calls for all the time and energy at my disposal.

In the hope that the sacrifice of one of the positions I previously held would enable me effectually to control the acquisition, manufacture and output of suitable natural color film subjects and appliances, I retired, in November last, from the board of directors of the Societe Generale des Cinematographes "Eclipse," Paris.

I have since found, however, that the Kinemacolor success, its supply and demand, are so growingly insistent that the whole of my resources and powers are necessary for the general adoption and further development of the system.

In this regard, will you kindly permit me to announce to the trade, through the medium of your journal, that I have now entirely severed all active personal connection with the Charles Urban Trading Company, Limited, London?

E. H. Guest, also, the able secretary, and, latterly, general manager of the above company, has placed his resignation in the hands of the directors, that he may assist me in the same direction by undertaking the secretarial and managerial duties of the Natural Color Kinematograph Company, Ltd., whose registered offices and manufacturing departments will remain, as heretofore, at Urbanora House, where all communications addressed either to myself or to E. H. Guest will receive prompt attention.

M. Emile Cheneau, commercial director of the Societe Generale des Cinematographes "Eclipse" of Paris, has been appointed to the temporary charge of the affairs of the Charles Urban Trading Company, Ltd.

While personally thanking you, sir, for the courteous editorial treatment consistently accorded to me, and the members of the trade generally and exhibitors particularly for their support and encouragement since the first introduction of the Kinematograph, I venture to hope that my efforts in this new departure will meet with equal appreciation at their hands, and yours. Believe me,

Yours faithfully,
CHARLES URBAN,
Managing Director, Natural Color Kinematograph Co., Ltd.

OPERATORS' COLUMN.

Watertown, S. D., January 31, 1910.

Editor Moving Picture World:

Dear Sir—Your article in issue of January 29, "A School for Operators," gives me hopes to see a pet hobby of mine realized, "A correspondence school for operators," one with men like F. C. Taylor and our friend, F. A. Richardson, at the head of it. It would be of untold value to the thousands of struggling operators through the country that have no way of gaining knowledge of their work only by the "cut and try" method. It may work out in the end, but in the majority of cases think what the machine, films and slides, to say nothing of the poor, suffering humanity that has to view his work. I don't think there is an operator but would find it a profitable investment, no matter how much he knows, to take a course. I know what it is to go it alone. My experience with the moving picture machine started with the first wonderful Lubin machine, it only weighed about 300 pounds. The intermediate worked with a crank that came around and hit the film a slap to pull it down into place. It gave me a wonderful practice mending films, but I think I could be taught something of that art. At least it would hurt none of us to find out how others do the work, and if easier and better than ours adopt it. And it stands to reason that an operator that could pass a correspondence course would be better fitted to do his work than one that never took it. Brother Operators, if we all want the school we can get it, if enough of us ask for it.

Very truly yours,
A. W. CROWE.

A GOOD INVESTMENT FOR 1910.
A subscription to the
MOVING PICTURE WORLD, $2.00.

THE JUDGMENT OF PARIS.

Marshfield, Coos Bay, Ore.
January 30, 1910.

Editor Moving Picture World, New York.

Dear Sir—I have the honor to announce that your man who writes "Comments on the Films" is crazy as a bedbug Through the courtesy of Manager Keller, of the Orpheum here, I have just seen what you say in your issue of December 18 about "Through the Breakers" and "The Biograph Girl.' That picture was shown here during the past week, and—that isn't the Biograph Girl, at all. She is all right; she is the handsomest girl (or lady) on the moving picture stage; she is a superb and charming actress; she is in every way adorable; we are all glad to see her appearing again regularly, for we thought, awhile back, that we had lost her—but she is not "the Biograph Girl"; not THE Biograph Girl.

The Biograph Girl who won all the hearts, male and female, in this neck of the woods was the one who used to play Mrs Jones in the Jones comedies. I could mention a lot more of her parts, but that one is the easiest to clearly and briefly designate. She has been gone from "the bunch" for months and the Biograph people ought to be lynched for letting her get away. She is, or was, with the I. M. P., and appeared in "The Forest Ranger's Daughter," which dropped in here on a special occasion. Look in the I. M. P. ad. in your issue of above date and you will see a horribly poor picture of her. Now, that is, or was, the Biograph Girl—and I am confident that you could find about 8,000,000 people in the United States who would agree with me. You could find a lot of them in this town, and only one who would agree with you in liking the Beauty better.

But that girl was simply out of sight—unapproachable She was in a class by herself. In every part she played she was an exquisite delight. Whether comic, pathetic, dramatic, tragic, or any other old thing, she simply took the rag right off. The power of expression that lay in her features was nothing less than marvelous, and the lightning changes were a wonder. In fact, she was a wonder altogether, and her versatility would be unbelievable if a fellow hadn't seen it To see her play Mrs. Jones in a tantrum and then see her as the Russian Nihilist girl, for instance, in a drama of which I have forgotten the name; as a young girl; as a mother; to see her as a highly polished society lady, one time, and at another time see her straddle a cayuse as a Western girl and ride like a wild Indian—to see her take these widely varying parts and play each as though she were in her native element with every pose and motion and expression in perfect harmony with the character—all this was a revelation. And to see her in a love scene was enough to draw a fellow right across the continent, if he were not fifty years old and married—and broke.

And now you think someone else is the Biograph Girl! If you think I am off my base, you go and see that girl in some I. M. P. picture where she has a chance—if they make any such. And that is the deuce of it. She doesn't belong anywhere else but with the Biograph people. They are the only ones who seem to have regularly plays that call for and bring out her grade of talent. But look it up, anyway, and see if I am not right. Yours very truly,
P. C. LEVAR.

[Does our brother of the "Daily Coast Mail" remember the classic story of "The Judgment of Paris"? Paris had to make a choice as to which was the loveliest of three lovely girls. He solved his problem by inducing them to race for the title. We emphatically decline to be drawn into any expression of comparative opinion as to the personal and histrionic gifts of the ladies referred to in Mr. Levar's letter. We admire both. So does the moving picture public of the world.—Eds. M. P. W.]

Cohen Bros. & Peyser, proprietors of the Knickerbocker Theater, Prospect avenue, New York City, purchased an inductor current saver with their moving picture machine a few months ago. The distance from the lens to the screen in this theater is over 90 feet, which requires a very powerful and steady current at the arc with alternating current. Mr. Cohen, the manager, soon discovered that some of his competitors, using the "Hallberg" Economizer, were getting a better light, and he, therefore, made a contract with Mr. Hallberg to exchange his current saver for a "Hallberg" Economizer, which greatly improved the illumination on the sheet. Mr. Cohen was so pleased with this installation that when he opened his new theater a few weeks ago, at Home street and Prospect avenue, he purchased an additional "Hallberg" Economizer for the new place.

Among the Exhibitors.

Morristown, N. J.—A. Esposito, owner of the Palace Theater, is building a new $25,000 vaudeville and moving picture house, with a seating capacity of 1,000. B. Cook, of the I. A. T. S. E. of New York, and who now operates a Pathe machine in the Palace, will have charge of the electric effects.

Coalinga, Cal.—Frank O'Connell, an amusement promoter, of Los Angeles, has opened a new and handsome moving picture theater, to be known as the Star.

Atlantic City, N. J.—It is a year ago since the Luna Moving Picture Theater opened its doors to patrons, and its proprietor, J. Cantes, has found his business continually improving and is for the third time compelled to enlarge his seating capacity.

New York City.—A new moving picture theater is being erected on the north side of Ninety-ninth street for the Harburger Realty and Amusement Company.

Green Bay, Wis.—The Star Electric Moving Picture Theater, conducted by Miss Mabel Hall, has suspended business. This show was forced to close on account of having poor business.

St. Louis, Mo.—One of the most up-to-date anl thoroughly equipped moving picture and vaudeville theaters here is now nearing completion on Jefferson avenue, just north of Lafayette avenue. It will be known as the New Lafayette Theater and will cost when finished about $30,000, with a seating capacity of 850. The theater is under the proprietorship of the Independent Amusement Company.

New York City.—The Baptist Temple, at 11 and 13 West 116th street, in which a colored congregation worships, has been sold to Levy & Starr, who propose altering it into a moving picture theater.

Alexandria Bay, N. Y.—J. Claude Ellis and Will E. Muller have opened the Elite Theater, in the Miller block, on James street, and will conduct it as a first-class moving picture theater.

Rome, N. Y.—O. H. Calvin has leased the Opera House here, which he will convert into a moving picture theater.

Buffalo, N. Y.—A $15,000 moving picture theater is being erected here, of which J. A. Rferd is the proprietor.

St. Louis, Mo.—O. T. Crawford's Novelty Theater is the latest picture house to be opened here. This theater is located on Eastern avenue and has a seating capacity of 900.

Altoona, Pa.—Andy Gamble has purchased the Grand Theater, on Eleventh avenue.

Catonsville, Md.—The latest picture palace to open here is the New Lafayette, situated on E street, between Thirteenth and Fourteenth streets.

Scranton, Pa.—The new nickelette which is to be established in the Arcade building will be one of the finest in the city, according to the plans Architect Harvey Blackwood is now preparing. It will be run as a first-class picture palace and will be able to seat about 500 people.

Bridgeport, Conn.—A new moving picture theater is being erected on Fairfield avenue.

Washington, D. C.—The Mayer Amusement Company have erected a new picture house here, on F street, near Seventh, which will be under the management of A. C. Mayer. All of the latest moving pictures and high-class vaudeville acts will be furnished.

New York City.—The Harlem Casino property, which occupies a plot 100 by 125 feet at the northeast corner of Seventh avenue, has been bought by the Peoples Vaudeville Company, where they will erect a new moving picture theater.

Springfield, Mass.—P. F. Griffin has bought the Enterprise Theater here.

Boston, Mass.—Miss Lotta Crabtree is building a moving picture theater on the site of the Hotel Cecil, which will be able to seat about 500 patrons.

Plymouth, Mass.—A license has been granted to Herbert S. Clarke to conduct a moving picture and vaudeville show for the Pastime Theater, located in the Bittinger building.

Worcester, Mass.—New exits are being built at the St. Jean Opera House, which presents moving picture entertainments, to comply with the law.

Fort Worth, Tex.—A new moving picture theater, The Bioscope, situated at 1204 Main street, has at last opened. It is said that this house is one of the prettiest in this city.

Norwich, Conn.—Eugene Pigeon has leased the Murphy building, on Canal street, and is to put a motion picture show in the place.

Utica, N. Y.—The latest moving picture theater to open here is the Royal, owned by William Evans, and it is situated on the corner of John and Ann streets.

Worcester, Mass.—The Mack Amusement Company has opened the New Bijou Theater at the corner of Millbury and Lamartine streets. The theater has a seating capacity of 700, 400 on the floor of the house and 300 in the balcony. The main entrance to the theater is on Millbury street and has seven exits. Dave Manley, formerly connected with the New York Theater, is the manager of the house.

Milwaukee, Wis.—A new moving picture theater will be installed in the building at 194 Third avenue.

Hartford, Conn.—The Parkville Hall is being converted into a moving picture theater.

Winchester, Va.—The Casino Theater has been purchased by Kern & Haddox.

Louisville, Ky.—The Hopkins Theater, formerly a melodrama opera house, has given up plays and is now running moving pictures and vaudeville.

Statesboro, Ga.—A new moving picture theater has been opened here for W. D. Morgan.

Mexico, Mo.—Jack Amick will erect a moving picture theater here.

Pittston, Pa.—The Gem Theater, located at 14 South Main street, has gone out of business.

Palmer, Mass.—A new moving picture theater is being erected here, which will have a seating capacity of 400, and will cost the proprietor, Raymond Jadoin, $4,000.

Muscatine, Iowa.—The Toohy building, on Sycamore street, is being remodeled for a moving picture theater for F. M. Meyers and T. A. Lisy. The seating capacity is 250.

Buffalo, N. Y.—Robert L. Gunaer is erecting a moving picture theater at 521 West Utica street.

Stafford Springs, Conn.—C. Elaire has sold his moving picture theater here to Joseph Dennith.

Concord, N. C.—A new moving picture theater is being erected for J. Lee Stone and S. T. Cochrane.

San Diego, Cal.—The San Diego Moving Picture Theater will soon open a moving picture show in the Bancroft building, corner Fifth and G streets. This theater has a seating capacity of 300 and will be managed by M. S. Le Claire.

Connellsville, Ohio.—Will Wells, who has been operating a moving picture theater at Connellsville, Ohio, has sold his rights there and opened another show at Athens.

Bangor, Me.—The Gem Theater, on Exchange street, one of the handsomest theaters in this section, has closed on account of lack of room. Mr. Russell, the manager, says that it is his intention to have a balcony put in and have the main floor widened so as to allow many more patrons to see the show.

Easthampton, Mass.—The Star Theater here has been sold.

Bronx, N. Y.—The new moving picture theater at Webster avenue, near Fordham road, has been remodeled. This is now one of the most up-to-date theaters here.

Pottstown, Pa.—The Colonial Theater, Pottstown's largest and prettiest vaudeville and moving picture house, has just been opened in a brand new building.

Duluth, Minn.—C. Wall has sold the Bijou Theater here to J. F. Carey and has bought the Elco Theater.

New York City.—Plans have been filed for remodeling and refitting the moving picture hall at 24 Spring street. The improvements are to be made for John Malgrieve, the owner.

Brockton, Mass.—John Olsen has purchased a plot of ground here, where he intends to erect a moving picture theater.

Decatur, Ind.—Green & Bovin have purchased the Hatton & Anderson moving picture theater here.

Eaton Rapids, Mich.—Orville K. Morris and H. G. Schiddle have purchased the Majestic Theater here.

Wichita, Kan.—R. F. Chambers has sold the Orpheum Theater here to C. L. Jury and J. H Foster.

Lewiston, Ill.—Wilson & Wiley have purchased the Bell Moving Picture Theater here.

Buffalo, N. Y.—Harry Levy will erect a new moving picture theater at 405 South Park avenue.

Huntsville, Tex.—Richard Phillips has opened a new moving picture theater at the corner of Main and Cedar streets.

Rutland, Vt.—Joseph Doyle has sold his interest in the Theatorium on Church street to C. M. Leach

South Bend, Ind.—Thomas M. Moss is planning to open a new vaudeville and moving picture show at 118 South Michigan street.

Woodstock, Ill.—The Gem Amusement Company is planning to open a new theater here.

Oneida, N. Y.—Geo. H. Stacy has sold the F. Tygert moving picture show here to Arthur Christensen.

Cincinnati, Ohio.—The Sun Theater Company has been incorporated with a capital stock of $10,000 The incorporators are: B. J. Roahm, John H. Wasson, Geo. A. Dornete and others.

Milwaukee, Wis.—Architects Kirchoff & Rose have completed the plans for the erection of a moving picture theater at 194 Third street for John B. Olinger.

Humboldt, Neb.—J. T. and I. N. Moore have sold the Crystal Moving Picture Theater here to Frank M. Boss.

Washington, Ohio.—J. C. Robertson and Chas. Johnson are making arrangements to open a new moving picture show here.

Lewiston, Idaho.—Thompson & Applestone are preparing to open a new theater here.

Sibley, Iowa.—I. F. Stucker has decided to open a new moving picture theater here.

Watervliet, N. Y.—Frederick Andrews has purchased the Star Moving Picture Theater on Broadway.

Centerville, Iowa.—Pewthers & Bon have purchased the Majestic Moving Picture Theater here.

Auburn, Cal.—Louis Tester has sold the Fairyland Theater here to C. A. Clark and J. A. Irving.

Owensboro, Ky.—W. R. Williams has purchased the Majestic Theater here.

Central Neb.—A. L. Lindsey will open a new electric theater here.

Buffalo, N. Y.—Robert L. Guemar has secured a permit for the erection of a new picture theater on West Utica street.

Buffalo, N. Y.—Katherine Miller will erect a moving picture show at 1820 Genesee street.

Brazil, Ind.—Robert Stewart is considering the erection of a new picture theater here.

Two Harbors, Minn.—Hans Olson and George Alstett have bought the Star Moving Picture Theater here from Fred Hillier.

South Bend, Ind.—W. S. Butterfield will erect a new vaudeville and moving picture theater here.

Quincy, Mich.—Lee H. Young is making arrangements to open a new moving picture theater here.

Columbus, Ind.—Mr. Barton is making arrangements to open the Crystal moving picture show here.

Middletown, Ohio.—John J. Ryan is planning to erect a large vaudeville theater here.

Brooklyn, N. Y.—The old Dime Savings Bank, situated on the corner of Court and Remsen streets, has been converted into a first-class moving picture and vaudeville theater. This place was formerly the site of Hooley's old opera house.

Huntsville, Tenn.—R. Philips has a lease on the store on Main and Cedar streets where he intends to erect a moving picture theater.

Baltimore, Md.—The property at 4 South Stockton street is being altered and an unknown party will build a new picture palace.

Rochester, N. Y.—A new moving picture theater is being erected at 41-43 Clinton avenue for Maurice H. Kuhn.

Jacksonville, Ill.—H. Gladdings has leased the Bijou Theater here which he will devote to moving pictures and vaudeville.

Minneapolis, Tenn.—The Dreamland is a new picture house which has opened here. It is located on Fifth street, opposite City Hall, and will cost $30,000 when finished.

North Tonawanda, N. Y.—The Scenic Theater here is being operated now by the Gem Amusement Company, with U. E. Ackley, manager.

Pottstown, Pa.—The latest moving picture theater erected here is the Colonial, which is situated in the Krelitz Building, and has a seating capacity of 380.

Stroudsburg, Pa.—Work has begun for the erection of the New Star Theater, on Washington street, which will be equipped with all new opera chairs, etc. The proprietor, R. D. Depuy, states that it is his intention to run first-class pictures. The theater is due to open by April 1.

Newburyport, Mass.—The Star Theater here has again opened under the management of P. Graham.

Pittston, Pa.—The Gem Theater, 14 South Main street, has been forced to close on account of poor business.

Buffalo, N. Y.—A new moving picture theater is being erected at 521 West Utica avenue.

Melford, Mass.—Manager Shannon, of the Gorham's Theater Company, was looking over property preparatory to the consideration of erecting a new vaudeville and moving picture theater in town.

Goshen, Ind.—E. J. Stanton has decided to reopen the Vaudette Theater again.

Freehold, N. J.—Edward T. Skyrm bought the old Lounsberry stove store property, on Throckmorton street.

Louisville, Ky.—After experimenting eight months with vaudeville and melodrama, the Hopkins Theater will again run moving pictures and illustrated slides.

New York City.—Plans have been filed for the erection of a moving picture theater, at 2056 Third avenue, for Francis Hustace.

Pittsfield, Me.—Clifford Bragg has leased the Park street moving picture theater from C. B. Strople.

Sevenmile, Ohio.—Col. I. W. Boatman has opened a moving picture theater here.

Brooklyn, N. Y.—H. J. Woronov will remodel the building on Grand avenue, north of Grand street, into a moving picture theater.

Martins Ferry, W. Va.—W. W. North has leased the Lyric Theater and will operate it as a moving picture house.

Kokomo, Ind.—G. P. Weed has purchased the interest of his partner, Al Wise, in the Fairview Moving Picture Theater.

Leavenworth, Kan.—Ed Lampson has sold the Palm and Fern Theaters here to F. I. Buckingham.

Norwich, N. Y.—The Star Theater Company is making arrangements to open a new moving picture theater here.

Champaign, Ill.—Harry Stevens has opened a new moving picture theater here.

Nevada, Ia.—The Nevada Electric Company has sold the Electric Theater here to Williams & Williams, of Beresford, S. D.

Waterloo, Ia.—J. L. McClinton will open a new moving picture theater at 116 Fourth street.

Roanoke, Ill.—Adamond Faucon and Alfred Bodhaine have opened a new moving picture theater here.

Parsons, Pa.—Ralph Davis has opened a new moving picture theater at Miners Mills.

Clinton, Ia.—C. C. Shiery has sold his moving picture theater here to W. W. Gibson.

Medora, Ill.—Thos. Richardson is making arrangements to open a new moving picture theater here.

Los Angeles, Cal.—J. O. Kaiser is having plans prepared for the erection of a new moving picture theater at 319 South Hill street.

Alliance, Ohio.—Gus Tantar has purchased the Princess Theater here from Charles E. Best.

Toledo, Ohio.—The Bettis Company is planning to erect a new vaudeville and picture theater here.

Eddyville, Ky.—Sisk & Overall have sold the Odeon moving picture show to the Lyric Amusement Company.

Baltimore, Md.—Herman S. Hackerman has secured a permit for the erection of a new moving picture theater at 1204 Patterson avenue.

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BRAYTON MANUFACTURING CO. 122 Randolph Street CHICAGO

Nelson, Neb.—Gee & McCloseky are preparing to open a new picture show in the Long Building.

Boston, Mass.—Frank L. Brown, manager of the Pastime Theater here, has resigned his position as manager and will take charge of the New Beacon Street, which is one of the latest moving picture theaters erected here. It is situated on Tremont street, near Scollay square, and has a seating capacity of 800.

New York City.—A new moving picture theater has been erected at 1510 Broadway.

Iron River, Wis.—Pat Chantelots has purchased the Bijou Theater here and will conduct it as a first-class moving picture theater.

Park Falls, Wis.—The popular Savoy Theater, on the corner of Fourth avenue and Fourth street, has changed hands. Walter Blume has leased it, while the former proprietor, George Turner, has gone to Ironwood, where he will erect a string of picture houses.

Brooklyn, N. Y.—Nathaniel Stack has obtained a license to run a moving picture theater, at Reid and Gates avenues.

Louisville, Ky.—A new moving picture theater has been erected here which has a seating capacity of 2,400, and will be under the management of Edward W. Dustin.

Elmira, N. Y.—A new moving picture theater is being erected here for the Shea Brothers.

Omaha, Neb.—The building inspector in this section ordered the proprietor of the Parlor Theater, at 1408 Douglas street, to close for not keeping the house clean.

Northampton, Mass.—The Star Theater, in the White Block, on Main street, has been forced to close, caused by lack of patronage. This leaves the Bijou Theater the only house of amusement in this section.

Brockton, Mass.—John Olsen and Samuel Hapgood are having a new moving picture theater erected on Main street, opposite Tremont, which they will operate as a high class moving picture palace.

Duluth, Minn.—Hans Olsen and George Alstett have purchased the Star Theater from Fred Hillier.

Boise, Ia.—A new moving picture theater is being erected here.

Dubuque, Ia.—Frank C. Guerens has purchased the Clay Theater, which he will convert into a moving picture auditorium.

Bronx, N. Y.—The Tremont Vaudeville Theater, situated at Webster avenue, north of Tremont avenue, will open shortly under the management of Louis Beck. The seating capacity is 1,250. It will be devoted to vaudeville and moving pictures.

Duluth, Minn.—The Gem Theater here has changed hands. H. Magen will manage the house.

Bellaire, Ohio.—The Spragg Amusement Company have taken a two years' lease on the Olympic Theater, formerly a vaudeville house. Mr. Morris, secretary of the company, announces that he will run all licensed films.

Manchester, N. H.—The Crown Theater opened its doors on February 7, and is devoted to vaudeville and moving pictures. The seating capacity is 750. It will be managed by the owners, Couture Brothers. It is said that this house is one of the finest and most up-to-date palaces in New England.

Eau-Claire, Wis.—Walter Bonell has disposed of his interest in the Orpheum Theater to William J. Moe.

McPherson, Kan.—A new moving picture theater is being erected here and will be under the proprietorship of E. S. Guymon.

Philadelphia, Pa.—George Hogg is estimating on plans for a moving picture theater at Front and Girard avenue, for the Jumbo Amusement Company.

Gilbertville, Mass.—E. Elain has sold his moving picture theater to Joseph Dennith.

Buffalo, N. Y.—A new moving picture theater is being erected at 521 West Utica street for Robert L. Gumaer.

Little Falls, N. Y.—A new moving picture theater is being erected in the old Evans Hall and will be known as the Royal Theater.

Holyoke, Mass.—J. J. O'Connor and Michael Moriarity have taken a lease on the old Lyman Market, and will convert it into a first-class moving picture theater. The seating capacity is said to be about 500.

Omaha, Neb.—Permission was granted to the Parlor Theater, 1408 Douglas street, by the building inspector, to reopen the place for moving pictures.

Louisville, Ky.—James P. Whallen has erected a new picture palace here, which is said to be the finest in Kentucky. The new theater will be known as the New Princess and is located on the south side of Jefferson street, east of Fourth avenue. This place will be able to seat hundreds of patrons.

Newark, N. J.—A new picture palace has been erected at 83 Sixteenth street, to be known as the New Amsterdam Theater, for the Grand Amusement Company, and has a seating capacity of 300.

Norwalk, Conn.—The Pastime Theater, in Main street, which has been closed for some time, has again opened its doors.

Worcester, Mass.—Another moving picture house will be added to the string here. This one is the New Bijou Theater, at Vernon square, and has a seating capacity of 700, 400 on the floor of the house and 300 in the balcony. The main entrance to the theater is on Millbury street, which is handsomely designed. David Manley, formerly connected with the New Park Theater, will be the manager.

Reinerton, Pa.—A new picture house has been erected here.

Chicago, Ill.—A. A. Buerger has secured a permit for the erection of a moving picture theater at 5056 Ashland avenue.

Delavan, Wis.—The property between the Delavan Steam Laundry and Williamson's Meat Market is being converted into a moving picture theater.

Mansfield, Ohio.—William Georgeon has opened his new moving picture theater at 5 North Main street.

Sheridan, Mont.—A new moving picture theater has been opened on Main street for W. H. Sheridan.

New Britain, Conn.—The Scenic Theater here is now under the proprietorship of Rudolph Simons. It was formerly conducted by Hallaby & Perukas.

Bridgeton, N. J.—Roray & De Armott will open a new picture show in the Eagle Building, on North Laurel street.

Rockville, Conn.—The Turn Hall here has been convertel into a moving picture theater. George W. C. Dowding is the present manager and proprietor.

Spring Valley, N. Y.—A new picture theater is being built on Main street for P. B. Lespinse.

Archbald, Pa.—The Unity Nickelet, on Church street, which for the past several weeks has been dead to the public, will again open and be under the new management of the Scranton Theatrical Company.

Baldwinsville, N. Y.—The vaudeville and moving picture show, known as the Dreamland Theater, will run under the name of the Star and under new management.

Brooklyn, N. Y.—The Plaza Theater, at Bay Nineteenth street and Bath avenue, will open again and will run all high-class films and vaudeville.

St. Louis, Mo.—O. T. Crawford's Novelty Theater, on Easton avenue, near Grand, which is said to be the only fireproof theater in St. Louis, will open in a few days and will be devoted to moving pictures and vaudeville. The seating capacity is 750.

New York City.—Plans have been filed for the remodeling of the tenement house, situated at 75 Mulberry street, into a moving picture palace, for R. Pennachio.

Boston, Mass.—Irving T. Moore has leased the property at 102-104 Dartmouth street for a moving picture theater.

Port Morris, N. J.—The Salem Motion Picture Theater here has been purchased by Roscoe Miller.

Houston, Tex. O. H. Carmichael has opened a new moving picture theater here.

Brockton, Mass.—The New Orpheum Theater has been bought by John L. Owens from the Belmont Amusement Company.

Allentown, Pa.—The Pergola Theater has been completed and is now larger and well improved. It will open in a few days under new management.

Reading, Pa.—A. S. Rauenzahn has opened his new moving picture theater on State street. This house will be known as the Empire.

Cincinnati, Ohio.—A new picture theater will be opened here shortly and will be under the proprietorship of F. L. Emmert.

Summit, N. J.—The Summit Opera House, formerly Howard Hall, has reopened and will be under the management of Ford & McCrane. All of the latest moving pictures will be shown here.

New York City.—Plans have been filed by Louis Charles Maurer for the erection of a new moving picture show, at 114-116 Park row, which will cost the lessee, Variety Amusement Company, $7,000.

Painesville, Ohio.—M. Shaffer has purchased the interest of the Grand Theater from his partner, Mr. Stuart.

Buffalo, N. Y.—A new moving picture theater is being erected at 405 South Park for Harry Levy.

Manchester, N. H.—Chas. H. Bean is planning to enlarge the Pastime Theater to accommodate the increased patronage. The seating capacity at present is about 450.

Hartford, Conn.—The Hartford Theater has taken up moving pictures.

Newark, N. J.—A new picture theater is being erected at 387 Springfield avenue.

Morristown, N. J.—A new moving picture theater is being erected in Speedwell avenue, near High street, for Antonio Esposito.

Findlay, Ohio.—The Mystic Theater, on Main street, South, has again been thrown open.

New York City.—The building formerly occupied as a Catholic Church, on Webster avenue, near Pelham avenue, is being altered into a moving picture theater.

Bloomfield, Ind.—Ben Freeland and Roy Beach have sold the Nickelo moving picture show to Bruce G. Langton and Ashburt Hains.

Stevensville, Mont.—Frank Mott and Bert Goff, of Hamilton, are making arrangements to open a moving picture show here.

Evansville, Ind.—Charles Frohman is preparing to open a new theater here.

Minonk, Ill.—Charles Garrett has purchased the moving picture show located in the Hillard Carls Building.

Mt. Gilead, Ohio.—H. S. Andrews has purchased the Queen Theater here.

Palmyra, Ill.—L. D. Hopkins has opened a new moving picture theater here in the Concert Hall.

Dubuque, Ia.—Frank C. Gierens has purchased the Clay Theater here.

Painesville, Ohio.—Mr. Stuart has disposed of his interest in the Grand Theater to his partner, Mr. Schaffer.

Caldwell, Ida.—John R. Meldrum opened the Star Theater February 1.

Auburn, Neb.—Mrs. E. M. May has sold the Lyric Moving Picture Theater here to H. C. Dirks.

Hamburg, Pa.—A. S. Reuenzahn has opened a new moving picture theater on State street.

Devils Lake, N. D.—Wm. Nimmo and M. S. Cowley have purchased the opera house.

Fox Lake, Wis.—H. H. Fullmer has purchased the Fox Electric Theater.

Fairfield, Ia.—Mr. Van Ness is preparing to open a moving picture show here, to be known as the Scenic.

Owensboro, Ky.—Scott Haynes has sold the Majestic Theater to W. R. Williams.

Scranton, Pa. M. Hessinger will erect a moving picture theater on Pittston avenue.

Washington, Ohio.—Robertson & Johnson have opened a new moving picture show here. It is known as the Fayette.

Covington, Ky.—Benjamin D. Griffith has purchased the nickel theater of O. G. Lathrop, on East Eleventh street.

Allentown, Pa.—Geo. W. Bennethum is preparing to open a moving picture show here.

Webster City, Ia.—Rogers & Woolwine will start a moving picture theater here.

Two Harbors, Minn.—F. W. Hiller has sold the Star Theater here to the Glen Theater Company.

Hamilton, Mont.—Bert Goff and Frank Mott will open a new moving picture show here.

Waterloo, Ia.—J. L. McClinton and J. W. Marcellus have leased the Cascaden Building for a moving picture theater.

Tiffin, Ohio.—Edward L. Moore has leased the Grand Theater here.

Eaton, Mich.—Orville K. Morse and H. J. Schidel have purchased the Majestic Theater here.

Pana, Ill.—L. M. Stinnett has purchased the White Palace moving picture show here.

NEW INCORPORATIONS.

Syracuse, N. Y.—Picture Garden Theater Company. Capital, $1,500. Directors: Wm. M. Steele and Eugene E. Young.

Wilmington, Del.—Broadway Amusement Company. Capital, $10,000. Directors: A. Orland, M. Park and Joseph A. Mastbaum.

St. Louis, Mo.—Knickerbocker Amusement Company. Capital, $5,000. Directors: George T. Meyer, August A. Meyer and Adolph Prack.

Charlestown, W. Va.—Capital Film Company. Capital, $50,000. Directors: Charles P. Sudworth, H. B. Campbell, C. T. Handler, L. J. Mather and Edward N. Hopewell.

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BIOGRAPH FILMS

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RELEASED FEBRUARY 14, 1910

One Night, and Then

A SOUL LIFTED FROM THE SLOUGH OF INDIFFERENCE

This is positively the most intense dramatic subject yet produced by Biograph. It presents a strong moral in the all too ready inclination to calumny. Henry Ravol has gained the reputation of being a man devoid of sympathy, simply using his enormous wealth to gratify his longing for the false pleasures of life. Burned up by the fires of dissipation, he is told that he has but a few days to live. He decides to anticipate by self-destruction, but in a manner to deceive his fawning friends. Hence, to carry out his plan, in disguise he goes to a poor neighborhood and there gets a chance to bestow charity. Not having any money about him, he goes back to his home and is shot as a burglar while securing it. He is recognized, and to the doctor who is called he gives the money, telling him he can do nothing for him, but to go and relieve the wants of the poor family. Despite this, the morning papers in noting his death print a reviling article.

APPROXIMATE LENGTH, 992 FEET

RELEASED FEBRUARY 17, 1910

The Englishman and the Girl

HE LAUGHS BEST WHO LAUGHS LAST

In this Biograph subject is presented a comedy bordering on the burlesque. The Village Amateur Dramatic Club is rehearsing for a performance of "Pocahontas," when word is received that an Englishman is about to visit the family of the leading lady. The Englishman seems to have an impression that Indians may be seen running wild through the streets of the American cities, and the young folks plan to strengthen this impression. When he arrives they dress up in their Indian costumes with a view to frightening him. He, however, is made of stouter stuff than they imagine and turns the tables on them. His bravery makes as great an impression on the lady as her artlessness does on him, and there is an attitude prognosticating wedding bells in the near future at the end of the film.

APPROXIMATE LENGTH, 975 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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Kitty Gray.
The Flower of Singapore.
The Spot that My Heart Calls Home.
The Wreck of the Good Ship Love.
In The City Where Nobody Cares.
I Rather Say Hello Than Say Good Bye.
I Love My Steady But I'm Crazy About My Once In Awhile.
Candy
I Have Got Something In My Eye.
Kitty.
Chasing The Eagle.

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The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
Busy Little Cupid.
When the Daisies Bloom.
Shaky Eyes.
Mandy How Do You Do.
Margarita.
Love Me Dreamy Eyes.
Nora Malone.
By the Light of the Silvery Moon.
There's Nothing Else in Life Like Love, Love, Love.
Take Me Back to Sunshine Land.
Mary you're a Big Girl Now.
My Dream of Long Ago.
When I Fell in Love With You.
Rosenbaum.
When You've Won the Only Girl You Love.

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BIOGAPH COMPANY.

THE ENGLISHMAN AND THE GIRL.—"He laughs best who laughs last," is the truest maxim ever coined, and Robert Wilberforce, an Englishman, the hero of this Biograph story, enjoys to the extreme the full strength of it. At Cedarville there is an Amateur Dramatic Club, composed of the leading histrionic lights of the town. Like all amateurs they tackle only the heaviest of tragedies and classics, which they performed in their own "inimitable" style. On this occasion they were assembled at the home of Mr. and Mrs. Thayer, rehearsing for an elaborate production of "Pocahontas," with Dorothy Thayer in the role of the Indian maiden. A letter is received from Cousin Tom introducing Arthur Wilberforce, who has lately arrived from England, and who is imbued with the idea that Indians are to be seen on the streets of the big cities in their primitive state, which he assumes is wild, ferocious and shooting up things. This intelligence Dorothy imparts to the members of the Club, who decide to give him a right royal welcome on his arrival. Arthur soon arrives and Dorothy takes him to the village store, ostensibly to get mail, but really to show him off. He is a peculiar looking genius of cockney type, with a form of a lamp-post, and as graceful as a duck; in fact, he looked like the "before" image of a flesh food advertisement. Over six feet tall, he is forced, when coming to a sitting posture, to make four folds instead of three of an ordinary human being. Well, the young folks anticipate having the time of their life, and making up in the Indian costumes they have hired for the play, they pounce down on him. Taken unawares, they bind his hands and pretend to be about to despatch him, when Dorothy rushes in as the Indian maiden and saves him. Laying aside the weapons, the make-believe braves untie Arthur's hands. No sooner is he free than he grabs up an ax and gun, and in an instant the tables are turned. Through the house he chases them, upturning everybody and everything in the way. Hotfoot they all rush to the village store to hide behind boxes, barrels and counters. Arthur stalks in, the hero of the day, and after viewing the place, which looks as if a cyclone had struck it, departs with a triumphant air. Having driven the enemy to cover, he struts back to the Thayer domicile, where, in the garb of an Indian maiden, he meets Dorothy, who stands regarding him admiringly, as if to say, "Ain't he grand!" Arthur has by this time discerned the hoax, and fully appreciates the joke, for he has not only had the last and best laugh, but realizes that little Dorothy cares for him as he does for her.

ONE NIGHT, AND THEN.—Calumny is positively the worst offense against God and man, for it not only affects man, but presumes upon God's justice. No mortal power can reveal the secrets of the soul. God alone knows our hidden workings even better than we do ourselves. He reasons our faults and our virtues, giving value according to conditions. We may spend a life in absolute indifference but there will come a time when we shall have an opportunity to prove ourselves. This chance came to Henry Revol, and happily, he seized it, though it cost him in a worldly reckoning, dear. Revol was a wealthy bachelor, who had nothing but time and money at his disposal. We see him at his mansion in the midst of a Bohemian gathering. The party is made up of the lights of theatrical, literary and art circles. It is nothing unusual; simply one of the reckless affairs so often held at his home. These are the "false pleasures" of life, made all the more pronounced when contrasted with the "simple life"—a scene in an humble home where a mother lives in the love of her children. Revol is simply burned up by the fires of dissipation, and at a succeeding affair falls fainting in his chair. The doctor summoned, tells anticipate fate, but the thought of the jeering of anticipate fate, but the thought of the jerring of his fawning friends pricks his pride, when a plumber enters his home to do some repairing. An idea strikes him. He will exchange clothes with him and go out somewhere incog. This he does, and after leaving what money he has about him on the mantel, only taking enough to pay for a room for the night, and throwing his now useless keys in the fireplace, he leaves and engages a room in the poor section of the town. Paying for the room, he sits with revolver in hand while he smokes the last cigarette. As he blows the last puff of smoke out, he places the pistol to his head, when a low, sorrowful moan reaches his ears. He listens, but all is still. Again, the pistol is raised, and again the cry, now louder and more prolonged. Going to the connecting door he plainly hears the sobbing of a woman in grief. He knocks, and the door is opened, and there he sees the poor mother bending over her sick child, helpless, as she hasn't any money for medicine or food. Here is his opportunity, but as is nearly always the case, there is an obstacle. He has no ready money himself. He will return to his home for it, but how will he get in as he has thrown away his keys and destroyed his identity? Under these conditions, he is forced to break into his own house to bestow his charity. This arouses the servants and he is shot down as a burglar. When they discover his identity they summon the doctor, to whom he exclaims: "Doctor, you can do nothing for me. Go and relieve the wants of the poor family." This the doctor does, and Revol's last moments are made bright in the thought of being at last given an opportunity to do good. The next day when the doctor visits the poor woman, sunshine bathes the modest home, and she wants to know what return she can make for all these blessings. The doctor at first intimates nothing, when he notices a lily in a vase at the head of the child's bed. This he takes and places on the bier of Revol. "And the greatest of these is charity."

EDISON MFG. CO.

THE PRESIDENT'S SPECIAL.—The story of "The President's Special" is simple and direct, yet exceedingly dramatic. The day operator at Willoughby Station comes on duty and finds Collins, the night man, quite ill. Collins leaves for home, promising to be at work again in the evening. This he fails to do and the day operntor is forced to stick at his post for forty-eight hours. His wife calls at midnight to bring him his lunch and endeavors to cheer him up while he is struggling with the powers of sleep. At this juncture he receives a telegraph message instructing him to flag passenger train No. 9 and sidetrack same, giving the President's special the right of way on the track. This the wife learns and leaves.

The operator, left alone, begins a terrible struggle to keep awake. At last nature conquers will power. We see the operator's head fall to his arm, and sweet sleep reigns supreme. Suddenly breaking the silence of the night, passenger train No. 9 dashes by. The rattle of the wheels awakes the sleeping man, but too late! He has paid the awful price of a moment's sleep. To his mind come constantly the words, "A wreck, a wreck, and I am the guilty man." His dream becomes confused. He sees the trains rushing down the track towards each other—an awful crash; and all is darkness before him! Now come the victims of his guilt, accusing him of his crime, mocking and jeering at him. Death seems to be the only solution to shut them from his sight. He draws forth the revolver and, as he raises the weapon to fire, his senses reel and he falls fainting to the floor.

Suddenly the scene changes to the quiet of his home. His child is saying her midnight prayers, in the midst of which his wife hears the long, low whistle of No. 9 coming down the track. In a second she realizes that her husband has failed to flag the express. Grabbing up a red table cloth, she dashes from the house to stop the train, but it is too late—the train has passed. Fate at this moment takes up the destiny of lives and brings down the road an automobile. The frantic woman hails the car, and in a spirit of desperation tells what is needed to save hundreds of lives; the train must be stopped. A second of explanation, and the big touring car is seen dashing down the road at the rate of sixty miles an hour after the express train.

Then follows a race so thrilling that few spectators have ever witnessed its equal on the moving picture canvas. The train is reached, the engineer sees the signal and stops the express. A wreck has been averted, and the wife of the telegraph operator at Willoughby Station becomes the heroine of a splendid, dramatic moving picture.

THE MINIATURE.—Andrew Jackson, the seventh President of the United States, stands forth as one of the strongest characters in American history. His likes and dislikes were very decided, and as he never was at all backward in giving his opinion, and as his opinion very frequently was contrary to the opinion of a great many of the people, he of course made a great many enemies. As was the custom in those days, he fought several duels. The best remembered, and the most picturesque, was the one with Charles Dickinson, brought on by an insult offered Mrs. Jackson by Dickinson.

Using this incident in Jackson's life for a subject, the Edison Company has produced a film that will prove of unusual interest to the picture loving public, and one that will attract people who have previously cared nothing for this mode of entertainment.

At the opening of the picture we see an old Southern lawyer's office, where Dickinson and his friends are talking over the probabilities of Jackson's election to the Presidency, when the suggestion is made that Dickinson, who is a dead shot, draw a challenge from Jackson, and kill him. Dickinson is successful in this, and we see Jackson in his home just before leaving for the duel, admiring a miniature of his wife, which he afterwards places in his breast pocket. On the way to the duelling ground, Dickinson's skill with a pistol is shown by his breaking a glass, and also shooting a card from an innkeeper's hand. The duel is accurately shown, Jackson withholding his shot until after Dickinson fires, and then taking deliberate aim, killing his opponent. Jackson is saved by the miniature of his wife, his opponent's bullet lodging directly in its center.

A TRIP TO MARS.—A celebrated professor of chemistry discovers two wonderful powders. When combined, they form a product which reverses the well-known law of gravity and sets all objects that it touches free to roam in space. The professor's joy over the discovery of this reverse gravity is so great that he starts out to tell the world. While waving the two papers containing the powders over his head, a little of each is accidentally spilled on him. Before he can realize what is happening the professor is sailing out of the window and through the clouds, on his way to the planet Mars. Arriving there upside down he scrambles along the under surface of the planet and finally finds himself in a dense wood of trees, which are of enormous size. The upper halves of the trees are semi-human monsters which reach out long arms to seize him as he runs between their trunks. Escaping this peril, he climbs upon a ledge of rocks. Jumping off a promontory, he lands upon what, when the rocks wake up, proves to be the lip of a half-human Martian.

We see the creature open his eyes and lips, and from the latter issues a cloud of steam with such force that the professor is blown high in the air. The Martian watches his descent and catches the professor on his gigantic hand. The professor looks up at the enormous face above him and sinks on his knees. Again the Martian blows his breath upon him, and slowly the professor congeals until he is a snowball, which the Martian places over the fire. The ball swells and swells until it explodes, and the professor is again blown off into space, but this time in the direction of Mother Earth. We see him falling headlong and turning over and over in his homeward flight, until he drops into his laboratory again; and having had quite enough of reverse gravity, the professorr casts the powders in rage upon the floor. The result is that one side of the floor and the same side of the room rise until the professor slides down its perpendicular edge; and the last that is seen of him the room is spinning him around at a dizzy pace.

ESSANAY FILM MFG. CO.

AVIATION AT LOS ANGELES, CAL.—The world-wide interest centered in the recent Los Angeles aviation meet should assure the popularity of our film, depicting the most important features of the week's events. This meet was important in the fact that a number of the most prominent of the world's aviators took part, and that a number of former records for speed attained, altitude reached and distance covered, were broken.

The spectacular and sensational performances of M. Paulham, the Frenchman, have been sufficiently described in the daily press and any further description would be superfluous. Paulham ascended, in one flight, 5,000.04 feet, a feat which previously had been thought impossible for the heavier-than-air machine. He also broke the distance record when he flew 45 miles in 1 hour and 22 seconds.

Our film shows close-up views of Paulham, Curtiss, Knabenshue, Beachey, Hamilton and other of the aviators in their machines and in flight. The machines are shown in starting, in speeding and in landing.

Trying for the quick start record is another feature of our film.

The speed record was retained by Glenn Curtiss, driving a Farman biplane, when he won over Paulham in the 1.61 miles race in 2:13 3-5.

The dirigibles of Knabenshue and Beachey are shown in starting, racing and landing.

Lieutenant Beck is shown riding with Paulham, when the former ascended with the aviator to test the practicability of bomb throwing from an aeroplane in war times.

BABY'S FIRST TOOTH.—Mr. Lighthead rises from the breakfast table one morning, hustles into him overcoat and hat, kisses his wife good-bye and hurries out to catch the next downtown car. Mrs. Lighthead waves him good-bye and then returns to the baby. The little one has been in a bad mood ever since it has waked up and Mrs. Lighthead, after having tried all means to soothe it, is in a quandary what to do. Suddenly she makes the important discovery that baby is cutting her first tooth! The little woman is elated and hurriedly runs to the 'phone to tell her husband about it.

Mr. Lighthead is in his office going through his morning's mail when the telephone jangles violently. He hurries to answer it and recognizes his wife's voice.

"Come home—quick! Hurry, please hurry! Baby—" but the connection is suddenly broken and the excited Lighthead jumps for his hat conjuring up all sorts of terrible accidents which may have happened to his wife and baby.

A vivid picture of his house in flames spurs him to greater speed as he runs down the street in the direction of his home. A man in a sleigh volunteers to drive him home, but in rounding a corner the sleigh is overturned and Lighthead is ducked into a snowdrift. He runs for a passing car, which is already crowded to more than its capacity and in an effort to scramble aboard is pushed off into a mud puddle. He hails a passing taxicab, but immediately he seats himself within it the engine breaks down and later, in endeavoring to fix it, the engine explodes and tears his clothes to remnants.

After other adventures Lighthead resolves to finish his journey afoot. But two policemen stop him and he is released only when he is identified by the family physician. Lighthead explains and, followed by the policemen and the surgeon, he finishes the disastrous journey when he runs panting up his front steps.

Mrs. Lighthead greets her husband, smiling delightedly.

"O, dear," she exclaims, "I'm so glad you came.

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EDISON FILMS

Release of February 15

THE PRESIDENT'S SPECIAL

A thrilling melodrama in which a head-on collision between two express trains is averted through the heroism of the telegraph operator's wife, who, finding her husband has failed to flag one of the trains, races after it in an automobile running sixty-miles an hour. A picture whose extreme realism and intense dramatic action will hold an audience spellbound.

No. 6589 Code, VESTIAIRO App. Length, 950 feet

Releases of February 18

THE MINIATURE

Dramatic. An incident in the life of Andrew Jackson during his Presidential campaign, when, resenting an insult offered to his wife, he fought a duel with Charles Dickinson and killed Him, the bullet from Dickinson's pistol imbedding itself in a miniature portrait of his wife which Jackson carried. Splendidly acted and costumed. The duel scene especially vivid.

No. 6590 Code, VESTIARIAN App. Length, 725 feet

A TRIP TO MARS

A phantasy replete with illusions and trick photography. An old professor of chemistry discovers the secret of reverse gravity and is whirled away from the earth to the planet Mars where he discovers some gigantic and grotesque people and has some funny adventures until blown off the planet back to earth. A funny and clever film.

No. 6591 Code, VESTIBULAR App. Length, 265 feet

Release of February 22

A VICTIM OF BRIDGE (Society-drama)

Written for Edison production by Edward W. Townsend.

No. 6592 Code, VESTIBULO App. Length, 990 feet

Releases of February 25

LOST AND REGAINED (Dramatic)

No. 6593 Code, VESTICELLA App. Length, 445 feet

THAT GIRL OF DIXON'S

No. 6594 Code, VESTICEPS App. Length, 475 feet

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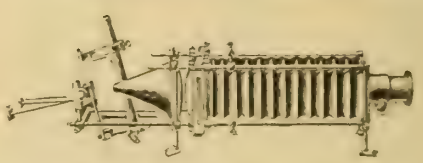

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Release Date February 14th

Length 1000 Feet

Code Word: "Roman"

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THE MASTERMARK OF PICTUREDOM

thing!" And Lightfoot falls fainting into the arms of the law!

THE COWBOY AND THE SQUAW.—Tom Ripley, a cowpuncher from the Circle A ranch, wins the hatred of Jim Simpson, another cowpuncher, when he defends Lightfeather, a pretty squaw, from the insults of Simpson. The affair occurs in the Silver Dollar saloon in Bisbee.

Some few days later Lightfeather goes to her protector's cabin and presents him with a pair of fine moccasins. Tom is duly grateful and advises the little Indian maiden that if she is ever annoyed again, not to hesitate to shoot the persecutor.

Not long after this meeting Simpson encounters Ripley out on the range on the brink of a precipice. A fight ensues in which Ripley is thrown over the cliff and frightfully wounded on the rocks below.

Ripley's riderless horse gallops away and is later seen and recognized by Lightfeather. The squaw mounts the horse and follows the tracks back to the top of the cliff where she finds her good white friend. After much difficulty she assists him back to the cabin and cares for him in his convalescence.

Simpson, who has vowed to "get" Ripley at any cost, watches Tom's cabin day and night but the wary Lightfeather has seen him skulking about and keeps a sharp lookout after Tom. Later when she sees Simpson slipping threateningly on Ripley and about to fire at him, she draws her own weapon and a timely shot kills the would-be murderer.

Ripley turns to find Simpson lying dead, just behind him, when the little squaw comes from behind her hiding place in the nearby bushes, confessing that she had killed Simpson to save him.

Ripley brings up his horse and swinging into the saddle, pulls the squaw up behind him, just as a party of cowboys, who have heard the shot, run upon the scene.

A lively chase follows. By numerous tricks Ripley throws his pursuers off the trail and after a long ride draws rein at a little creek, the boundary line of two counties. When he crosses this he knows he will be safe from the sheriff, at least. Pulling a notebook from his pocket Ripley scribbles a line to the sheriff, which he ties to a weed at the water's edge.

Some time later the sheriff and his posse arrive at the crossing and find the note. It reads:

Buck Brady, Sheriff:

We have crossed the boundary line forever. Good-bye. The squaw only killed a cur, and you know it. TOM RIPLEY.

The sheriff reads the note aloud and turns to his men. "Tom's right," he says, "that Simpson was never no account, nohow." And the little party of cowboys swing leisurely into their saddles and turn their horses' heads toward home.

O, SO SICK!—Mrs. Watt receives a message from the president of the Zulu Missionary Society, of which she is a member, that she and Mr. Watt are invited to attend an important meeting of the society that afternoon. Dr. Moon, the missionary, just lately returned from his work in the field, is to lecture on "How to Reach the Savage Heart," there are to be other prominent speakers, and Mrs. Watt is in quite a flurry of expectation. But Watt looks gloomy. "O, hang the Zulus!" he exclaims.

"John Watt!" from his better half. "You shall attend that meeting this afternoon and don't try to worm out of it."

Watt immediately sets his brain working and finally concocts a most plausible excuse. He pleads sick and when the hour arrives for their departure, he is moaning and writhing in utter agony, while his wife departs for the meeting, not a little skeptical as to the genuineness of her husband's suffering. Immediately after she leaves Watt cracks his heels together, jumps into his coat and hat and goes out to hunt up "the boys."

An hour later finds four or five of them gathered about the Watt dining table, smoking, drinking and playing poker. They are in the midst of it when the bell rings and Mrs. Watt asks to be admitted. She has missed her train.

In a quandary Watt turns to his friends, wondering how to get rid of them. A lucky thought strikes him. He hunts up a number of old frock coats and battered silk hats and presses his friends into service as "physicians." When Mrs. Watt is admitted she finds four doctors around John's bedside, all very apprehensive about poor John's condition. One prescribes cod liver oil and sends Mrs. Watt out to the medicine chest to fetch it.

It is then that Mrs. Watt discovers the trick when she finds the poker chips, syphon bottle and the real duds of the "physicians." Immediately she routs out the surprised M.Ds. and prepares to give John the medicine as prescribed by "Dr. Sawbones": "One pint bottle of cod liver oil every three hours."

It is needless to say that John was cured and that he will attend the next society's meeting without a murmur.

GAUMONT.
(George Kleine.)

A BAG RACE.—Who does not thoroughly enjoy a visit to a fine amusement park with its infinity of varied forms of entertainment? "The Scenic Railway." "The Great Wheel." "The Chutes." "Hell Gate." "The Figure S." "The Baby Incubators." "The Circling Wave." "Bumping the Bumps" and the myriad other side shows all have their attractions, but after we have "taken in" these different features, how agreeable it is to sit and listen to the seductive strains of the fine military band!

There we meet our friends, discuss the different performances we have seen and generally relax ourselves from the effects of the day's work. Now a party of young students, after seeing all there is to see at Luna Park decide to provide a "star attraction" for the crowd and at the same time amuse themselves while furnishing an excellent subject for this most entertaining and novel motion picture. Accordingly, they "line up" for a "bag race," each competitor being tied up to the neck in a big gunny sack. The course takes them all around the grounds, up and down flights of stairs, over various obstacles and across the "shaking floor" of one of the principal side shows.

THE GAMBLER'S DOOM.—Mr. Francis is a young man of most reckless and extravagant habits. He dissipates, gambles and plays cards to such an extent that he is soon head over ears in debt. Accordingly, he goes to his long-suffering uncle, from whom he has been in the habit of borrowing money, always without any intention of paying it back.

Mr. Freeman, the wealthy uncle of Mr. Francis, tired of being swindled so often and for such large amounts, tells his nephew that he has no money to lend him. The nephew points to the safe and intimates that his uncle can produce money from it if he so desires. Freeman refuses point blank, turning his back towards his nephew and the safe.

Young Francis, evidently expected a rebuff, for he stealthily draws a revolver from his hip pocket, but on reconsideration puts it back. His uncle, unknown to him, has witnessed this act in a mirror. Francis goes away in a rage. Then the old man writes a note, seals it in an envelope and calls his faithful manservant, John. He gives him the note, after he had written on the envelope, "To my faithful servant, John. Not to be opened until after my death."

John accepts the note with some hesitation.

Then the scene changes and old Freeman is seen lying in a chair with a fatal bullet wound in his temple and a revolver on the table near his hand. The police arrive—the nephew and the servant are called and a coroner's verdict decides "death by suicide." The police then leave, expressing sympathy with the nephew. After their departure, John remembers the note. He goes to his room, pulls open a drawer, finds and opens the communication. In it he reads that Francis intends to kill the old man, who, however, had no desire to die.

It stated further that in the safe was a motion picture camera, which contained a film on which would be found a photographic revelation of Freeman's murder. John takes out the negative film, has it developed, and as a result, instructs the police to bring Mr. Francis to a certain moving picture show on a given date and hour, without arousing his suspicions.

Then we see the people crowded into the theater, among them the guilty nephew and the police in plain clothes. The show commences and the entire shooting scene with the events leading up to it are projected on the screen. The startled Francis rises up in haste to leave but the police arrest him and hurry him away to the "Gambler's Doom."

LUBIN MFG. CO.

LOVING HEARTS.—The young author writes a story, and a love letter does not please him. He writes a new letter and the old one flutters to the floor. His sister sees it, and, thinking only of her sweetheart, believes that the long delayed proposal has been made at last. In her excitement she drops the letter, which is found by the butler, who replaces it on the table. The housekeeper thinks he meant it for her and she, in her excitement, drops it, when it is taken up by the maid. The grocery boy has been slow to speak, but she is happy now and runs off to tell the cook. The arrival of the policeman on the beat prevents the full tale and the maid, too, drops the letter. The policeman picks up the letter and hands it to the cook, supposing she had dropped it. She thinks he means it and embraces him. He tells her that he did not write the letter but that he wishes he had, and they ratify the engagement, returning the letter to the maid. She sees the grocer's boy coming and hurries to meet him at the door. Naturally he is surprised at her effusiveness but is entirely willing to become engaged even though he did not write the letter. The butler becomes engaged to the housekeeper. Harold speaks to the author's sister, and at last the letter is returned to the writer and explanations follow.

THE HAND OF THE HEIRESS. Grace Seymour is no title hunter, though her ambitious mother and wealthy father have planned to buy her a duke. The little heiress overhears the terms of the engagement and tearing up the check her father has just handed the duke, declares that she will marry only for love. She plots with the maid to run away in search of true love and engages board at a country place in the suburbs. The only other boarder is a young artist, with whom she falls in love, and life is very pleasant until her identity is discovered to the young man by an accidental meeting with her parents. She has just been insulted by the duke, who does not recognize her in her simple gowns, and the artist has knocked the offender down. To knock down a duke is some accomplishment in the eyes of the father and the pair are bundled into the auto with the promise that this time the course of love shall run true and smoothly.

A HONEYMOON THROUGH SNOW TO SUNSHINE.—This is a scenic release with a touch of romantic sentiment and a thread of story to break the monotony of straight scenery. The start of the honeymoon is made in Philadelphia during the blizzard of last December when fourteen inches of snow covered the ground. The honeymooners enter a carriage to be driven from the minister's house to the station, but the carriage becomes stalled and with their hand bags they struggle through heavy drifts to the Pullman that is to whisk them to the Southland. Next they are seen in the city park in Jacksonville and they visit the Florida Ostrich Farm with its most interesting exhibit of birds of all ages. At St. Augustine they stop at the famous Ponce de Leon, the courtyard of which is a most remarkable bit of architecture, and they also inspect old Fort Marion. At Palm Beach they take a roller chair trip through some splendid scenery and go from there to Miami, where in the grounds of the Royal Palm Hotel is played the little drama of the first quarrel. The bride receives a note from her brother making an appointment. She refuses to show the letter to her husband in order to tease him a little, and he follows her in jealous rage. When he sees her meet a strange man and kiss him he hires a couple of boatmen to attack the rival. When the letter, dropped by the little bride, is discovered, he has to hurry to head the boatmen off and then hastens on to make the acquaintance of the brother-in-law, whom he has never met.

PATHE FRERES.

THE TWO RAFFLES.—John Freddie, the comedian engaged at a theater of varieties in a burglar turn, lingers after the performance for a little conviviality with his colleagues and is forced to rush away to catch his train for the suburbs without stopping to change his clothes.

Arriving at his villa, he is slightly disconcerted to find that it has been partly ransacked by a housebreaker, who has taken refuge under the bed on hearing his footsteps. Recovering his presence of mind, Freddie immediately divests himself of his overcoat and starts to finish the work commenced by the professional, who, satisfied that he has nothing to fear, makes his ship with one of the profession, as he naturally presumes him to be.

The work proceeds merrily until Freddie contrives to press the electric bell. Footsteps being heard, the burglar consents to hide in a cupboard indicated by Freddie, who immediately closes and locks the door after him, and it is not until the professional finds himself in the hands of the police that he realizes how he has been sold.

CORA, THE CONTRABAND'S DAUGHTER.—Outside her father's cottage the smuggler's daughter flits about attending to the wants of her parent, who presently rises to greet an acquaintance and to transact some business in connection with his dishonest trade at the back of the house. It is at such times as these that Cora can snatch a moment of fleeting happiness with Robert Severn, the customs officer, who is in love with her. The knowledge of her father's trade, however, prevents the girl from responding definitely to the young man's advances.

The smuggler is in the habit of descending the steep face of the cliff by means of a rope and receiving smuggled goods in a small cove at the foot of the rocks. Surprised one day by Robert, he turns to ascend the rope, dealing the customs officer an ugly kick which stretches him senseless for a few minutes. On his return home, the smuggler recounts his adventure to his daughter, who forces him to return and save Robert, now caught like a rat in a trap by the incoming tide.

Before the emotion displayed by the young people at the danger which Robert has just escaped, the smuggler guesses their secret and resolves that he will not stand in the light of his daughter's happines. Renouncing smuggling, he turns fisherman, and a few months later is ready to welcome Robert as a son-in-law.

THE TROUBADOUR.—Three suitors aspire to the hand of Muriel, the miller's daughter, one a big, handsome captain, with a fierce mustache, another the scrivener, who thinks his money bags will gain him the desire of his heart, and third Harold, the minstrel, debonnair and gay, whose music has charmed the maid into confiding her affections to him.

Unfortunately, the daughter's choice does not coincide with that of her parents and the minstrel is banished. By the magic of his music, however, he calls up a supernatural being and the gift of a talisman suddenly endows him with fortune, which he forthwith places at the disposal of his lady love. Muriel still refuses to marry, however, without her parent's consent, and Harold speeds away to ask it once more. Meeting with a peremptory refusal, Harold uses the magic power of his talisman to force the obdurate pair to give way. Uncanny apparitions dance in the kitchen, and the hanging bags of flour become most gruesome objects, causing an inquiry to be made by the guard into the doings of the miller and his wife. Now is Harold's chance; with a wave of the talisman the fearful apparitions disappear and the thankful parents give the desired consent. The marriage is thereupon celebrated with rejoicing in a scene of brilliant splendor, and the miller finds that after all his daughter's choice was best.

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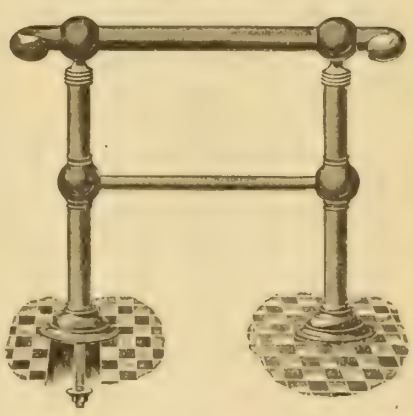

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THE JOCKEY.—Osborn, the trainer, is asked by an old friend to complete the training of his nephew, Jim Blackwood, and as time goes on Jim, steady and hard working, finds himself very happy in the home of his uncle's friend, graced by the presence of the trainer's pretty daughter, Kitty. A lucky accident gives the young fellow his first chance and his career opens with very bright prospects. He is overjoyed when some months later he is given a chance to ride Sunbeam, the favorite in a forthcoming big race, but pitfalls are in his path, and Jim finally succumbs to the temptation of a bribe offered by Sam Marsh, a race track crook, to destroy all chances of Sunbeam winning. Kitty, however, who has been by accident or design close at hand, overhears the agreement, and, dauntless and prompt in action, she resolves to save Jim's honor and changes the horses in their stalls, so that when Jim comes to dope Sunbeam he operates, unknowingly, upon another horse. The great day arrives. Everyone is out to see the big race. Sunbeam is the favorite and great sums of money are put up on him and taken by Marsh. At the quarter, half and three-quarters another horse leads, but in the stretch Sunbeam comes to the front and romps in a winner by several lengths, to the mingled rage and mortification of the crooked bookmaker. In the evening a wordy war is waged between Jim and Marsh, but Kitty intervenes and explains the situation. Baffled, Marsh slinks away, while Jim, shamefaced and repentant, pleads with Kitty to marry him and help him to avoid future temptations—and she does.

THE FOOT JUGGLER.—On a stage set for his act the juggler appears, and after taking his position on his back on a stand proceeds to do the most wonderful balancing and juggling feats with his feet, being more skillful than many jugglers are with their hands. He takes a heavy table and spins it around and around, over and over, until one wonders why he never gets dizzy and makes a miss. His exhibition is really a wonder.

BEFORE AND AFTER.—Here we have a young man assiduously bestowing all the attentions possible upon the woman whom he hopes will some day be his mother-in-law in a praiseworthy attempt to gain her good will. So attentive is he, indeed, that he more than once brings a frown of displeasure to the fair brow of his lady love.

VITAGRAPH COMPANY.

THE WAYSIDE SHRINE.—The central interest of this drama is the tender love and devotion of a father for his motherless daughter, to whom he not only fulfills the duty of both parents, but makes himself her companion in all her interests and pastimes. Periodically they visit a little wayside shrine, where they offer up prayer and do homage to their patron saint.

The little girl grows into womanhood, and one day, as they visit the shrine, they find a young and handsome artist sketching. They at once become interested in his work and incidentally the young girl and fellow are attracted to each other. By glance and action you can see that it is "love at first sight." The artist asks the father of the young girl if she can pose before the shrine while he completes the picture. The father consents.

From this point their attachment and association increase. The village priest notices this and warns the father of the possible danger of trusting an unsophisticated girl so much in the company of a man of the artist's experience and possible worldliness. The father heeds his words and does not encourage the young man's attentions. It is too late, however; the girl is too much in love with the young artist to distrust him.

The young man agrees to marry her. She leaves a note for her father, explaining that she has fled with her lover. The old man's agony of sorrow when he finds the note is pitiful, but his love for her and his faith in God sustain him. Through the long months of his loneliness and his daughter's absence, he keeps the little home in order, where we saw her as a child and as she left it when she went away, never ceasing his vigil for her return, keeping a lighted candle in the window at night.

Deserted by her lover, she returns to the scene of her childhood and seeks the wayside shrine in penitence and remorse. As she beholds the familiar and sacred place, she falls in a swoon. Her old father discovers her, clasps her in his arms and leads her home, then to her little bedroom, which the dear old father has kept just as she left it. He kisses her "good-night," and, when the old village priest again calls to console the father, we behold her peacefully sleeping in childish repose of home, sweet home.

MURIEL'S STRATEGEM.—Muriel lives with her grandfather, a widower, a real old aristocratic Southern gentleman, who is very fond of her—in fact, the love is mutual. She is in love with a very worthy young man named Harvey. Muriel's grandfather objects to him because he is poor, and, notwithstanding Muriel's pleadings in Harvey's behalf, her grandfather persistently holds out against him. Harvey speaks for himself, but the old gentleman says, "No," and dismisses him abruptly.

Now woman's wit gets busy, and Muriel, after drying her tears, comes across an old miniature portrait of her grandmother, when she was a girl, and whom Muriel resembles very closely. Upon comparison with herself, as she looks in the mirror, Muriel recognizes the picture to be exactly like herself. She decides upon a strategem suggested by the miniature, and immediately goes to a cupboard and pulls out an old trunk from which she takes a lot of old-fashioned clothes which belonged to her grandmother. In the bottom of the trunk she unearths an old newspaper containing on account of her grandmother's elopement with and marriage to her grandfather, just previous to the Civil War, in opposition to the parents of the bride.

Muriel dresses herself in one of her grandmother's quaint gowns, and, while her grandfather is quietly dozing in his easy chair, she enters his room and stands where he can see her when he awakes. Gradually opening his eyes, he beholds Muriel, who appears to him as a vision of his wife, who tells him of his elopement and marriage to her and chides him for his opposition to Muriel's marriage to Harvey. The old gentleman can stand it no longer, and, completely overcome, he falls back in his chair in a half faint.

Muriel becomes alarmed and rushes to his side, puts her arm around him and tells him that she was impersonating her grandmother; how she found the newspaper, the miniature and the clothes and all about it.

Her grandfather is so glad it is nothing worse that he tells her that he was unfair, kisses her and gives his consent to her marriage to Harvey, who is soon upon the scene with Muriel to claim his prize and receives the old gentleman's blessing.

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Selig—The Roman (Dramatic).....1000
Pathe—Enterprising Clerk (Comedy).....643
Pathe—Druid Remains in Britany (Sc., Col.)....328

Tuesday, February 15.

Gaumont—The Ghost (Dramatic).....698
Gaumont—Pastoral Scenes (Mystical).....285
Edison—The President's Special (Dramatic).....950
Vitagraph—The Wayside Shrine (Dramatic).....930

Wednesday, February 16

Urban—The Acrobatic Fly (Nature Vaudeville)..200
Urban—The Blue Swan Inn (Dramatic).....770
Essanay—Aviation at Los Angeles, Cal. (Educational) 600
Essanay—Baby's First Tooth (Comedy).....385
Pathe—Carmen (Dramatic) 900
Kalem—The Fisherman's Granddaughter (Dr.)..950

Thursday, February 17

Biograph—The Englishman and the Girl (Dr.)...975
Lubin—A Honeymoon Through Snow to Sunshine (Dramatic) 950
Selig—The Girls of the Range (Dramatic).....1000

Friday, February 18

Edison—The Miniature 725
Edison—A Trip to Mars (Scenic).....265
Kalem (The Trapper and the Redskins (Dr.)...705
Pathe—A Panicky Picnic (Comedy).....672
Pathe—The Little Beggar (Dramatic).....311
Vitagraph—Muriel's Stratagem (Dramatic).....655
Vitagraph—A Trip Through England (Scenic)..320

Saturday, February 19

Gaumont—Better Than Gold (Dramatic).....577
Gaumont—The Comedy-Graph (Comedy).....338
Essanay—The Cowboy and the Squaw (Dr.).....935
Pathe—Three Queens and a Jack (Comedy)....600
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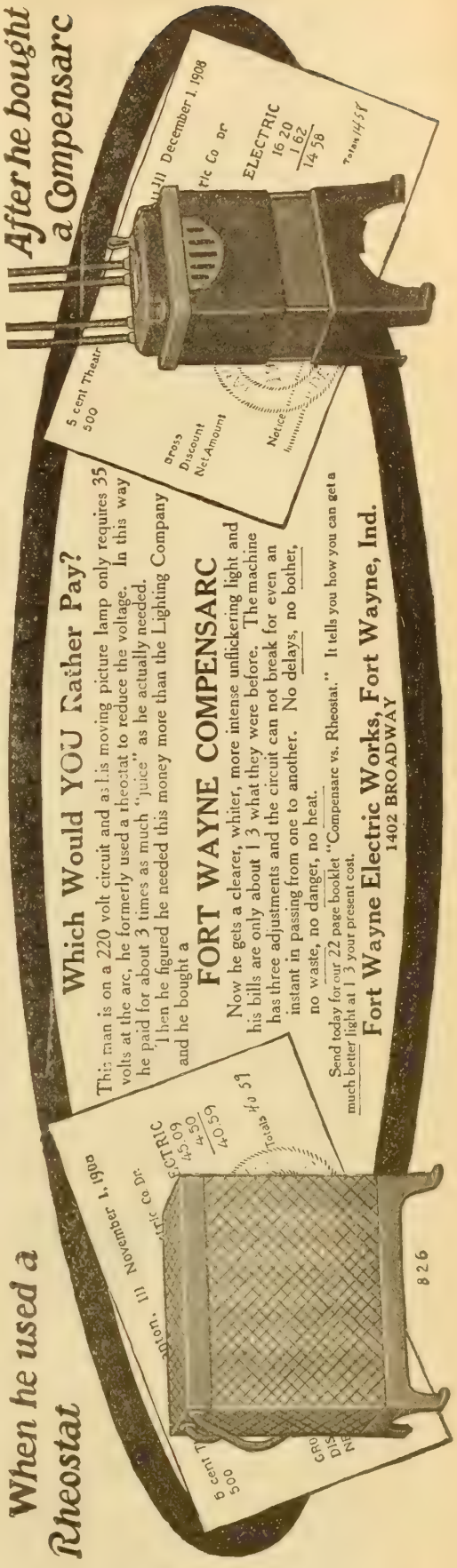

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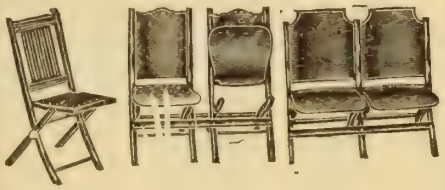

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(Length, approximately, 600 feet)

A film of rare interest. Shows Paulhan, Curtiss, Knabenshue, Beachey and others. Photographically perfect.

THE HOUSE of COMEDY HITS
"Baby's First Tooth"
"The Wrong Man"
"The Modenn Messenger Boy"
"The Best Man Wins"

RELEASE OF SATURDAY, FEBRUARY 19

The Cowboy and the Squaw

(Length, approximately, 935 feet)

This is a remarkable subject and the best Western picture we have released to date. This week's headliner! A big hit! Order quick!

RELEASE OF WEDNESDAY FEBRUARY 16

BABY'S FIRST TOOTH

(Length, approximately, 385 feet)

Will start a riot of laughter. Furiously funny from start to finish. Released with our aviation subject.

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"IMP."

INDEPENDENT M. P. CO.

JANE AND THE STRANGER. After a year of married life a young mother learns the real metal of her mate—a coward who, fearful of the strife of the world, deserts her and the child. It is a terrible blow, and she feels that she cannot survive it. She summons her brother to her deathbed and into his hands she delivers her written accusation of the cur and with her last breath charges him with the duty, vengeance.

Such a character as the brother's needs no charge to bring the villian to justice, and, armed with his photograph, he starts West, whither the deserter has fled. We now see him, after a long search, entering a barroom for refreshment. He is a stranger in a strange land, and the . outiers-men eye him askance. He is scanning the.. faces, too, but they do not know it. Suddenly a new figure appears he cannot believe it—looks at the photo again it is the man he is looking for!

The new arrival invites The Stranger to a drink, the latter accepts, then just as sociably, asks his man out for a walk. They are both out on a snowclad road, and suddenly The Stranger confronts the other with his photo and the letter. He is right the coward acknowledges, but suddenly makes for his gun. He is just a second too slow, and the avenging brother covers him with his own in addition. Instead of killing him as he deserves, he gives him a chance by throwing both pistols in opposite directions, each to run for his. The Stranger is quicker, and his aim is deadly—his sister is avenged.

Jane, a backwoods girl, has seen the strange duel, and summons "the boys," who go out on the trail to find the murderer, while Jane goes home. All day the man hunt is on, and Jane is about to retire when The Stranger enters through a window. Circumstances force her to be quiet, he waits his chance, then steps out right into the hands of the vigilantes! Her evidence is against him. He is bound to a horse, and is about to be hanged when a well directed bullet severs the rope. The horse dashes off and a few shots follow the fleeing animal. It was Jane's bullet. Almost without knowing it, she has fallen in love with The Stranger and in trying secretly to save him is wounded.

The next day Jane sees for the first time that The Stranger has dropped his sister's letter in her room. She realizes his nobility of character, also why he killed the man. She tells the boys. They go out, lasso him, bind his eyes, lead him back to Jane, and hide. When she comes in and sees him there is a pretty love scene, and what do the indulgent boys do but surprise the cooing couple by leaping out from under bed, chairs, and every corner of the room!

THE DEATH OF MINNEHAHA (The sequel of "Hiawatha".). This beautiful story of the passing away of Hiawatha's beloved Minnehaha comprises the winter scenes of Longfellow's poem, "Hiawatha," which was the first release of the "Imp" and which told how the Indian brave wooed and won the winsome maiden.

It is a bitter winter. Hiawatha, Minnehaha and old Nokomis are suffering from hunger; game is scarce in the woods—they are famine-stricken. Poor Minnehaha is ill and Nokomis is trying to keep a feeble fire alive to afford a little comfort. Hiawatha, noble brave that he is, does not betray his anguish and misery, but stolidly takes up his bow and arrow and goes forth into the woods, in the hopes of finding food.

Over snowclad hill and dale, round the great mountains and by the ice-silenced waterfall he wanders, seeking even to beard the savage beast in its own den; but Nature has given her things of life impenetrable hiding places from the hardships of winter, and Hiawatha's heart is sick:

> "Gitche Manito, the Mighty!
> Give your children food, O father!
> Give us food, or we must perish!
> Give me food for Minnehaha!"

It is of no avail. And even as he prays he hears the call from the tepee, where Pauguk, keeper of the Happy Hunting Grounds, is taking Minnehaha away. He hurries there, but too late—and seven days and seven nights he sits there and mourns her until at last he carries her to a spot by the river, where he buries her with his own hands.

> "Farewell," said he, "my Minnehaha!
> Farewell, O my Laughing Water!
> All my heart is buried with you,
> Soon your footsteps I shall follow
> To the islands of the blessed
> To land of the Hereafter."

GREAT NORTHERN.

NEVER DESPAIR.

Mary Wilson is Doctor Brown's housekeeper. There is something quiet and kind about Mary which makes her liked by everyone. She is nice and friendly to all, and although she is admired by the young men, still she does not show preference for any particular one. One day a young man working as a painter where Mary is employed, falls in love with her, and, strange to say, he succeeds in winning her for his wife. Dr. Brown has also a great admiration for his housekeeper, and intends to make her his wife, but on the day he proposes to her he learns, to his great sorrow, that she is lost to him. Mary is happily married, and her happiness is greatly increased by being the mother of a very pretty little girl. But her luck was too good to last. One day her husband is brought home dead, after having fallen from a scaffold, and Mary is left a widow. She fights hard to get an honest living, which she manages to do, with the help of her sewing machine, which she obtains on the rental system. But matters are very unfortunate, and she cannot keep up the payments. The man from whom she bought the machine will not wait longer for the money, and as she cannot keep her promise, he sends men to take the machine away, thus depriving Mary of her last means of supporting herself and child. Driven to desperation, and tired of fighting misfortune, she cannot bear the sufferings of herself and little daughter any longer, and seeing no way out of her misery except suicide, she places the last few pieces of coke in the stove, closes the damper in the chimney, and is now ready to die, with the aid of the poisoned fumes. A neighbor of hers who has been watching her for the past few days, is rather suspicious, and so when she smells the fumes, which penetrate through the apertures of the door, the neighbor knows that her suspicions are justified. She procures help to break the door open, and finds Mary and her child unconscious on the floor. They send quickly for a doctor, and, strange to say, the nearest doctor obtainable is Doctor Brown. Mary's former sweetheart, who arrives on the scene at once. His heart nearly breaks when he sees the misery of the woman he had formerly admired, and whom he still really loves. After doing his best to bring her back to consciousness, and succeeding, he thinks of his old intentions, and asks her to come back and be his wife. With tears in her eyes, Mary accepts the generous offer, and she is happy once again.

LUX FILMS.

HER DOLLY'S REVENGE.—A discontented little girl scolds her dolly and goes to bed sulkily. During the night we see her dolly walk calmly into her bedroom, and taking the scissors out of a workbasket, stabs her little owner to death. When next we see poor dolly she is before the judge and sentenced to death. The little girl awakes to find that, to her great joy, her dolly is still quite well and does not appear to be suffering from any consciousness of such unladylike schemes.

THE MAN WHO COULD NOT SIT DOWN.—This is the story of an unlucky gentleman against whom nature seems to have pitted herself in a ruthless manner. At an early hour he sallies forth to the park, where, with his morning paper, he settles down for a quiet read. His first tormenter takes the form of a painter who politely informs him that the seat is to be painted. The gentleman takes a seat elsewhere. His neighbors, who are enjoying a meal, soon make their position known, and the worthy gentleman is forced to flee before the odor of onions. The day's adventures come to a climax when he rests on the basin of an ornamental fountain and falls into the water. At last he finds relief by lying on the floor at home.

N. Y. MOTION PICTURE CO.

GOVERNMENT RATIONS.

Three Mexicans force an entrance to the storehouse at Fort Sam Houston, stealing some of the provisions. Sergeant Miles, making his rounds, discovers the theft and at once notifies Colonel Newton, the commandant of the fort. The Colonel suspects the Indians on the reservation of having committed the robbery and vows to find the guilty ones. The next day, Red Cloud, Chief of the Indians, comes to the fort to procure rations for his tribe. Colonel Newton tells him of the robbery and that he suspects the Indians. The Colonel then gives orders that no rations are to be given to the Indians until the guilty ones are given up. Red Cloud denounces the Colonel's accusation as a lie. Goes back to his tribe and tells them why they have not received their rations. Calling a "council of war," they decide to go peacefully to the Colonel and implore him to give them enough food for the women and children of the tribe, who are starving. The Colonel, growing angry, refuses to listen to their plea and orders them to leave the fort. The Indians then resort to drastic measures, attack the storehouse, killing the guards, and secure the rations, of which they have been unjustly deprived. The Colonel, seeing that the Indians are on the warpath, orders out a detachment of soldiers. A pitched battle follows. Just as the battle is at its height two scouts bring in the three Mexicans, having found them in the mountains with the provisions in their possession. The Colonel, realizing his awful mistake, waves the flag of truce, apologizes to the Indians for his terrible treatment of them. The "pipe of peace" is then smoked and pleasant feelings resumed.

ECLAIR FILMS.

FACE TO FACE.

Count Laval, a wealthy nobleman and a devoted Royalist, is greatly disappointed in his son, who, to the father's infinite sorrow, maintains the opinions of the Revolutionists. The Vendean War breaks out, and the son immediately leaves his father's home, and joins the Republican Army, where he acquits himself so creditably that he is rapidly promoted, and soon becomes an officer of rank. However, he is finally surprised by a party of insurgents lying in ambush for the purpose, captured and taken to the Commander of the Royalist Party. In this Commander he recognizes his own father. Both father and son are greatly agitated, and the old man is overwhelmed with the deepest grief, for he realizes that it has become his duty to condemn his only son to death, or else forever be a traitor to his cause. The interview is a most tragic one. The old man, without a waver, passes the death sentence. The prisoner is led away, and the father, his face buried in his now trembling hands, listens in fearful anguish for the volley of shot which will tell him that his boy is no more; and, as the dreaded sound falls upon his ear, he gives vent to his agony in a burst of bitter tears. In the meantime, however, a life-long servant and inferior officer of the old Commander, cannot bring himself to obey his chief's orders, and instructs the men to fire into the air, while the prisoner is allowed to make his escape. When the young man is safely away, the old servant confesses his disobedience to the Count, who at first becomes greatly enraged at the thought of his orders having been disregarded, but who ultimately cannot refrain from thanking and blessing his old servant and friend, who has saved him from a life of bitter self-reproach.

DUTY AND CONSCIENCE.

We are called upon to view the misery and sufferings of a man who has been unable to obtain employment for several months, and has been reduced to absolute and dire distress. In his despair, he yields to the temptation of trespassing upon the estate of a wealthy gentleman in hopes of shooting something to carry home to his starving family. He succeeds in killing a hare, but before he can get away he is discovered and arrested by the gamekeeper. The wretched man being desperate, wounds the gamekeeper and flees. In scaling a wall, he loses his footing and falls, injuring himself, so that he is unable to rise. He is soon overtaken by the pursuing gamekeeper, and dragged to the latter's cottage. As the gamekeeper is writing out the warrant for the man's arrest, he is moved by an inspiration, and suddenly becomes touched by the awful misery of the captive, and decides to show him clemency. After administering restoratives to the suffering prisoner, and not satisfied that he has done all that he should, he hears the sad story, and sends food and assistance to the distressed home.

A. G. WHYTE.

OLD MAID AND BONEHEAD.—Scarcely had Col. Woods and his amiable lady gotten half way to the station when Bessie, their madcap daughter, determined that she and her sister Florence should have a lark. They would write a letter to a matrimonial agency and then poke fun at the applicants. Lucy, the colored maid, was immediately dispatched with the note and then told that she might have the next afternoon off.

While puzzling over the matrimonial ads, on the following day, Sir Percival Bonehead ran across the one inserted for the girls, assuredly the most promising in the entire list. So, without loss of time, he made for the Woods's apartment.

Arriving, he was met by Lucy, eager to enjoy her holiday, but as she was heavily veiled and smartly gowned, the near-sighted Earl concluded that this was the heiress, whose millions he hoped to spend. With a low bow he presented her with a bouquet, and, not being repulsed, promptly proceeded to embrace the delighted maid. Not until she threw back her veil to receive his ardent kisses did he discover his mistake. Turing to beat a hasty retreat, he ran straight into the arms of Sam, Lucy's sweetheart, who unfortunately had come in just in time to see Sir Percival embrace her. Between the indignation of the pair, aroused in the breast of each, but for quite different reasons, the Earl was given a pretty strenuous five minutes. At last managing to reach the fire-escape, he hurriedly entered the old maid's apart-

ment on the second floor and crept under the bed, just as she appeared, ready to retire. As her glance fell upon his feet, she stopped, paralyzed with delight and wonderment. There was a man under the bed! Encouraged by her voice, he crawled out, but the apparition which met his eyes was too much for even Bonehead. All means of exit seemed cut off, so, goaded to desperation, he dashed his head against the wall. Joy! it went straight through plaster, stone and all, and Sir Percival found himself in the street below. His respite, however, was but short, for having fallen on a sleeping policeman, the Earl was collared and marched off to the station-house.

A DAUGTER'S DEVOTION.—When sober, a better father than John Claton could not be found, but, alas! both Grace and Frank knew to their sorrow that when under the influence of liquor their father was quite a different man.

This he fully illustrated as he came in to-day, and when Frank attempted to shield his sister from the old man's abuse, he was savagely ordered from the house.

Jain Buckstone, who had come in during the quarrel, was greatly elated because Frank was out of the way. He had but to supply Claton with liquor and pretty Grace would soon be forced to listen to him.

The old man, all unconscious of the other's thoughts, demanded his companion's flask. No—not one drop should he have. With an oath, Claton sprang upon him, but, being no match for the younger man, was mercilessly hurled over the cliff.

Now, at last, Grace should be his he determined, as he stumped hurriedly along, and, upon reaching their cottage, opened the door and stepped boldly inside.

Frank who, during his year's absence in the West, had struck it rich, and hastening home to bring the glad tidings to his father and sister, reached the garden just as Buckstone entered the house. He was, therefore, in time to administer a thorough thrashing to the drunkard, while Claton, who had almost marvelously escaped with only a sprained ankle, and now came limping in, wished to have it repeated.

Fully realizing the dreadful havoc which liquor had almost wrought, John Claton swore never again to touch the poisonous fluid, and from that day to this, he has kept his word.

INDEPENDENT FILMS.

The following films are released this week by the Empire Film Co., 150 East Fourteenth street, corner Third avenue, New York:

Feb. 5—Foxy Soldiers (Great Northern).....245
Feb. 5—A Woman's Destiny (Great Northern).740
Feb. 5—Love and Treason (Itala).....1040
Feb. 5—His Daughter's Legacy (Pantograph)..1010
Feb 7—Justice of the Far North (Imp).....974
Feb. 7—Mr. Giddy's Revenge (Eclair).....400
Feb. 7—The Child and the Dancing Jack (Eclair) 406
Feb. 8—In Winter's Grip (Hepworth).....350
Feb. 8—Doctor's Peculiar Treatment (Lester)..560
Feb. 8—Ten of Spades, or a Western Raffle (Bison) 1000
Feb. 9—The Mountaineer (Centaur).....945
Feb. 9—Spike's Battle (Actophone).....1000
Feb. 9—The Longing for Gaol (Ambrosio).....574
Feb. 9—The Strongest (Ambrosio).....448
Feb. 11—Young Deer's Gratitude (Bison).....1000
Feb. 12—Foolshead Received (Itala).....500
Feb. 12 Foolshead Preaches Temperance (Itala).500
Feb. 12—Never Again (Great Northern).....715
Feb. 12—Worried to Death (Great Northern)....280

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LUX FILMS.

Jan. 26—He Would Be an Acrobat.....488
Jan. 26—Uncle Learns to Hypnotize.....498
Feb. 2—Hamlet 950
Feb. 9—Pirate's Fiancee.....698
Feb. 9—The Consequence of a Nod.....311
Feb. 16—The Man Who Could Not Sit Down....468
Feb. 16—Her Dolly's Revenge.....324

GREAT NORTHERN FILM CO.

Jan. 22—Anarchists on Board (Dr.).....
Jan. 29—The Mystery of the Lama Convent (Dr.)
Feb. 5—A Woman's Destiny (Dr.).....740
Feb. 5—The Foxy Soldiers (Com.).....235
Feb. 12—Never Again (Dr.).....715
Feb. 12—Worried to Death (Com.).....280
Feb. 12—Never Despair (Dramatic).....715
Feb. 19—Ruined by His Son (Dramatic).....

"IMP."
INDEPENDENT MOVING PICTURES COMPANY OF AMERICA.

Jan. 10—Right of Love.....975
Jan. 17—The Tide of Fortune.....975
Jan. 24—Never Again (Com.).....615
Jan. 24—A Rose of the Philippines (Dr.).....985
Jan. 31—A Coquette's Suitors (Com.).....650
Jan. 31—Sports in the Snow (Sc.).....950
Feb. 7—Justice in the Far North (Dr.).....950
Feb. 14—The Blind Man's Tact (Dr.).....650
Feb. 14—Brown's Gouty Foot (Com.).....300
Feb. 21 Jane and the Stranger.....900
Feb. 24—The Death of Minnehaha.....

NEW YORK MOTION PICTURE CO.

Jan. 18—A Cowboy's Reward (Dr.).....
Jan. 21—Romany Rob's Revenge (Dr.).....
Jan. 25—A Romance of the Prairie (Bison)....950
Jan. 28—His Imaginary Crime (Bison).....950
Feb. 1—By His Own Hand (Dr.).....
Feb. 4—The Female Bandit (Dr.).....
Feb. 11—Young Deer's Gratitude (Dr.).....
Feb. 8—Ten of Spades (Dr.).....
Feb. 1—The Female Bandit.....1000
Feb. 4—By His Own Hand.....990
Feb. 8—The Ten of Spades.....1000
Feb. 11—Young Deer's Gratitude.....1000
Feb. 15—Government Rations 1000
Feb. 18—Dooley's Holiday 600
Feb. 18—The Impostor 400

ITALA.
(By N. Y. M. P. Co.)

Jan. 12—Episode of Napoleon's War with Spain.800
Jan. 22—There Are Some Ghosts.....400
Jan. 22—The Tempting Collar.....600
Jan. 29—The Timid One.....550
Jan. 29—A Good Winning.....430
Feb. 5—Love and Treason.....1000
Feb. 12—Foolshead Receives (Com.).....
Feb. 12—Foolshead Preaches Temperance (Com.)
Feb. 12—Foolshead Receives 610
Feb. 12—Foolshead Preaches Temperance.....365
Feb. 19—Louise Strozzi 900

AMBROSIO.
(By N. Y. M. P. Co.)

Jan. 15—The Son of the Wilderness.....925
Jan. 19—Paull 700
Jan. 19—Italian Artillery.....300
Jan. 26—The Last Keepsake.....600
Jan. 26—A Choice Policeman.....400
Feb. 2—Hero and Leander.....850
Feb. 9—The Longing for Goal (Dr.).....
Feb. 9—The Strongest (Dr.).....
Feb. 9—Longing for Gaol.....600
Feb. 9—The Strongest 400
Feb. 16—The Silent Piano 600
Feb. 16—I Have Lost My Latch Key.....400

ECLAIR FILM COMPANY.

Feb. 7—The Child with the Dancing Jack (C.).480
Feb. 7—Mr. Giddy's Revenge (Com.).....400
Feb. 14—A Bootblack's Daily Labor in Algiers (Sc.).....
Feb. 14—The Serum (Dr.).....
Feb. 21—Face to Face (Dramatic).....583
Feb. 21—Duty and Conscience (Dramatic).....498
Feb. 28—Nick Carter as Acrobat 721
Feb. 28—The Castles on the Rhine from Bingen to Coblenz (Scenic).....183

NESTOR FILMS.

Jan. 6—The Nemesis 991
Jan. 13—Mishaps of Bonehead; and Forgiven...995
Jan. 20—Wages of Sin 987
Jan. 27—Ordeal, and Bonehead.....1010
Feb. 3—Justice 965
Feb. 16—A Daughter's Devotion 430
Feb. 16—Bonehead 3rd 425
Feb. 23—In Arizona 965

FILM IMPORT AND TRADING CO.

Jan. 27—Bear Hunting (R. & R.).....
Jan. 27—Disguised Bridegroom (R. & R.).....
Jan. 29—A Young Girl's Sacrifice (Aquila).....
Jan. 29—A Tale of Colonial Days.....900
Feb. 6—His Daughter's Legacy.....980

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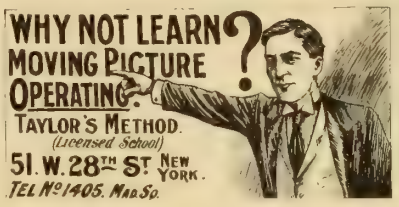

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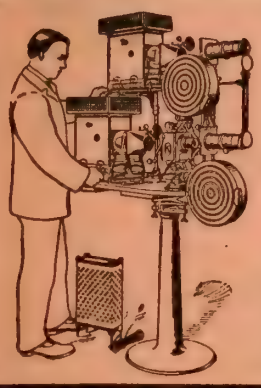
Vol. 6., No. 8. February 26, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

Published Weekly by THE WORLD PHOTOGRAPHIC PUBLISHING CO., 125 E. 23d ST., NEW YORK



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Best and Newest Independent American and Foreign Films

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"Power's" Means Perfect in Moving Pictures

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Regular Release Days—Tuesday, Wednesday, Friday, Saturday

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

"FOUR BIG FEATURES"

Two "Bisons," an "Ambrosio" and an Itala"

Tuesday, Feb. 22nd—A "BISON"

"FOR HER FATHER'S HONOR"

Code—"Honor"

A story showing the true and sterling character of a girl of the West, who sacrifices herself to save "Her Father's Honor."

Wednesday Feb. 23rd—"ITALA"

"FOOLHEAD AT THE BALL"

"THE DOG OF THE CHEESE MONGER"

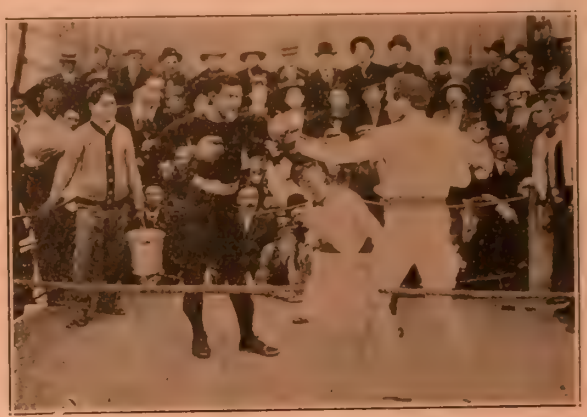
Code—"Head"

"It is to laugh" when you see the "Itala" double-header for this week. nothing but comical and amusing instances throughout the reel

Friday, Feb. 25th—A "BISON"

"DOOLEY REFEREES THE BIG FIGHT"

Code—"Hit"



"Take your corners," get ready for the "big laugh," a positive "knockout," when Dooley referees the big fight between Jackries and Jim Possum.

Saturday, Feb. 26th—"AMBROSIO"

"THE WITCH'S BALLAD"

"WHY FRICOT WAS SENT TO COLLEGE"

Code—"Hand"

"The Witch's Ballad," a beautiful fairy legend of sunny Italy, followed by "Why Fricot was sent to College, a side splitting comedy such as only Ambrosio produces.

LITHOGRAPHS AND POSTERS FREE

Exhibitors:—We furnish as usual all exchanges handling these productions with one sheet four colored lithographs, also posters containing synopsis absolutely free with each reel. Demand same from your exchange as they will positively increase your box office receipts.
Brief description of all subjects wil. be found on another page.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

429 SIXTH AVENUE, Cor. 26th Street - NEW YORK CITY

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Great Scot! Listen to These:

Roscoe Cuneo, Star Theater, Upper Sandusky, Ohio:—"I made arrangements to-day to enlarge my theater, adding 200 seats. Your IMP FILMS are the cream of them all. Keep up the good work." **(Do YOU use IMP FILMS?)**

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Exhibitors' Film Exchange, 138 Third Ave., New York:—"More power to the good right arm of the IMP. And as soon as the left arm means another reel per week, more power to that!" **(Do YOU use IMP FILMS?)**

We could print hundreds like the above, because our mail is loaded with them every day. Back of this there must be a powerful reason. Why don't you use IMP FILMS and see what it is?

Two More Corking Good Releases!

MONDAY, FEB. 28th.

"THE GOVERNOR'S PARDON"

(About 960 feet.)

Good man takes convict's place in jail so convict can see dying wife. Wife dies. Convict starts back to prison. Is killed by an auto. Good man still in jail is recognized by guard. Whole story comes out. Governor hears it all and extends his pardon just as the last of 960 feet of dandy pictures are about to run into the can. Every weep in this story means money in the exhibitor's pocket. People love to pay money to weep at a show.

THURSDAY, MARCH 3d.

"THE NEW MINISTER"

(About 940 feet.)

Ugly old sister's beau is a minister. Pretty sister has an up-to-date beau. Ugly girl's arm in a sling. Has her sister write note to her Jack for her. Other beau finds note, in his girl's handwriting. Ha! A rival! Rushes out and challenges other fellow to a duel. The duel is a scream, a scream, a scream, a scream. I can hear the people in your theater laughing their heads off when the duel comes on. Whisper to your exchange soon!

---

2 REELS A WEEK!

Independent Moving Pictures Company of America,
111 E. 14th St., New York. Carl Laemmle, Pres.

2 REELS A WEEK!

NESTOR FILMS

IN ARIZONA!

RELEASED FEBRUARY 23d, 1910 LENGTH 990 FEET

A magnificent production superbly acted by our own stock company of first class Broadway actors, assisted by Nebraska Bill's troup of genuine cowboys from the real West

Photographically Perfect Beautifully Toned

The finest picture we have ever produced, and we are just a wee bit proud of it, insist on it and you'll say that it is even better than "THE MOUNTAINEER" that we released on the 9th and which exhibitors write us was the best they ever saw, either American or Imported

NESTOR FILM CO.

BAYONNE, N. J.

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Laemmle Film Service, 196 Lake St., Chicago.
Chicago Film Exchange, 46 Jackson Boulevard, Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Royal Film Service, 225 Dearborn St., Chicago.
Globe Film Service, 105 E. Madison St., Chicago.
Ind. Western Film Ser., Swetland Bldg., Portland, Ore.
Buckeye Film and Proj. Co., Arcade Bldg., Dayton, Ohio.
Wm. H. Swanson, 200 N. Seventh St., St. Louis, Mo.
Michigan Film and Supply Co., Detroit, Mich.
Phila. Proj. Co., 44 N. Ninth St., Philadelphia, Pa.
Ind. Film Exc., 415 Ferry St., Pittsburg, Pa.
Consolidated Ams. Co., 28 W. Lexington St., Baltimore, Md.
W. E. Greene, 228 Tremont St., Boston, Mass.
Victor Film Service, Chamber of Commerce Bldg., Buffalo, N. Y.
Texas Film Exchange, 311 Elm St., Dallas, Texas.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Paramount Film Exchange, 61 W. Fourteenth St., New York City.
Empire Film Exchange, 150 E. Fourteenth St., New York City.
Crystal Palace Film, Toronto, Canada.
Gaumont & Co., Toronto, Can.

Our Next Release **The Vindictive Foreman** **Wednesday, March 2d**

Four color lithographs furnished FREE with all NESTOR PICTURES

Sole Agent: A. G. WHYTE

1 MADISON AVENUE **NEW YORK**

LUX FILMS

RELEASED WED.

THE FISHERMAN'S HONOUR

639 Feet. DRAMATIC

Having hidden some fugitives a fisherman strictly forbids his wife and son to disclose the whereabouts to the Royalists who are in the neighborhood. Unfortunealy the little son is tempted by the troops to disclose the hiding place for a sum of money. He does this and the fugitives are routed, The fisherman then takes his son to the seashore intending to kill him but at the last moment his wife rushes upon the scene and saves the little one's life. An intensely dramatic film.

Release of March 2nd 1910

SAILOR'S DOG (Dramatic)

Don't Miss This. It's Great

A full Description of this Subject will be found on Another page

FEBRUARY 23rd

THE RUNAWAY STOVE

344 Feet. COMEDY

This film is a good short knock-about comedy subject. A Gentlemen purchases a stove, the stove is installed and a fire is soon kindled. Within the stove's firey heart a strong desire to roam springs up; then it starts off on a most amusing journey through the house into the street and around the town. At various places it appears as a boon and a blessing to men, but alas it must away. After setting fire to a haystack and causing considerable excitement among the community it returns home, where its owner soon follows with a crowd of angry people at his heels. After a long and heated dispute the owner satisfies them by binding the stove with a strong rope.

Released March 2nd, 1910

THE GOLF MANIA (Comedy)

DON'T MISS THIS. IT'S GREAT

A Full Description of this Subject will be Found on Another Page

THE WORLD'S BEST—BAR NONE

Write for Weekly List of Descriptions of our Films

R. PRIEUR

10 E. 15th Street Telephone Call: STUYVESANT 3124 **NEW YORK**

Have you seen "Hamlet," a Lux classic reel of great power and beauty. Large posters for Hamlet sent to any exhibitor on receipt of 5 cents for postage.

GREAT NORTHERN

QUALITY FILMS

Next Release, Saturday, February 19th

RUINED BY HIS SON

Realistic Feature Production of High Standard
Full Reel Length

Release, for February 26th

DOCTOR'S SACRIFICE

A Cleverly Presented Story of Modern Life Photographic excellence superb
Length approximately, 810 Feet

GREAT NORTHERN FILM CO. 7 E. 14th STREET NEW YORK

VITAGRAPH

"LIFE PORTRAYALS"

THREE REELS PER WEEK

YOU DARE NOT MISS ONE OF THEM

Tuesday, February 22

PAID IN FULL

A Powerful Dramatic Subject. An Arab love story, with the scenes laid in Algeria. An entirely original plot of thrilling interest. Approximate length, 930 feet.

Friday, February 25

A LESSON BY THE SEA

Intense Heart Interest. A drama of contemporary society life. Seashore scenes of marvelous beauty. Approximate length, 963 feet.

Saturday, February 26

THE SOUL OF VENICE

A Magnificent Spectacular Drama of the 16th century. Brilliant scenic and photographic quality, with a plot of gripping power. Approximate length, 950 feet.

Vitagraph Posters for all subjects. If your exchange will not supply you, write to us.

In preparation, a magnificent and stupendous production of **"ELEKTRA"**

THE VITAGRAPH COMPANY OF AMERICA

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CHICAGO, 109 Randolph St.
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Prepared for

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3 Ounce Bottle Concentrated

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is to begin with a

Good Beginning

then you won't fear the ending

From FIRST to LAST

the absolutely BEST in Film service is that distributed by

The Pittsburg Calcium Light & Film Company

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Wilkes Barre, Pa. Cincinnati, Ohio.
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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

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The Candy or the Picture.

The influences which the moving picture is said to have upon modern manners and customs are numerous. To read what is said by one set of people, the picture is sending the juvenile part of the population to perdition; to read what is said by another section, it is one of the greatest uplifting forces of the time. Of course, neither party is correct. Speaking generally, the children are none the worse for the picture when it is of good quality. They are amused and entertained and occasionally instructed; they are neither better nor worse for looking at a good moving picture than they are for looking at a good stationary one. In short, most of what is said about the influence of the moving picture upon young people is largely conjectural and journalese. Evidence and statistics are seldom, if ever, forthcoming.

But there are exceptions to this state of things. Facts and figures are occasionally produced as to the way in which children are influenced by the picture. Some of these facts and figures are supplied in a recent issue of our contemporary *The Confectioners' Review.* According to this esteemed authority, children are giving up eating candies and spending their money on pictures. Our contemporary quotes facts in support of its contention. A jobber knows of many small retail stores that have suffered heavily—whose trade, in fact, has completely disappeared. A broker tells of a number of stores having gone out of business; some salesmen assert that the picture is cutting into all classes of candy business. Another authority quotes cases where candy stores have lost as much as 70 per cent. of their trade when a moving picture store moved next door. The facts, then, seem to be beyond dispute that a great deal of juvenile money is diverted from the candy store to the moving picture show.

Is this change in the juvenile habit to be approbated or deprecated? Of course the sellers of candies say it is to be deprecated. The owners of moving picture shows, on the other hand, of course, say it is to be approbated. But which is best for the children—candies or pictures? Probably the latter, if they are of good quality. Candies, we venture to hazard the opinion, are more or less deleterious, that is to say, though they are sweet and pleasant to the infantile or juvenile palate, they hardly fall within the domain of that class of nutriment which scientists assign for human existence. Upon those grounds, then, if our contemporary be right, the moving picture is to be approbated. The picture may improve the mind, and amongst children the candy may please the palate, but it disorders the stomach and so has an unfavorable reaction upon the small bodies of the juvenile public. From our point of view we think the children are better off with good moving pictures and though we sympathize with our confectionery friends in their loss of trade, we are sure they would side with us in agreeing that the trade has been diverted into proper channels. Most of us have taken candies; most of us who are not members of the softer sex agree that they cloy, are sickly and are, perhaps, not ideally wholesome. But we cannot say this about the good moving picture or any other work of art. It is a thing of beauty and a joy forever; whereas your candy has a very evanescent existence indeed and is forgotten until it superinduces internal disturbance.

It would be interesting to know whether the great candy manufacturers such as Huyler's, The Mirror and others can trace any falling off of their business to the inroads of the moving picture. Probably not—the consumption of candies amongst girls and women who eat these things with discretion not being liable to diminution by such causes as the popularity of the moving picture. We think that if small children can be prevented from acquiring the candy habit until they are old enough to take only what is good for them, why then the picture will have produced a distinctly beneficial effect upon the rising generation.

The Moving Picture vs. Vaudeville.

IS THERE A CONTEST BETWEEN THEM?

"These pictures would be simply fine, if the operators would only run them properly." This remark was made to us the other evening by an occasional patron and a permanent admirer of the moving picture. It is a remark that has been made to us in many forms during the past few months. It has been made to us by those who make moving pictures; by those who run them, and by those, and there are very many, who go to witness the pictures. It is a vital question; it is so vital that we are convinced it has an important bearing upon the future popularity of the moving picture as a public entertainment.

We do not think it is far-fetched to hazard the conjecture that, between this question of the proper exhibition of the picture by the operator, and the possible rivalry of vaudeville, there is a close connection. Within the last few months, in New York City, numerous theaters which have relied chiefly upon the moving picture as the power of attraction, have reverted to vaudeville. Or, one should say, they have largely diluted the picture with vaudeville, until now where once the picture was the principal item in the entertainment, it takes second place; it is a mere adjunct of the ten and twenty-cent amusement house. Just as we are writing this, the names of no less than seven large picture houses in New York City occur to us in which this dilution of the picture with vaudeville has been made.

Now, why is this? Is it that the public is tiring of the picture? Most decidedly not. Is it that there is any novelty in vaudeville to the public? Certainly not. Vaudeville is one of the oldest kinds of entertainment, whereas the picture is one of the newest. Why is it, then, that in these cases, where only a few months ago the pictures drew crowds, vaudeville is necessary in order to keep up the attendance. Frankly, we think it is because of the incompetent manner in which moving pictures are shown by eight out of every ten operators. Only the other evening we went in company with some friends to a moving picture house which also shows vaudeville. We were amazed at the ineffective manner in which the pictures were shown by the operator, who also seemed to be doing his best to extract as much noise as possible out of his machine. He seemed to have no regard for time. The characters were made to race across the screen at breakneck speed, instead of simply walking. He also varied his speed in the most irrational manner, and the result was that not only we, but people seated around about us were confused, annoyed and dissatisfied, with what seemed to them a series of rapid, jerky jumbles on the screen. Incidentally we may say the effect of some very fine pictures was ruined by this man.

What was the immediate result of this? The people seemed to welcome the vaudeville acts when they came, for at least these were clear and intelligible; the actions of the performers could be easily followed, and what they said could be easily heard. But the poor picture was not given even a ghost of a chance to make itself intelligible; in fact, it looked to us as though the operator was purposely trying to destroy the effect of the pictures.

This occurred in one of the best known moving picture theaters in New York City. Possibly it was an exceptional occurrence. Unfortunately, however, within the last week or two we have seen exactly the same treatment of the picture at other theaters. There seems quite an epidemic of bad operating at theaters, not one hundred miles from Fourteenth street. As we have said, we noticed it not merely once but several times lately. What is the result of this? People won't trouble to try and understand things which, either designedly or by ignorance, are made obscure to them. If the picture won't tell its own story clearly and lucidly, your audience is not going to worry about filling in the breaks or the gaps or straighten out a confused narrative for itself. They won't trouble about it. They will simply turn to some other amusement which is perfectly obvious to them.

This is a serious matter for the moving picture industry. It is one that the film makers should take in hand. They should endeavor to assure that due justice is done to their pictures at the various theaters. Of course, in this we are speaking of our own personal observation in New York City, but we have evidence that it is not an uncommon thing in other parts of the country, namely, that the effect of the picture is ruined by incompetent handling. The public is very sensitive in these matters—especially the American public. It can be easily made to tire of an entertainment which is not properly served up to them.

We should like every manager of a moving picture theater who reads this article to personally assure himself that his operator is doing justice to his pictures, especially in the important matter of the timing of the dramatic action. We are not now dealing with the question of showing good light or other technical departments of an operator's work; we are drawing attention to the one thing above all others which is important for the proper elucidation of the story on the screen, namely, that the movement of the film through the machine should be properly timed. There is no doubt, in our opinion, that the popularity of the picture is threatened, not because the public wants cheap vaudeville in a moving picture house, but because the pictures are not properly shown.

Some New Developments of Business.

The representative of a European film making house was recently in this country and on the completion of his business he returned home with a number of very extensive orders in his pocket. These orders were for the printing of American films in Europe, in other words it means that the firm to which we are referring will have negatives of American subjects sent over to them, and prints will be made there instead of here, and distributed in the usual way amongst the renters and exhibitors.

This is a very important little development of the business which we think should be noted in these pages. It has to be borne in mind that the cost of production of moving pictures in Europe is less than in the United States. In England, for example, positive pictures are sold now at 6 and 8 cents per foot; in this country the average price for the same subjects delivered to the renter is between 10 and 12 cents. Hence it will be perceived that while the European film maker has done a good stroke of business for himself the American exporter can save money, as it obviously pays him better to produce a thing abroad for six cents than to make it here for 8 and 10 cents and export it.

Similarly, we observe that a counter movement or, shall we call it, a reciprocative movement, is in progress. In the last number of our contemporary, "The Kinematograph and Lantern Weekly" appears an advertisement from the Powers Company of 241st Street and Richardson Ave., New York City, U. S. A., seeking the purchase of negatives for European subjects for release in America simultaneously with release in Europe. This means of course in its logical development that the duties on European subjects can be avoided by the simple plan of having the negatives sent here and prints made from them. If the Powers Company are success-

ful in their scheme, and we see no reason why they should not be, this policy is bound to have an influence on the business in the United States in European made films, always provided, of course, that the quality of the positives made here equals the quality of those made abroad. There is no reason why this should not be. The most celebrated French pictures it is well known are printed in this country.

It seems to us that this little departure does something towards solving the vexed problem of the importing of European made subjects into this country. As it is, the positives have to pay considerable duty, and there must be some difficulty therefore in competing with the American made positive. We commend the enterprise of the Powers Company in this respect and hope to learn that it is successful.

St. Louis to the Fore.

We have more than once recommended moving picture exhibitors to extend their advertising. That is to say, we think the moving picture theater when properly conducted appeals to as large, important and intelectual a section of the community as the ordinary theater, so we want to see the moving picture theater adopt as far as possible the same methods of attracting patronage as the ordinary theater. We want to see artistic billboards and posters publicly displayed, and we want to see the theater just as prominently and effectively advertised in the newspapers, within due limits, of course, as is the ordinary theater.

The St. Louis exhibitors are apparently of our way of thinking. This week we reproduce a recent front page of our contemporary, the St. Louis "Republic." It will be seen that this newspaper pays adequate tribute to the entertainment possibilities and attributes of the moving picture. It gives some interesting statistics with regard to the moving picture theater in the great Missourian city. There are 200 of these houses there. It seems that there are more than a million dollars invested in them and they employ about 1,500 persons.

This is a very satisfactory state of things. Evidently, to quote our contemporary, "the business in St. Louis has been placed upon a systematic and businesslike basis." We congratulate the St. Louis exhibitors who have brought about this proper state of affairs. Sixteen of them write us this week asking us to reproduce the page from the St. Louis "Republic," which we are very pleased to do. It will be seen that there are advertisements of no less than sixteen moving picture theaters appearing in the St. Louis "Republic." This shows enterprise on the part of the newspaper and enterprise on the part of the exhibitors. It is an example to be followed by the exhibitors in other cities. It shows how they can get together for the purpose of mutual support. We have not the slightest doubt that the other great newspapers of the country would co-operate with them in having the moving picture theater more prominently brought to the notice of the public. Other cities, please imitate St. Louis as soon as possible!

The objection on the part of some exchanges to educational or industrial subjects prompts us to call for a vote, so that the subject may be settled. We would like to hear from the exchanges what reel was most in demand during the past three months. In other words, what were the best money-making reels issued during that period. We would also like to hear from the exhibitors as to what film or films they considered were the most appreciated by their audiences during the past three months. We and others are anxious to get this guide to public opinion.

Dignity of the Exhibitors' Profession.

By S. L. Rothapfel.

While at the convention of the F. S. A., at the Imperial, at New York, I had the pleasure of becoming acquainted with the editor of this worthy publication. I found him, like myself, a motion picture enthusiast, and before I became aware of it I had been commissioned to write a series of articles for these columns pertaining to the management and conducting of a motion picture performance.

Now, my brother exhibitors and operators, I do not wish to be held up as an authority, nor do I say that I am absolutely correct, but what I am about to impart to you has been the result of many days of hard work and the expenditure of a considerable amount of money.

Motion pictures are no longer a fad—they are here to stay, and are sure to become the greatest source of amusement in this country.

The day of the ignorant exhibitor with his side-show methods is a thing of the past, and the public now demand an intelligent interpretation of these pictures and the conducting of these theaters in a more businesslike and artistic manner, and if you expect to remain in this business and reap a reasonable amount of profit therefrom you will have to join the ranks of the higher class exhibitors who are sure to spring up every day, or else you will fall by the wayside.

The secret of the successful motion picture theater of the future will be the ability of the management to make the people forget that they are witnessing a motion picture, to make them forget that they only paid you five or ten cents to witness the performance.

The manufacturers are doing all in their power to give you detail; spending enormous sums to give the pictures reality and tone. Some even go so far as to give you a detailed lecture and music scores. The makers of the different projecting machines are spending fortunes to perfect their machines, and equip their plants with the very finest tools and machinery that it is possible to make; in fact, everything is being done to assist you to make the motion picture theater what it should be; to raise it to the standard where it belongs, as the most popular form of amusement in this country.

Now as they are doing all in their power, it is our duty to co-operate with them in every way and assist them, and by so doing assist ourselves in building up an industry which is only in its infancy.

I have made a careful study of the motion picture theater both her and abroad; I operate them and also the machine, and I am going to give you, to the very best of my ability, such advice and ideas as I found were practical and successful, and shall be glad to answer any queries through these columns, or personally if you will enclose stamp for reply.

I will take up each item in detail and then summarize the whole, and most cordially invite you to assist me if you have found anything that you thought would improve or help the business in which we are engaged.

Next week the subject will be "Management."

Grand Rapids, Minn.—The Gem Theater has been purchased by Messrs. Trask and Comers, Mr. Trask having purchased the interests of Mr. Hagen. The firm name is now Comers & Trask. Business at the Gem is on the increase. The theater runs licensed films and no vaudeville, and under the able management of Geo. R. Comers it is likely to have a long and prosperous career.

Renew your subscription to the Moving Picture World, $2.00. Do it now. It will pay.

THE REHEARSAL, THE REHEARSER AND THE REHEARSED.

A favorite recitation which I remember to have heard at many a Bohemian gathering illustrated the woes and troubles of a stage manager. The elocutionist was supposed to be describing the final rehearsal of a drama. Much of the fun of the recitation consisted in depicting the anguished state of mind into which the poor man was driven by the sheer stupidity of the people whom he was rehearsing. I can recall one or two passages of the recitation.

"My little child," he was supposed to be saying to a small girl, who was playing the deserted foundling, "at this part you come right in the middle of the stage; you kneel down, you clasp your hands together, look up to the sky, and say, 'Oh, heaven; oh, heaven.' You see that cross beam up there where the carpenter has left his bread and cheese in a bit of paper?" "Yes, sir." "Well, my child, *that* is heaven. Keep your eyes on heaven when you come to that point."

"Now, then," continued the frantic stage manager, "where's the heroine? Where is Miss De Montmorency? Where *is* that woman? Where in thunderation is that ——— ——— ———? Oh, *here* you are, are you? You beauty! Why don't you leave the gin alone and come and do your work? Now, then, for your speech—'Where is my child to-night?' Oh, go on, clear your throat; and *say* SOMETHING. Don't stand there like a stuffed mummy pawing the air." Well, Miss De Montmorency having been set going—"Now, we will have the snow. Let us have the snow" (looking up into the flies) "drop that snow! Let down that ——— snow, you ——— ——— idiot. Oh, my God, was there ever such a collection of ——— fools in all the world gathered on this stage to-day?"

Anybody familiar with the rehearsing of stage plays will know that although this kind of thing may look slightly exaggerated and sound exceedingly comical, it is nearer the mark than is commonly supposed. Rehearsing a play is hard work for all concerned. Author, producer, stage manager, actresses and actors for the time seem to be in a maelstrom of trouble. It looks impossible to extricate order from the chaos.

I had a personal experience once, illustrative of the peculiar agony of mind into which an author may be driven by the obtuseness of the actors and actresses. I wrote a play, gentle reader! It was produced and I assisted in its production. Within two nights of the public production of the piece the leading lady (bless her!) absolutely refused to speak certain lines that had been set down for her. She had to say that she was "over fifty years of age, and consequently was getting an old woman." This was a pivotal point in the play. Nevertheless the dear creature would not speak those lines and (they happened to be true in her case, for she *was* getting old), the result was that an entire scene had to be rewritten and rehearsed. This delayed the production of the play and in the result brought about a totally opposite effect to what I had in mind. Lovely woman on the stage is sometimes a very trying proposition.

Much the same sort of trouble seems to be experienced by the producers of moving picture plays as by the producers of ordinary plays. Not many months ago I watched a well-known producer at work rehearsing his crowd. He had to drill some soldiers. His raw material was obtained from one of the Mills Hotels in New York City. The men knew as much about marching, marking time, carrying a gun and wearing uniforms, so as to *look* like soldiers, as the man in the moon. Yet all one long weary afternoon Mr. Producer toiled, drilling his raw material into stage soldiers. He shouted, he swore. The perspiration poured off his face, he became hoarse and fatigued. Yet he stuck to his job like a Trojan. At the end of it all he turned to me, as he mopped the perspiration from his face, and said: "My God, if you fellows who write in the newspapers about these pictures knew the amount of heartbreaking work that a producer has to go through, you would be a little more lenient with us."

This is a point that the great public seldom thinks about. They watch a Selig crowd work on the screen, but there is never a thought in their minds for Producer Turner, who, in that great field out in Chicago, has shouted, gesticulated and excited himself over the rehearsing work. So, too, even in a comedy scene. Your most charming actress may be, and probably is, during rehearsals, just a bit of expressionless putty. She has to be moulded into shape. Like a rough diamond, she must be polished up by the producer. Your hero, too, has to be made to look heroic. The comic man has to be kept in his place. Comic men have a strong knack of overdoing things. Invariably they think that the success of the production hinges upon their efforts.

The moving picture play is just a mosaic, each part of which has to be put into its proper place and made to bear its due relation to the other parts. The supers of the military type, to which I have just referred, especially where crowds are hastily arranged, are not usually overdone with brains. A well-known story illustrative of this point occurs to me. "Now, you," said a stage manager to his super, "now, *you*, instead of coming down the right hand side of the stage at this point, will come down the left hand side." "Good Lord," was the reply, "more study—more study." This about fairly illustrates the mental equipment of the crowd. It is hard work licking this material into shape; it is hard work knocking the woodenness out of them and teaching them to look natural and more naturally.

Such a picture as the Vitagraph "Moses" must have entailed an enormous amount of work on the producers. This reflection occurred to us only the other night when looking at the Vitagraph release of Saturday, February 12. There you had the extremely well drilled crowd acting, it seemed to us, with perfect freedom and naturalness throughout, especially in the manna scene where the hungry Israelites make for the heaven-sent food. Work of this kind is something of which the producer can be proud. But it is hard work, it is unpicturesque work, and I fear does not receive that recognition from the public which it deserves. Stage producers do not appear in the limelight. Their work goes forth, is judged or misjudged as the case may be. Yet they are doomed to be voiceless and never to be heard in their own defense or in mitigation of what may be said or written against them.

T. B.

Hoyt G. Morrow, general manager of the Lyric Amusement Company, with offices in the Baltimore Building, Oklahoma City, Okla., has installed a new department in his business which is designed especially for the buying and selling of moving picture theaters, vaudeville houses, airdomes, etc. In short, it is a kind of brokerage department. We feel that the Lyric Amusement Company will be successful in their new enterprise, as we are receiving a large number of calls and inquiries from parties all over the United States who desire to buy and sell amusement places. We recommend this company to all our readers who wish to purchase, lease or sell a moving picture theater, vaudeville house, etc. Their advertisement will be found on another page of this issue.

THE MOVING PICTURE AND THE ACTOR.

By H. F. Hoffman.

With the advent of every great invention there comes a cry from the ranks of the workers whom the new invention is going to affect. Meetings have been held by labor unions and resolutions have been passed forbidding union workmen to labor in a shop where a newly invented machine has been installed to do the work of human hands.

And now that the moving picture has come into its own, we hear the showman and the actor crying loudly: "It's taking the bread out of our mouths." "Othello's occupation's gone."

Looking back over the list of great labor saving inventions, it is next to impossible to find one that has not been a real benefit to the very craft it seems designed to kill. Every invention that is to revolutionize a trade must have the two big essential points: more product and less cost. At first it seems that with a machine one man will hereafter do the work of twenty, while the other nineteen will be driven out.

But there is a great balance wheel somewhere in the inscrutable machine of Providence that keeps the universe from flying to pieces by centrifugal force. In the case of new inventions that affect the trades, the market and the market price are the great governors. With goods selling cheaper more people can afford to buy them and the demand becomes greater, therefore more machines are necessary and before long those nineteen men and more are back operating machines. More factories are started and the demand for men greater than ever before.

When the photo-engraving process came into vogue many an old woodcut and steel engraver lay down and imagined themselves starved to death before the pangs of hunger had a chance to do their work. Twenty years ago the woodcut was the only means of illustrating any printed matter. The steel engraving was a reckless luxury and the price of both made the printing of an illustrated catalogue run into fabulous sums as compared with now.

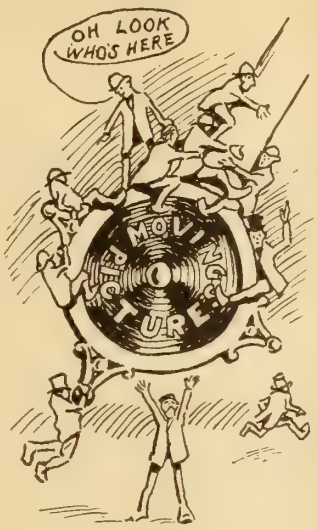
When the new process came in, the engraver and the woodcut man were growling that their occupation was gone, but soon they came to learn that skilled engravers were needed in the new trade. Half-tones and line cuts became so cheap that most business men could not afford to do without them. The work and orders began piling up and all those old engravers were sorely needed as retouchers and finishers. Many of them started plants of their own in smaller cities that never before could support an engraver.

If a new invention penetrates into the smaller towns and becomes a necessity there, put it down as a lasting success that means work and money for all.

What did the livery stable man do when the automobile came along? If he was wise he didn't try to "shoo" it away. Instead of that he jumped into the auto and went along with the procession. He changed his livery stable into a garage and now he gets more rent for the use of a car in a day than he did for a horse in a week. City or country, no matter which, the motor car has come to stay. The coachman became a chauffeur; the cabman bought a taxicab, and the old world rolls on just the same, only a little bit smoother with each new convenience.

When the linotype first appeared the strong typographical unions opposed it bitterly. At first their members were forbidden to work in shops where the linotypes had been installed. Later on they made a concession, that for every linotype in a shop there must be a certain number of regular journeymen at the cases. But the new machine got too strong for them. The linotypers' union was formed and the old printers saw their handicraft being devoured by this new infernal machine.

But wait. The newspapers were enlarging. The advent of the big, fat, five-cent Sunday newspapers in all cities called for skilled operators. Compositors became linotypers. Way back in the rural districts country weeklies began turning into dailies. Weekly papers sprang up where they never could exist before. The demand for printers became greater than ever. The new invention had taken its place in the country town, and that always means prosperity.



We are reading to-day of how the moving picture has demoralized and disintegrated the theatrical business, and how the poor actor is being slowly but surely starved out. Some of their complaints remind us of the Chinese when they beat on tin pans and make other hideous noises to scare away an evil spirit. To these our tip is: Don't let the Juggernaut's car run over you; jump into it and take a joy ride.

Moving pictures have done more for the good of the theatrical business than anything else in the past hundred years. Of course the new invention may have broken a few eggs while settling into its firm and absolute position, but it is here to stay and here for the good of all.

Many theaters in the larger cities were making no money, even before the pictures came—and what a lifesaver they proved to be. When in doubt, try pictures. Many are the road companies that have closed, giving the same excuse: "We cannot compete with the picture shows." They are right; the old-style road show cannot compete with them, but why sit down and cry about it? Be like the old engraver and the old printer. Follow the example of the livery stable man. If you see the great pendulum swinging toward you, grab on to it; swing with it, and you will find lots of old friends swinging with you, only some of them grabbed it quick and got a good seat.

Perhaps it has not occurred to the reader, while all these road companies are closing, that back in the country towns they are cleaning the cob-webs out of the old dark "Opry House." Getting ready for pictures. The Opera House has always been there, but one show a month was all the town would stand. Now they are going to have shows every night. This condition shows us the great balance wheel at work: the market and the market price. The moving picture machine has produced more goods at less cost.

Actors of melodrama have found a new field in posing before the animated camera. Some of them have made their biggest hit in talking behind the sheet. Many have turned their attention to the vaudeville opportunities, making more money than they ever did before, and a lot of them are making a good deal more than they are worth, so great is the demand.

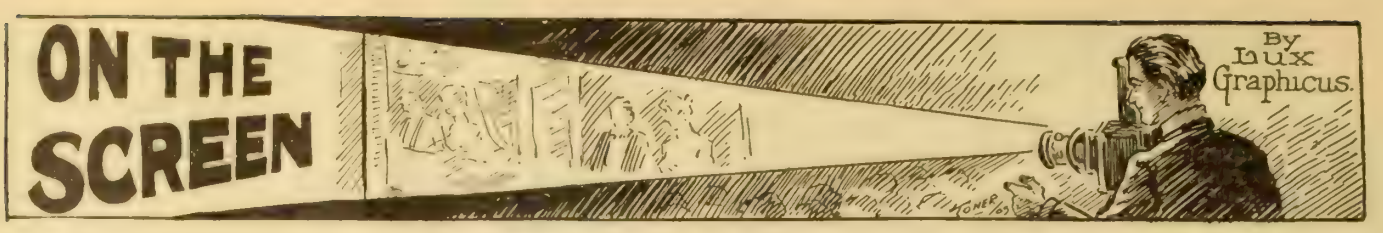
Many former theatrical managers have joined the ranks of moving picture managers. Old repertoire managers have quit the road forever to locate permanently as exhibitors. Stage hands have become operators; musical directors need never be out of a job, while good singers and drummers are always in demand.

The moving picture has penetrated to the country town and that is a sure sign of permanency.

Miss Maude Adams, when she is old and gray, will regret the day when she refused to let the camera record her "Jeanne d'Arc." Many of our present-day theatrical stars, who now frown upon the little strip of celluloid, will reflect, when the aches and pains of old age have removed them from the stage, what might have been. Though crippled with rheumatics, they may be acting still. Their work, like the soul of John Brown, would go marching on, while their royalties would come marching home to the fireside they would never have to leave.

By posing before the camera our great dramatic actors can appear before a hundred audiences at once; even though beauty fade or death remove. They can contribute to the pleasure of the remotest hamlet that could never expect to be honored with a one-night stand. But a hundred years from now, who will know or care who or what Maude Adams was if she still refuses to record her pretty features and her winsome ways?

The Vitagraph Company reports that the demand for the new posters which the company is now supplying, commencing with the second reel of "Moses," has been unexpectedly large, and the style of illustration and design adopted in the posters is calling forth hearty praise from all quarters. It is recognized by showmen that the new Vitagraph posters add variety to the lobby or billboard display.



Has anybody, I wonder, noticed the changed attitude of the press towards the moving picture? Has anybody noticed the completeness with which that which only a few short months ago was looked at askance in the press, is now accepted as **un fait accompli** and given its proper place in the scheme of things? Probably nobody has—except those who, like myself, make it the business of their lives to keep their hands on the pulse of public opinion. The change is really wonderful. A year ago, or even less, the press cuttings that came my way were full of the most absurd and prejudiced nonsense on the subject of the moving picture. The press of the United States through ignorance, of course, was making itself ridiculous. We have changed all that.

* * *

The time has disappeared when the ignorant contributor to a newspaper jeered at the picture for its technical and artistic defects and its alleged demoralizing tendencies. The pulpit, too, is discreetly silent on the same subject. Not a year ago there were Canons, Archbishops and other reverend gentlemen who were charaterizing the moving picture as one of the instruments of his Satanic Majesty for leading young people astray. These fanatics, it is satisfactory to note, are silent now.

* * *

It is about the changed attitude of the press that I want particularly to speak in this page this week. The other day I spent several hours in going through a big batch of cuttings from the general press on the moving picture. This is a little duty which circumstances obliged me to overlook for several months past. The generally innocuous nature of the references to the moving picture which are now printed, is what struck me in looking through these cuttings. They were mostly of a statistical or newsy character. There was comparatively little of the denunciatory sort. Here and there one came across a foolish person, chiefly an ill-informed woman, who decried the effect of the moving picture upon children. But you could count these fanatics on the fingers of one hand.

* * *

I am sure that everybody who has got the good of the moving picture business at heart will be glad to note the improvement in the attitude of the general press of the United States towards the moving picture. The novelty has worn off, together with the odium that so often attaches to a novelty or an innovation. It is very curious how the Chadbands, the Pecksniffs and the Stigginses always scent possible dangers to morals in any new form of entertainment or sport that the community may seize upon. For example: There is bridge, a game of cards. Chadband & Company ascribe all sorts of dreadful results from the playing of this game among society women. These results probably never happen. Society women, whether they play bridge or not, are neither better nor worse morally than their poorer sisters.

* * *

So it is with roller skating, which has just been resuscitated in this and other countries. Chadband & Company affect to perceive all sorts of evils in this innocent pastime. So they did when the safety cycle became popular. So they did with motoring. So they do with everything else which affects church attendances. There is the rub. If these people had their way, they would forbid any kind of innocent recreation which kept people away from the dreariest of all places—the churches and chapels. But, as in the case of the moving picture, their pulpit denunciations do not produce the desired effect and they get tired of the game of uncharitable attacks. For which the Lord be thankit!

* * *

But it was chiefly about the press generally that I wanted to talk. Not only is the attitude of the press in general at this time fair and rational towards the moving picture, it is something more, it is distinctly friendly on the whole. Then, again, American magazine editors seem for the moment to have tired about printing articles dilating upon the wonders, real and imaginary, of moving picture making. So in this branch of literature, the novelty has worn off. The subject no longer makes salable copy, because the people at large, like the press, have got to that point when they accept the moving picture as an accomplished fact, or as I have already called it, a part of the scheme of things.

* * *

This is a very good sign, indeed. It reflects the attitude of the public towards the moving pictures—that attitude being now one of absolute toleration and recognition of the fact that the picture is virtually a necessity of life, just as amusement generally is. The picture house has passed out of the experimental stage. It is as firmly fixed in the minds of the public as the ordinary theater. The ordinary theater is certainly having a bad time in this and other countries. But, then, this is traceable to the fact that for several years its position in public favor was an abnormal one. It took up too much of people's time and money. Now the proportions are being adjusted and in the adjustment the ordinary theater is temporarily suffering because the process of adjustment implies proper recognition of the position of the silent drama in relation to the vocalized drama.

* * *

I fear that I have grown a little discursive, but it is inevitable in a consideration of this important subject of the attitude of the press, otherwise the people at large, towards the moving picture. What has happened in this country is happening and has happened in others. I observe that across the Atlantic the clerical fanatics and the newspaper ignoramus have been put in their proper place, or at any rate are in process of being put there. The zealot and the persecutor have done their best to kill the picture, but they have failed. Over there the general press and theatrical magnates jeered at the moving picture for a time, but now it is pleasant to see that they have bowed to the inevitable. They have recognized and realized that the people at large want the picture, will have the picture and will not be cajoled into either rejecting it or accepting something else for it.

* * *

The industry at large has nothing to thank the general press for in this. It has nothing to thank the church for, it has nothing to thank the public authorities for. Its thanks, if any, are due to the public, who have consistently and growingly supported the efforts of those who have tried commercially to popularize the phenomena of persistence of vision. I was one of those, in another position, twelve years ago, who saw the wonderful entertainment possibilities of the moving picture. I was one of a very few. Reading now what I wrote then, it looks almost like prophecy. Yet at that time I was smiled at for my ideas; and so with many others in the manufacturing end of matters. The press was antagonistic and its antagonism has continued down to within the last few months. On the whole it has been a very long fight, but the fight is over and the battle won, notwithstanding the overwhelming odds of an ignorant press and its enormous influence. Marconi had to suffer in this way. Professor Langley was slighted for predicting aeroplanes. So was Count Zeppelin over his airship. So is every innovator with original ideas which upset the conventions or interfere with the existing order of things. It is this crisis which the moving picture has gone through and emerged from successfully. It is satisfactory that the hostility of the press towards the moving picture no longer exists.

A TIP FROM AN OLD PHOTOGRAPHER.

In using Metol as a photographic developer, it sometimes happens that the hands of the operator become affected in certain places with a sort of eczema, causing the skin to peel off in scales and finally producing sores and wounds. By accident I happened to find an excellent remedy for this skin trouble in the juice which is pressed from the pores of a fresh orange peel. In cases of eczema of the above mentioned kind, several applications of this juice rubbed into the affected skin will cure the trouble inside of 24 to 48 hours, producing a perfectly smooth skin. In severe cases the healing process will take a little longer.

CHICAGO NOTES.

The most important event of the week was a private exhibition at Mr. George Kleine's offices of some educational films of great interest.

If the foolish exhibitors want to kill the moving pictures by associating them with the cheapest class of vaudeville, they are merely ruining themselves, as motion pictures are not dying, they are here to stay and to prosper, but always in a higher sphere.

The films shown to us at Mr. Kleine's were a series of surgical operations. No amateur doctors amusing themselves on some dummies or corpses, but eminent doctors operating on live subjects. This exhibition was a real clinic. The very delicate operations shown on the screen were of excellent photography, every detail was there, and we could follow every move of the chief surgeon, of his assistants, of the nurses and we could even detect the breathing of the subjects.

We do not feel at liberty to give all the details of these remarkable operations, as they are only interesting to medical students. We mention the films for the purpose of showing that our manufacturers, fully aware of the doings of certain exhibitors, are preparing themselves for a more glorious future, in making cinematography the greatest educator of the world.

The films show that any remarkable surgical operation performed in Paris, London, Vienna, etc., can be shown to all the medical schools of the world by means of moving pictures, and that valuable records can be preserved for future generations.

Mr. George Kleine, after showing us that educational work offers a vast field, greatly amused us by giving another exhibition of the "Acrobatic Fly," also followed by the "Fly Pest." As mentioned in a previous letter, we had the pleasure to see on the screen some scientific experiments, showing the effects of certain acids on different metals.

If Mr. Andrew Carnegie would only put some of his millions to build moving picture palaces to show educational films he would do a far better work than the building of so many public libraries.

* * *

I spent an afternoon and evening on Halstead street, but I am sorry to say that I found nothing to say in favor of the industry, as the cheap vaudeville seems to have full swing.

On the corner of Madison and Halstead I was tempted by a big sign reading: "O YOU BIOGRAPH! 2,000 feet of Pictures and 4 Big Vaudeville Acts." I paid my 5 cents and was treate dto half a reel of very old Biograph picture and to four cheap, silly and short vaudeville acts, a show of not over thirty minutes.

* * *

Many of the moving picture theaters appear to me as if they were a dumping ground for the yearly big crops of stage-struck folks who, unable to obtain an engagement with regular theatrical managers, go to moving picture managers, where they are not engaged according to their merits but in consideration of the small wages they are willing to work for to keep the wolf from the door.

In one of these so-called palaces I had to smile in my hat. It appears that the manager, who reads The Moving Picture World—they all read it, detected some copies sticking from my pocket. This gave him a cold shiver and, running to his pianist he urged him to moderate his music. The pianist took the warning and abandoned his noisy ragtime tune.

In another place I was greatly amused at a sign announcing that the manager was catering to ladies and children. Yet this very manager went from seat to seat to collect the tickets with an old cigar stump in his mouth. Not very courteous to the ladies.

This manager does not believe in the neat uniform, yet he believes in making himself and his ushers as conspicuous as possible. It was a nasty, cold, windy day, yet the manager appeared in a pair of white pants decorated with little black dots and some white cuffs over his coat sleeves. He looked more the part of a cheap vaudeville actor ready to take his part than the manager.

* * *

"The Price of Fame" of Essanay made a great hit at the Orpheum. It was a grand success. The question remains: Who deserves the credit for such a success? Was it Essanay? Was it the Orpheum? To be frank, both shared in it.

Although "The Price of Fame" is one of the best dramatic productions from the Essanay studio, it probably did not score a hit in some places, while the management of the Orpheum made it a masterpiece.

In the scene in which the poor composer tries his notes on his old piano and in the scene in which the judges pass on the merits of the composition, the orchestra stopped, the pianist was the only one at his instrument and he struck his piano keys as if he followed every motion of the fingers as shown on the screen. It was the most realistic effect and the house was carried with well deserved applause.

* * *

A renter told me that he fully appreciated our persistent fight against cheap vaudeville and, to quote his own words, he said: "For every vaudeville act the exhibitor puts on he takes off a reel, or if he does not reduce the pictures he calls for a cheaper service. As we do not book vaudeville, we are the losers each time." This is very true, Mr. Renter, and I wish all the exchanges would recognize the fact and help us in the fight.

J. M. B.

A LONDON MOVING PICTURE HOUSE DE LUXE.

[We condense from our British contemporary, "The Bioscope," the following description of a recently opened moving picture theater in London. It will be seen that it possesses many features not enjoyed by the average American moving picture theater.—Ed. M. P. W.]

It would be difficult to convey to our readers any adequate idea of the sumptuous scale on which Mr. M. A. Pyke's latest picture theater has been arranged. The Ealing Cinematograph Theater is a veritable palace of luxury, and admitted by those who have seen it and are in a position to compare it with others, to be the finest the world has yet seen. The whole arrangement of the interior and the decorations are magnificent, yet in good taste, and any display of adjectives in describing the building will be pardonable.

Entering the handsome vestibule, with its galaxy of beautiful indigenous and exotic plants, which are also conspicuous in the hall, we are at once struck by the lavish scheme of decoration, the marble floor, and the thick pile carpet. The hall speaks comfort and luxury, and the numerous chairs which are there for the use of patrons, and the cheery looking fire, make us feel at once that here is ease and rest. From the hall, there is a grand staircase leading to the balcony, manager's office and other rooms at present unoccupied, the balcony being reserved for the highest-priced seats, and from this position a splendid view of the pictures is obtained as we sit in a luxurious arm-chair. Straight through the hall we enter the auditorium, and are at once attracted by the splendid decorations from floor to ceiling and everything strikes the eye with pleasing effect. There is a thick carpet covering the whole floor space, and comfortable upholstered seats throughout. The front seats are priced at 3d., the back seats 6d., and those in the balcony are 1s. The hall is interspersed with red-shaded lamps of the old-English style.

We must not omit the lounges. There are three of these, two of which are entered from the auditorium, one being reserved for threepenny seat-holders, and the other two for sixpenny and shilling patrons. The first we may describe as that leading off the entrance hall. Here are to be found all the leading daily and weekly papers; the room is profusely set with chairs and sofas, and patrons can sit down and read the papers by the side of a cheerful fire. The whole room is redolent of luxury, and we can only compare it to the drawing-room of a first-class hotel. The two lounges inside the auditorium are similarly furnished, but, so far as we could see, are not supplied with papers. We venture to state that no such conveniences and aids to the comfort of patrons on the part of an entertainment caterer have yet been attempted in this or any other country.

Accommodation is provided for from 450 to 500. The hall is about 60 feet high, with a fine arched stucco-plaster ceiling, and is 68 feet long by about 40 feet broad. The operating room is delightfully cool, having walls of brick and cement 14 inches thick, and is fitted with two of Gaumont's famous Chrono machines. The voltage is 105 alternating current, and a Cooper Hewitt transformer has been installed, with two small resistance frames to steady the arc. In addition to the ordinary requirements, a complete set of tools, stocks, dies, etc., has been provided, by which the operators can effect ordinary repairs to the machines.

There is no lack of music by which appropriate accompaniments are obtained to the pictures. Piano and organ are provided, and on the occasion of our visit the music was tastefully and skilfully rendered in keeping with the subject of the pictures. In addition, one of Messrs. Keith, Prowse's splendid automatic pianos, which gives high-class selections, and one of Messrs. Hepworth's wonderful singing machines —the Vivaphone—have been installed.

The pictures themselves are steady and well projected. The screen is 14 by 12 feet, and is set in a beautifully finished proscenium.

PICTURE PERSONALITIES.

Victoria Lepanto.

Anybody looking at this picture can see that the lady was ordained by nature and chosen by expert selection to enact the part of Carmen, and such she has done in the Pathe moving picture of that name. Equally so, she has played the part of Marguerite Gautier in "The Lady with the Camelias," also released by the same renowned firm. Mme. Lepanto is an attache of the Italian branch of the Pathe Company, and we are sure that moving picture theatergoers throughout the United States will be glad to make her acquaintance, if it is only in effigy. Naturally the regret

MLLE. VICTORIA LEPANTO AS "CARMEN."
Member of Pathe's Film d'Art Company in Italy.

is they don't see the lady herself. In regard to the personalities of the moving picture stage, Pathes have a great opportunity for making public the identities of the artists who work for them, because Pathes are one of the greatest moving picture houses in the world. They have gone after the talent, and the talent which works for them properly looks for the reward of publicity for its efforts. This favorably reacts on commercial exploiters of talent. It all comes to this: that just as the public has very properly interested itself in the personality of Mme. Pilar-Morin, it will also interest itself in that of Mme. Lepanto. It is interesting itself in the personalities of all the great performers on the moving picture stage. We are glad to congratulate Pathes upon having secured the services of this charming actress.

One of the latest exchanges to reach us is "Stamboul," the daily organ of the progressive party in Turkey. Amongst the advertisements we see that of the Ampitheater where the Pathe film d'art pictures are shown each evening at 9 o'clock and twice on Sunday.

WILLIAM HAVILL.

CHIEF OF CHICAGO'S BOARD OF EXAMINERS.

By F. H. Richardson.

In Chicago there is one man particularly deserving more than passing mention and that is Mr. William Havill, chief of the Board of Moving Picture Operators' Examiners. Mr. Havill it was who secured to Chicago the examination of moving picture operators, acting in the capacity of chief examiner without pay for more than a year to get the proposition on its feet and going. Not only this, but it was he who organized the Moving Picture Operators' Union and had much to do with getting the organization into good running order and established on a fairly sound basis. Like most men who have "started something," Mr. Havill has made a few enemies, but he has made three friends to every foe. Mr. Havill was the first president of the Union, but resigned after things were running smoothly, believing that his dual capacity of examiner and official of the Union gave ground for malicious rumors which were freely circulated for a time. But, to the credit of Mr. Havill, no man has been able to lay his finger on one single wrong act and say "you did it." His record is clean and clear and he has been of great benefit to Chicago operators in more ways than one. The writer is glad to number the chief of Chicago's Board of Examiners among his friends and trusts that the time is near when those of small mind who have attempted to traduce him will learn to appreciate what the operators of Chicago own to him. If he has succeeded in getting a Board of Examiners and an active union of operators established in Chicago it wasn't done with wind, either, but by good hard work and lots of it. The Board was established by act of the City Council, passed October 5, 1908. The license fee for operators is $10 per year. The first Board consisted of Mr. Wm. Havill, president, Mr. James W. Sloneker and Mr. Walter P. Stuart. In the beginning conditions forced the Board to pass some men whose competency might well be open to question, but gradually the examinations are being stiffened, thus forcing operators to raise their standard of knowledge or drop out. The operation of the Board has been beneficial in every way, though the licenes fee is too high, all things considered. For this the Board is, however, not to blame, the fee being set by the City Council.

Renew your subscription to the Moving Picture World, $2.00. Do it now. It will pay.

PART II 8 PAGES

THE ST. LOUIS REPUBLIC.

WANT AD SECTION

102D YEAR. SUNDAY MORNING. FEBRUARY 6. 1910. PRICE FIVE CENTS.

ST. LOUIS'S
HIGH-CLASS
MOVING-PICTURE
THEATRES

GEM

(Taken from Daily Colonist)

PANTAGES THEATER.

ONE PRICE TO EVERY THING 10c

Read What They Say

about this week's big special feature at THE GEM. Without doubt, one of the most thrilling and interesting acts extant.

You Can't Afford to Miss This!

Besides this high-priced novelty, we offer a variety of new moving picture films, just received and shown for the first time.

PRETTIEST! BEST YEATLATED! HIGHEST CLASS! UP-TO-DATE!

6th st.

East side, between Walnut and Market Streets.

The Moving Picture Theater Now a Permanent Factor in Public Amusement

WE LIVE in an age when the genius of invention is abroad in the land—an age of mechanical ingenuity, mystery of revolving wheels and might of electrical power applied alike to the serious business of life and its amusements and recreations.

Meanwhile that much-abused mechanical mirth-provoker, the moving picture show, has come to stay, for it has evolved as the climax to a popular demand for cheap amusement, and its rapid growth, perfection of construction and ease of operation entitle it to a definite place among important factors in our modern life.

The history of the moving picture show is interesting. It is the outgrowth of scientific improvements and deeper investigations into the arts of photography.

Time was when the common photographer was regarded almost as a miracle by the uninitiated Amateurs and professionals vied with each other in producing photographs of greater and more superior excellence. Finally came delvers into the laws of vibration, who were also practical photographers, and who made this important discovery, viz: that apparently continuous motion is but a series of repeated vibrations, and that a series of photographs can be taken of a moving object, which, in their rapid review, constitute what has been called a moving picture. The application of this discovery at once widened the horizon so far as photography was concerned.

That this has been abused and made to subserve evil ends and pander to the depraved tastes of a large section of the public there is no doubt but this is not the rule. It is emphatically the exception. In earlier days, when the moving picture was in its infancy, it was natural that those who saw its possibilities in a commercial sense should waste as little time as possible and should endeavor to apply the discovery to whatever most conveniently lent itself to the purpose best and at least expense.

But the interest in the moving picture and its wonderful possibilities grew apace. The genuine, scientific and mechanical side of the invention awoke much inquiry and the moving pictures began to assert itself and once its way into public recognition as a great exemplar of educational principles and scientific wonders.

To-day the great moving panoramas that show magnificent scenes and transport us suddenly, as if we were carried by aeoli, to distant parts of the earth have risen to a place and please as a civilizing factor, and as our quest for healthy amusement and recreation we cannot do better than witness some of the wonderful exhibitions furnished us by the splendidly managed amusement halls that now cater for the best, in place of pandering to the worst, side of human nature.

Added to the moving panorama is the accompaniment of wondrously good music. Electricity, that mysterious force about which we still know so little, has been harnessed by man, and now drives the motors that connect with the machinery, and for the consideration of 5 and 10 cents the visitor may now enter a luxuriously upholstered hall, brilliantly illuminated, and while sitting spellbound by the rapidly shifting scenes that transport him in imagination to tropical climes, he may ravish his soul with fine orchestral effects from harp-toned instruments whose wonderful voices pour forth upon the air the melodies of New York's famous songsters or St. Louis' leading musicians.

St. Louis has nearly two hundred moving picture theaters, many of them housed in expensive and ornate buildings. Considerably more than $1,000,000 is invested in these enterprises and about 1,500 persons find direct employment in them. The moving picture business in this city has been placed upon a systematic and businesslike basis, enabling the public to get the utmost value at a minimum of cost.

THE PINNACLE of Motion PICTURE PERFECTION

GRAND CENTRAL THEATER
SIXTH AND MARKET STREETS

FROM NOWHERE TO THE FRONT RANK IN FOUR DAYS

O. T. Crawford's NOVELTY THEATER

BIG SUCCESS

Opened Wednesday, Feb. 2, 1910
THRONGED NIGHTLY.
Investment $75,000. Yet All Seats
10 Cents 10
Fireproof. Open on All Sides.
EVERY NIGHT,
Saturday, Sunday and Holiday
AFTERNOONS
EASTON AVENUE,
Just East of Grand Avenue

ROOF GARDEN

OPEN NOW. Only One in St. Louis.
2 BIG SHOWS UNDER 1 ROOF
VAUDEVILLE
On Perfect Stages
MOTION PICTURES.
ORCHESTRAS.
SINGING.
Wellston, Grand and Page Cars

NEWEST, MOST MODERN, MOST UNIQUE SHOW PLACE IN ST. LOUIS.

The McKinley Theater

2218 South Jefferson Avenue,

C. A. YOUNG, Prop. and Manager.

Is one of the finest Moving-Picture Theaters and is under the able management of Mr. C. Young, whose business experience ably fits him for the management. The house is packed to the doors each evening and many good words are said of the show. The best special acts that money can obtain are put on each week. A few words to the public from Mr. Young: At the outset there were some people dissatisfied with the location, through the general known prejudice against the moving-picture theater. These same people are now much pleased with the show given and may be found in the audience each week. A visit to The McKinley and you will be convinced that Mr. Young is giving much for the money.

CASINO THEATER
Olive and 6th Sts.
(Opposite Barr's)
=WHERE=
THE REFINED PEOPLE OF ALL ST. LOUIS GO.
The place for ladies to rest while downtown shopping.

The VICTOR Gravois and Victor

Highest-Class Moving-Picture Theater on the South Side.

Some time ago several men conceived the idea to amuse the public at large. One must feel em. Barnum, the circus man, once said. This may or may not be true. However, we are not going to try out Mr. Barnum's adage. It is and always will be our aim to amuse you in a wholesome and educational way. The tired housewife or business man that seeks recreation does not care to have her or his nerves stung to death by hilarious, cheap vaudeville. So when we put on any feature, the first question that arises is—Is it instructive? Will it offend? Is it going to amuse? And we are quite confident that we will keep our house standard where we have placed it. We show pictures that are works of art and are classed under the head of Feature Reels. We have a four-piece orchestra and splendid vocal talent. Our Theater Programme changes Sunday, Tuesday, Wednesday and Friday.

THE WHITE HOUSE
BLACKSTONE AND PAGE AVS.
HIGH-CLASS MOTION PICTURES AND MUSIC.
COMING SOON!
RICE'S TRAVELOGUES
SHOWING EVERY COUNTRY IN THE WORLD.
VIEWS OF ONE COUNTRY EACH NIGHT, DESCRIBED BY ONE OF THE BEST LECTURERS OBTAINABLE.
First Time in Any Motion-Picture Theater in St. Louis.

THE ASTOR
5 N. Broadway
Where you see the new and latest pictures first
ILLUSTRATED SONGS
Everything First-class and Up-to-date
5 N. BROADWAY

Open every evening at 7 p. m.
Open every Sunday at 2 p. m.

ALBERT LYNN Prop and Mgr.
THE NIGHTINGALE
2909 South Broadway
Illustrated Songs and Moving-Picture Parlor.
CHANGE OF PROGRAM
Sunday Tuesday Thursday Saturday
PICTURES TO PLEASE EVERYONE.
Admission 5c. Established 7 Years.
Handsome prize given away the last Tuesday in each month
SPECIAL FOR SUNDAY AND MONDAY
Live Corpse Comedy. Don't Fail to See It.

The Best Child's Shoe Made Anywhere—There's Double Wear In Every Pair.

BUSTER BROWN BLUE RIBBON SHOES

FOR BOYS—FOR GIRLS
All styles — all leathers — all sizes — and every pair built for service
THE BROWN SHOE CO.,
Makers—St. Louis, Mo
ASK YOUR SHOE DEALER FOR THEM

THE SAVOY
VANDEVENTER AND MORGAN.
THE HOUSE OF QUALITY
Commencing Sunday, February 15,
The Savoy Players
in Comedy and Dramatic
Playlets
Novelty Vaudeville Features, Vocal Selections, High-Class Motion Pictures. Savoy Feature Orchestra.
COMPLETE CHANGE OF PROGRAMME SUNDAY, WEDNESDAY AND FRIDAY.

The Dewey
M. KAISER, Prop.
2303 S. Broadway
High-Class Motion Pictures.
Program Changed Four Times A Week.
Tuesday, Wednesday, Friday and Sunday.
ADMISSION 5c.

St. Louis Calcium Light Co.
OXYGEN HYDROGEN GAS FURNISHED IN TANKS FOR STEREOPTICON AND MOVING-PICTURE MACHINES
Stereopticon Views, Lecture Sets, Lodge Drills, Moving-Picture Machines and Films for Sale or Exchange.
Calcium Lights, with Lenses, furnished for Theatres, Entertainments, Lawn Parties, Church Festivals, Tableaux and Private Balls on a Cash or Rental Basis.
STEREOPTICON VIEWS
Put up to Lecture Song with Reading from 500 parts of the world. Comic, children's songs, stories, religious, etc., illustrated songs, temperance or anti-Saloon slides for sale or rent, cheap or sold special. Slides made to order from photographs and engravings.
OUR ILLUSTRATED SONG SLIDE SERVICE
is the largest Song Slide Rental Exchange in the United States having original copies of over 40,000 sets of song slides made, sold and kept up-to-date. Song slides [illegible] per week, over 1,000 complete sets to select from. We receive from 5 to 10 new ones every week. All original copies. No stock slides.
915 OLIVE STREET BOTH PHONES

THE HIPPODROME
13 N. BROADWAY.
Programme Changes
Sunday, Wednesday, and Friday
The Moving-Picture Show for Ladies and Children.
Illustrated Songs.
Admission 5 Cts.

FAMILY THEATER
Broadway and Bremen.
Change of program Mondays, Wednesdays, Fridays and Sundays.
Music by Professors Gieselmann, J. Donovan and Hartman.
J. MOGLER, Proprietor.

ONE OF THE PIONEERS OF BROADWAY
—IN THE—
MOTION-PICTURE BUSINESS.
DEWEEZ BROS. Proprietors of the
Broadway Theater
South Broadway at Victor St.
It is always our policy to procure the LATEST and BEST Motion Pictures Obtainable.
Entire Change of Program Every
SUNDAY, TUESDAY, WEDNESDAY AND FRIDAY.
MUSIC BY THE BROADWAY ORCHESTRA.
Latest Illustrated Songs by our Eminent Artist, MR. BURNS
ONE CALL AND YOU WILL BE A STEADY PATRON TO OUR SHOW.

JNO. J. POWERS, Proprietor
THEO. T. HAMILTON, Manager
The Alice
SIXTEENTH AND CASS AVENUE
"The House of Quality"
Life Motion Pictures and Illustrated Songs
All subjects are thoroughly explained by Mr. Theo. T. Hamilton, giving high-class original dramatic, educational and comedy lectures on all pictures. Mr. Hamilton is the best known lecturer in the city. He is in a class all to himself.
Songs by Master Johnnie Hambrich the phenomenal boy soprano.

Advertising the Moving Picture Show. (See page 289.)

A NEW RACE OF DEGENERATES.

By H. F. Hoffman.

There is no place on earth quite like a film exchange during the "crowded hour," from 11 to 12 a. m. The moving picture has been held publicly responsible for most of the sins of omission and commission, but so far they have escaped the blame for producing a new race of degenerates, namely, the city "operator."

It is perhaps unfair to hold the pictures liable for the direct production of this race, but they certainly brought the atoms together into a concrete whole which may be seen mornings at any of the film exchanges in all its wild and unfettered non compos mentis.

Bear in mind that not every person seen in a film exchange is a member of this race. Some few ordinary mortals are obliged to mingle with them for an hour each day, but not by choice; they are exceptions and cannot be included in the species.

It is difficult to describe in a word the full characteristics of any one specimen of the degenerate operator. Two words might do it: greasy and smutty. Greasy of body and smutty of mind. The animal, however, may be distinguished by any of a number of earmarks, such as: immoderate laughter at puerile wit, horse-play, wrestling matches on linoleum well moistened with tobacco juice, crap shooting, hasty consumption of cigarettes, whittling of furniture with penknives, pounding, back-slapping, a breaking out at the mouth of profane gibberish and loud demands for the immediate delivery of reels.

The members of this race are never named such names as James or John or Frank or Edwin. They have special names of their own, such as: "Bug House," "Spaghetti," "Muzzletoff," "Dorando," "Longboat," "Mud Scow," "Pork and Beans," "Lizzie," "Dippy," "White Wings," "Rhymo the Monk," etc., etc. They are named immediately upon their first appearance, Indian fashion, from some personal characteristic or deformity, and if none of these are sufficiently noticeable, the new recruit is given the name of the theater from whence he hails, which is usually printed on his reel case, such as: "Casino," "Lyric," "Comedy," "Pastime," "Hippodrome," and so on.

Another noticeable trait of this genus operatus is the remarkable ease with which they become acquainted. The tribal specimens seem to recognize each other at a glance and fraternize forthwith. No credentials are asked when they join the merry throng, nor are they ever missed when they come no more.

Their conversation affords some insight of the cranial development of the species. For greeting it is apparently the custom to deliver a right-handed wallop across the skull, knocking off the hat if possible, and at the same time shouting, "Hello, Kiddo," after which the conversation proceeds.

"Where wuz you las' nite?" "Aw, I wen' home, ware wuz you?" "I seen Mazie." "Did you?" "Yes; she ast about you." "Did she; wha'd she say?" "She says you promised to take her to the Poultry Pickers' Ball an' you d i d n' t make good." "Aw, she's a liar." "She says you're a cheap sport; you're in bad with her all right." "What do I care, I met a queen the other night that's got it on her forty ways. Where'd you get the 98-cent lid?" "That ain't no 98-cent lid." "You mean to say that hat cost mor'n 98 cents?" "Yes; for money." "I got dat money. Hey, Dopey, come over here —you hear what he says, he says he paid mor'n 98 cents for that lid." "Yes, put up your money." "All right, I'll put up my money; where's yours?" "Never mind, I got mine." "You got to show me." "Well, you got to show me." "Aw, you're a bluff— Hey! Let him up there!" and he rushes away to assist the under dog in a wrestling match, whose victor is sitting upon his head.

There appears to be no female gender to this breed of wolf cubs. At least, it is certain that if a lady should enter this boisterous playhouse they would not alter their speech or actions on her account. At some previous time they were probably human beings, but when they went through their examinations and received the licenses that made them "operators," the ordeal must have been such a mental tax that is left them bereft, or produced a mental metamorphosis that is sad to contemplate.

The tall young man who passes out the reels in one of the New York exchanges was asked to hand down an opinion as to what caused this abnormal reincarnation, and he opined as follows: "They're Nutty, just plain Nutty. This is the only fun they have. All the rest of the day they are shut up in their hot 'coops,' Sundays and all, and it gives them 'attic trouble.' At 11 o'clock at night they get away and all there is to do then is go to bed. In the morning they have to come with their reels, and all the fun the poor devils get is what they have right here in this office."

SIZE OF PICTURE AND "THROW."

By F. H. Richardson.

I have spoken of this matter before in these columns, but it would seem that a further word would not be amiss since there is a widespread misunderstanding concerning the effect of distance and size of picture as affecting the illumination of the screen. The writer makes the statement unqualifiedly that "throw" (distance of machine from screen) has little or nothing to do with brilliancy of picture. In fact, he claims that a better illuminated picture will be had, from a given candle power arc, at 100 feet than at 50; this by reason of the superior quality of lens. For it must be understood that the long focus lens is generally a better made article than is the one of short focal length. What does affect the result on the screen, however, is the size of the picture. To grasp this idea, which runs counter to the view held by nine out of ten operators, one must consider that one is projecting a given number of light rays through an aperture and that each and every one of these rays will reach the screen, except for the comparatively very slight deflection due to dust and other impurities in the atmosphere. This deflection or absorption of light is too slight, however, in 100 or even 150 feet to be taken seriously into account, except the air be exceptionally dusty or smoky. Therefore, we may say that practically all the light passing through the aperture reaches the screen be the distance 50 or 150 feet. That is common sense, pure and simple. Many cite the rule that the illumination decreases inversely with the square of the distance. Applying this rule to projection is an error. It applies to an open lamp from the fact that its rays are diffused in every direction and the further you go from the source of illumination the less number of light rays there are to the square inch or foot. It does not apply, however, where a given number of light rays are projected and confined to a given surface area.

But when that surface is increased, then we begin to apply the rule in a limited way. Suppose you have a picture 8 x 10 feet. Your screen then has 80 square feet of surface. Now suppose you are projecting 1,000 light rays (the actual number is millions, of course) through the aperture on this screen. This means that each square foot of surface will have the brilliancy imparted by 1,000 divided by 80, or a little more than 12 rays to each square foot of screen. Now suppose you increase the size of your picture to 12 x 14. You now have 168 square feet of screen to illuminate, with no more light to do it with. This means that instead of 12 light rays to the square foot you have but 6 rays to the square foot of screen, or practically half the brilliancy you had before. **Do you see the point?** Yet nine out of ten operators and managers will brag about the results they get on a long **throw**, but say nothing at all about the size of their picture. This matter is simple enough that it should be understood by everyone. Common sense must tell you that what I have said is absolutely correct, except that some may be inclined to think there will be a considerable deflection through atmospheric impurities. There is some, undoubtedly, but not enough to materially affect results within a range of anything numbered in hundreds of feet, except in exceptional cases of smoky or dusty air. This article is prompted by an inquiry (see "Operators' Column") from a manager who evidently holds to the "loss of illumination by increased throw."

Some scientists have gone to the trouble to prove that celluloid film if placed in a corked bottle and the bottle be subjected to heat, that enough gases will be generated to explode the bottle. Ignorant writers in the daily papers have seized upon this to point out the danger in theaters where celluloid films are being shown, but reasoning from the results of the experiment it would require a million or more feet to explode a building, and even then it would have to be as tightly closed as the bottle.

OPERATORS' COLUMN.

Conducted by F. H. Richardson.

QUESTIONS AND ANSWERS.

Electric Connections.—Cincinnati, Ohio, asks for diagrams showing how to make connections (electric) to an Edison machine. There is no necessity for diagrams; the matter is altogether too simple. If you are using rheostats for resistance, just run one of the wires directly from the main operating switch to one of the binding posts of the lamp. Next run from the other operating switch pole to one binding post of the rheostat and from the other rheostat binding post to the other lamp binding post—and there you are. That is all there is to it, if it be alternating current. If, however, it be direct current then you must light your lamp and let it burn a few moments. If the top carbon gets hottest and the lower one burns to a smooth point, you are all right. If, on the other hand, the lower carbon burns rough and ragged and gets hotter than the upper it is necessary that you change the wires, connecting the one you now have on the lower binding post to the upper and **vice versa.** If it is alternating current you must put the lamp adjustment handle in the hole marked "A"; if direct current it must be at "D." These letters you will find on side of Edison lamp. If you use a transformer (economizer, compensarc, inductor, etc.), just run your wires from operating switch to transformer, one wire to each post marked "Line." Next connect the posts marked "Lamp" with the lamp, using asbestos covered, No. 6, flexible cable. It matters nothing at all which wire you attach to upper or lower binding post. Use No. 6 wire for all these connections. It may be larger than you will actually need, but it will prove economy in the long run.

* * *

The Shutter.—Charleston, S. C., asks what principle is involved in the shutter of a moving picture machine. What I understand him to mean is, "what is the action of the shutter in relation to the movement of the film?" It is amazing how few operators really understand this. If they did they could accurately set any shutter in two minutes' time. It is simply that: **The shutter must cover the aperture, or very nearly cover it, during the entire time the intermittent is in motion, and no longer.** That is all there is to the action of the shutter.

* * *

Ghost on the Screen.—Denver, Col., asks what is the matter with a machine which shows a travel ghost (white streaks shooting up or down from letters in printed titles or other matter—that is to say, it shows most clearly in printing) all the time, regardless of how the shutter be set. If it is impossible to eliminate the ghost by moving the shutter, then the shutter is too short (narrow) and you should rivet a piece of metal on one side. Be very certain first, however, that you cannot get the streaks out by carefully moving the shutter. The surest test is: If when you are experimenting with the shutter you find that at one point the streaks shoot **both** up and down (at the same time), then it is certain that the shutter is too narrow.

* * *

Theater Lighting.—Petersburg, Va., writes in part as follows: "Kindly advise me as to the best system of lighting a moving picture theater without affecting the picture. I have used the green globes, but they are not satisfactory on account of the color burning off too rapidly."

The green globes may be had in green glass, though such lamps are considerably more expensive. In using open white lamps two things must be guarded against, viz.: The light rays striking directly on the curtain and the rays shining directly into the eyes of the audience. There are two practical methods of overcoming these difficulties, viz.: Using ground glass globes over the plain glass and protecting them in front so that even the rays from the ground glass will not directly strike the curtain, or using plain white ceiling globes, set in deep "funnel" cones made of metal, so designed that the rays of one row will overlay those of the next on the floor. On page 484, October 9, 1909, issue, will be found, about half way down second column, method of lighting aisles, also matter pertaining to theater lighting. I believe the Chicago Stage Lighting Company, Chicago, Ill., sell a globe coloring dye which they guarantee.

* * *

Distance of Throw.—Columbus, Ohio, asks how much stronger the light will have to be for a 110-foot throw to give same brilliancy as is obtained at 75 feet. Practically no more light is required, provided the size of the picture be not increased. Not so strong if size of picture be decreased. Given reasonably clear atmosphere, there is no appreciable loss of light through even 100 feet additional throw. Many claim, the writer included, that the result is actually better at the longer distance by reason of the long distance lens being of better quality. See article on another page for more detailed explanation.

* * *

Amperage.—"Chicago" wants to know how much overload a 25 ampere meter will stand without injury. That is a thing which varies not only with different makes of machines but with each individual meter. Usually a 25 per cent. overload for a limited time will be all right. Better consult the light company before overloading their instruments—always.

* * *

Getting Even Focus.—Boston, Mass., says he has trouble keeping his picture in focus. It will be in perfect focus at one point and without the lens being changed at all will be clear out at another, the blur being usually in the center, with edges clear. This would indicate a worn aperture plate. Machines with thin, limber tension springs have a tendency to wear a hollow in the aperture plate tracks opposite the opening, or perhaps two hollows with a hump between. In passing through this the film is cupped and thrown out of focus. It may not be out of focus at all times since different portions of the same film may be of varying stiffness and one part may be, therefore, more easily cupped than another. Get a new aperture plate if yours is worn. If not, write me again and I will go further into the matter, but I believe you will find my surmise of a worn plate to be correct.

* * *

Carbons.—St. Louis, Mo., asks what is really the best size carbons to use with direct current. Five-eighths cored above and ½ inch solid below, being careful not to get your solid carbons too hard, else the light will have a tendency to be yellow. Many operators still cling to ⅝ above and below, but with properly selected ½ inch solid stock below they would get uniformly better results and a whiter light. There is no earthly reason for having a cored carbon below, the core being merely for the purpose of holding the current central in the carbon the better to enable the operator to control his crater. The lower carbon has no crater. There is a distinct objection to using cored carbons below since it adds to the deposit of the fine, white ash which is the residue of the waterglass in the core and operates to clog the lamp house ventholes and you get no added efficiency to offset this evil.

NEW SHOW IN TOWN.

The Penn Theater, under the management of The Penn Amusement Company, located at 409 Eighth avenue, New York City, opened its doors to the public on Friday evening, February 11, for the first time. We were among the first to witness the initial entertainment. After a few minutes of its opening the theater began to get crowded, which tends to show that a picture house was greatly needed in this section of the Empire City. Every one who entered greeted and wished the manager, who was standing at the door, success.

The lobby, which is painted white, is well lighted by a large number of electric lights, which give it a very pleasing and inviting aspect. No man needs to be ashamed of being seen coming out of this theater with his wife and children. The interior of the house is also very charming and the artistic embossed tin designs on the walls and ceiling are very pleasing to the eye. The theater is kept lighted by green painted electric globes during the performance. The seating capacity is around 250.

Three reels of first and second run licensed pictures and three vaudeville sketches constitute the entertainment for which a price of 10 cents is charged. We drew to the attention of the manager that the moving picture public do not want to see vaudeville in picture theaters, and he remarked that it was just a "try-out" to see how it would pull with the public of his neighborhood. He will, no doubt, cut it down to one act, and substitute in place more pictures and song slides.

Owing to the rapidly increasing business at the downtown branch, the Novelty Slide Company have found it necessary to secure larger quarters, and have removed from Room 25 to Room 13 in the same building, 10 East Fourteenth street. This office is now under the management of R. G. Skillman, a thoroughly competent and practical man, and exhibitors will find a large stock of song slides on hand at all times to select from. A full line of all Novelty products is also carried in stock, and full particulars, prices, etc., will be furnished all interested exhibitors upon inquiry.

COMMENTS ON THE FILMS

"An Equine Hero" (Edison).—A picture detailing the marvelous intelligence of a horse. He does a number of things which are apparently guided by reason in their performance. In some ways it is one of the most remarkable films seen in a long time. No matter how it is considered, the mere fact that a horse can be trained, or directed, to do things which seem to require the exercise of reasoning powers, is sufficient to make the picture notable. But beyond that the film is an excellent picture, possessing all the qualities of a good photograph.

"A Queen of the Burlesque" (Edison).—A picture based upon a development of extravagant humor which can scarcely be described in print. But perhaps it is sufficient to say that some mischief-loving children, bent upon vengeance, succeed in making a spinster very ridiculous in the eyes of an elder of the church and he breaks off an engagement. It is all extravagantly funny and causes more than one laugh, even though there is a species of broad suggestion which may be resented by some, or, at least, deplored. It works out to the entire satisfaction of the children and the amusement of the onlookers. Better look at the picture and make your own decision.

"One Night and Then" (Biograph).—Whether this film is dramatically as powerful as it might be if it were changed a bit depends upon the point of view. There is a novelty, perhaps, in a wealthy man's arraying himself in a workman's clothes, throwing away his keys and locking his own door behind him. His subsequent attempt to enter his own house while seeking relief for an unfortunate and his fatal wounding are undoubtedly dramatically correct; but one must say in reference to the close that the dramatic power of the picture would not have suffered and a pleasanter impression would have been left if the man had been permitted to live after he had learned that "the greatest of these is charity." When there is some hope of a hitherto misspent life being utilized for the benefit of others it doesn't seem quite right to see it ended. Possibly such occurrences are common in real life, but in a drama there is surely no harm in correcting what to a large number of people seem errors of fate or some other malign influence. A pleasanter ending would, one may feel certain, be duly appreciated by the average audience. But in spite of this the film received applause which the action well merited.

"Loving Hearts" (Lubin).—A pretty story, well acted, which represents a love letter discarded by the author of a

"The Roman" (Selig).—Perhaps the most attractive feature of this picture is the reproduction of early Roman costumes and Roman surroundings. It is a story of political intrigue, with all the contests and disagreeable features connected therewith in the ancient city. But the reproduction of manners and customs and the historically correct scenery and settings add immensely to the interest and insure attention when perhaps the mere political story would scarcely be considered. The greatest service the motion picture can do is in the direction of educating the people, and a film like this, which faithfully illustrates long past and perhaps partially forgotten life, is of vast importance and deserves a cordial reception. The Selig players have brought enthusiasm to their work and have put much ability and life into the interpretation of this play.

"The Troubadour" (Pathe).—The name immediately brings up visions so romantic that one anticipates much that is interesting in this film; nor is he disappointed. There is much to interest, some, even, to please, and the dramatic qualities cannot be denied. Pictorially the film is quite up to the Pathe standard and promises to be very popular with theatergoers.

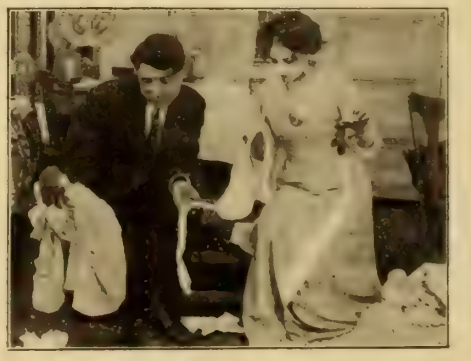
"Before and After" (Pathe).—A bit of comedy based upon the general acceptation of that term which raises many laughs before it is finished. There is plenty of life and action and the humor runs high.

"The Feud" (Kalem).—A melodrama having for its basis a feud over a boundary. There are a couple of lovers to make it interesting and a quarrel over a boundary to create the spice. It is all so full of action, and represents so well what almost anyone would be likely to do under similar circumstances that it arouses great interest. There is a gun fight at the boundary and another at the house, but the second one fails because of the difficulty in working the pistols. Then there is a reconciliation and everybody is happy once again. The action of the piece, and the accompanying interesting features, together with the happy ending, makes a pleasant picture. The dramatic features are well developed and there is a quality to the whole picture well worth seeing. The Kalem films have so much action and so much life that they are certain to attract.

story uniting eight hearts before the discovery is made that it is merely a bit of fiction. It is a lively, romantic little farce, certain to please and certain to make those who see it want more like it.

"The Hand of the Heiress" (Lubin).—A dainty bit of acting, depicting a wealthy American girl with sufficient independence to refuse the foreign title her parents purposed buying for her. And when she goes out for herself she soon learns that there is more in love than merely dollars or titles. The story is sympathetically acted and the staging is against backgrounds of more than an ordinary standard of beauty.

"Bitter Sweet" (Essanay).—A graphic representation of a near domestic tragedy, depicting a husband and wife quarreling, then deciding to separate and dividing the household belongings. This works admirably until they reach the trunk containing the clothes and playthings of the dead baby. Over that they forget their difficulties and come together again. There is some humor, but more pathos, and that of a sort



Scene from "Bitter Sweet" (Essanay).

which brings a suspicious moisture into the eyes of most of the audience. It is admirably acted and the photography is satisfactory.

"Druid Remains in Brittany" (Pathe).—This picture is sufficiently explained by its title, and one may obtain a clearer impression of the Druids by seeing the remains of their work as depicted in this beautifully colored picture. Their peculiar religious customs and their practices have combined to create an unfavorable impression in the modern mind; but they did some things worthy of commendation, and the remains here illustrated furnish abundant testimony upon this particular point. It is both a scenic and educational picture, the picturesque scenery of Brittany supplying an attractive background for the picture.

"The Foot Juggler" (Pathe).—An attractive picture of the character put out by this house, sufficiently described, perhaps, in its title. This type of picture is always to be commended, inasmuch as it affords so many who would otherwise never see anything of the kind an excellent representation of what is possible in this way. The pictures always prove popular with audiences. The work of this character by the Pathes is so well done that it often seems as though the real actor was present.

"Western Chivalry" (Essanay).—A lively and well-told story of how a girl proved to a bunch of cowboys that she was quite entitled to be admitted into their fraternity, winning their good-will by mounting and riding the worst horse on the ranch. Then, promising to be a good fellow, she is enthusiastically received into that mysterious, but none the less influential fraternity. The actors employed by this company seem to catch the true spirit of the cowboy and succeed in reproducing it in such a way that it appeals to all in a convincing manner.

"The Life of Moses, IV." (Vitagraph).—In this fourth great picture in a great series the "Victory of Israel" is graphically portrayed, and the story, as told in the Bible, acquires a new interest and the comprehension of those who see the picture is unquestionably greatly improved. The series has been remarkable in its fidelity to the original narrative. Each film has illustrated an important portion of the Bible story, and the fourth is no exception to the rule which has governed in the production of the former pictures. The same sumptuous staging and scheme of production is maintained, while the fidelity of interpretation seems even more notably developed than previously. As has been previously said regarding this series, the care exercised in producing is plainly evident, and the research which must have been required to secure the information necessary to reproduce the ancient scenes and have them approximate the best modern knowledge of Egypt and Israel, is well worthy the consideration of scholars and others interested in accurate work of this type. The fifth and last reel will be released February 19, thus making the entire series available for Lenten services. The five pictures would make one of the most striking and beneficial series ever issued if used for religious purposes in one program.

"The Bag Race" (Gaumont).—A humorous picture which affords as much sport as the original of any such thing always does. It is well photographed and supplies sufficient amusement while it is running.

"The Gambler's Doom" (Gaumont).—If one likes this class of subject no complaint need be uttered regarding this picture, but personally the writer does not care for it particularly, at the same time admitting its dramatic power and its appeal to those who look upon it merely as an episode to be forgotten as soon as seen. It may perform some service in deterring men from the practice of what is so often to their disadvantage and the lasting injury of those dependent upon them. While differences of opinion will always exist regarding such pictures, the main fact regarding the motion picture, that it is primarily for instruction or amusement, seems to have been overlooked in its production.

"Before and After" (Pathe).—The young man perhaps did well to cultivate his future mother-in-law before marriage. But the afterward. Well, it is not quite what was expected, but it is sufficient to bring more than one smile to the faces of those who see it. Like all before and after, it has its humorous side and leads to amusing complications, and therein lies its sport.

"The Jockey" (Pathe).—A pretty racetrack love story, which has for its basis the doctoring of a horse to prevent his winning a race. The girl in the case, however, overhears the agreement and changes the horses, so the wrong one is doctored and the favorite wins after all. But she marries the jockey just the same and the story ends happily. The real racing quality pervades the picture, which on that account is attractive to a large number of people. The action, too, is lively enough to satisfy the most exacting individual.

"The President's Special" (Edison).—A railroad picture which is so thrilling and seems so real that the audience is almost ready to stand in its seats and cheer. The subject is somewhat hackneyed, the overcoming by fatigue of an operator and his failure to flag an express as ordered, with all the impending danger of disaster and wreck averted through the pluck of his wife and an automobile's race with a locomotive as thrilling as it is novel. In fact, the interest centers in this part of the picture. It is doubtful if a more thrilling race was ever witnessed. And when the automobile wins and the train is stopped the audience applauds vigorously. The little woman has become a heroine of a remarkable motion picture. Not alone is the action spirited and sympathetic, but the photography is clear despite the rapid movement in some of the scenes. The scenic qualities have not been overlooked and many of the views are made additionally attractive by their picturesque features.

"The Wayside Shrine" (Vitagraph).—A pathetic story sympathetically acted, representing the experience of a young girl who falls in love with an artist, goes with him to the city, is deserted and finds her way back to the wayside shrine where she and her father formerly performed their devotions together. There is pathos and dramatic opportunity, cleverly developed and made leading features of an interesting picture. The acting is in harmony with the subject and the photographer has done his share of the work quite as well. It is altogether an attractive picture, well worth the serious consideration of any admirer of the motion picture drama in its best form.

"Pastoral Scenes" (Gaumont).—A mystical picture which will appeal strongly to those who like something that keeps them guessing as to what the next transformation will be. This house has always been particularly happy in the conception and development of mystical subjects and this is no exception to the rule. Not all pictures of this class are successful, but the average maintained by the Gaumonts has been high and this one will not detract from the reputation already established.

"The Acrobatic Fly" (Urban).—An entertaining picture, depicting very graphically the movements of a fly when viewed through a microscope and the enlarged image thrown upon the screen in a motion picture. The marvel of this picture is its clear photography, even though it reproduces a small object the motions of which are very rapid. And the success of the picture suggests unlimited educational possibilities. With the power of the microscope utilized in the production of motion pictures, there is opened to the mass of people a new world even more wonderful than the one with which they are familiar, because it is peopled with living creatures so small that the human eye is incapable of acquiring a clear understanding of them. This picture deserves a cordial welcome wherever it is shown, and if the audience before which it was exhibited upon the day of its release can be taken as an indication, there is no question about the interest pictures of this character will excite.

"Aviation at Los Angeles, Cal." (Essanay).—Much improvement is noted in the pictures of flying as operators have acquired experience in the manipulation of their apparatus. The work of this firm during the recent meet in Los Angeles is satisfactory. It gives both near and distant views of the aviators and their machines before the start, as they start, and during flight. Next to seeing the machines in operation this picture is probably as good as anything could be produced and affords an admirable substitute for the actual occurrence. The photography of this film is remarkably clear, and when the character of the subject is considered one concludes that it would be difficult indeed to improve upon it. The showing of this picture through the country will convey to many thousands a reasonably accurate impression of what an aviation meet is like.

"Baby's First Tooth" (Essanay).—Always there is consternation, or something else disturbing in a household when the baby's first tooth protrudes itself upon the scene. And in the instance here illustrated the interruption of the telephone service at the critical time added to the difficulties by creating the impression upon Mr. Lighthead that some terrible calamity had befallen his family. His feelings may be imagined when he arrives at home, dishevelled and torn, by reason of numerous moving incidents by flood and field, only to learn that "baby has a tooth." The veil of charity may be drawn over the scene that followed.

"The Fisherman's Granddaughter" (Kalem).—Another of this firm's melodramatic pictures, acted by the stock company at their new studio at Roseland, Fla. The beautiful scenery along the St. John's River is featured, and the

strongly dramatic quality of the picture will commend it to all who admire the Kalem productions. There is a romantic air about pictures which reproduce the scenery of the South that appeals strongly to nearly all audiences, and this instance is no exception to the rule. Clearly photographed and admirably acted, this picture promises to be quite as popular as its predecessors have been.

"Never Despair" (Great Northern).—A graphic picture, representing the transition from misery to happiness and bearing upon its face the admonition to never despair whatever adversity may confront you. It is a dramatic subject, admirably staged, satisfactorily acted and clearly photographed. It will be an attractive feature of any program.

Scene from "Never Despair" (Great Northern).

"Foolshead Receives" (Itala).—Foolshead is a character that would not fail to amuse an audience regardless of how lugubrious they might be. When with another house the actor who performs the principal part was a comedian of merit, and his work with this firm has been satisfactory. In this particular instance he advances some novel and altogether funny ideas upon receiving, to the amusement anyway and possibly the edification of the audience.

"The Man Who Could Not Sit Down" (Lux).—Unfortunate, indeed, is the man who cannot sit down, and to be driven from place to place is discouraging enough. Therefore, no one is surprised to see this gentleman finally throw himself upon his own floor, utterly tired out and ready to lie down in order to rest. The photography is clear in most scenes and the action is sufficiently lively to maintain interest.

"Her Dolly's Revenge" (Lux).—A nursery story which represents a doll taking a pair of scissors and stabbing her mistress to death. Then the doll is sentenced to execution. Here the little girl wakes to discover that she and the doll are both well, showing no apparent inconvenience from such unexpected and murderous schemes. This picture will please the little people and at the same time will attract the attention of the elders.

"The Silent Piano" (Ambrosio).—A romantic story telling plainly how love conquers duty, well acted and photographed with care and discretion. The films made by this house, and released by the New York Motion Picture Company, are improving each week and present qualities which are increasing their popularity daily. Some of the scenes in this film are very dramatic and the climaxes are worked out with skill and understanding.

"I Have Lost My Latch Key" (Ambrosio).—A roaring farce, depicting clearly the difficulties encountered by an unfortunate individual who loses that all-important instrument, a latch key. The players have put a good deal of effort into acting this farce and the results are satisfactory.

"The Old Maid and Bonehead" (Nestor).—The creation of a series of characters which may be seen through a series of films is always a feature of importance to a firm's business, and when this house hit upon the character of Bonehead for a series of screaming farces it offered something which sprang into almost instant popularity. This one is a farce which will keep an audience roaring from beginning to end and will no doubt make those who see it want more of the same sort.

Scene from "Young Deer's Gratitude" (Bison).

"Young Deer's Gratitude" (Bison).—A sequel to "Young Deer's Bravery" and enacted by the same character whose face has been familiar in Indian pictures for some time. There are some stirring scenes and good photography which should make the film popular.

"Foolshead Preaches Temperance" (Itala).—Judging from pictures which have gone before, temperance would be a good thing for Foolshead to practice, but perhaps preaching is easier than practicing. At any rate, that is the impression graphically presented by this film, and his sermonizing, with its accompaniments of one sort and another, is funny indeed.

"Government Rations" (New York Motion Picture Company).—Illustrative of the difficulties at an Indian post when three Mexicans steal a quantity of rations and the Indians are accused of the theft, resulting in a raid and more or less fighting and disturbance. When the mistake is discovered by the finding of the Mexicans devouring the rations, the colonel calls a truce, apologizes to the Indians in a very gentlemanly manner indeed, they all smoke and peace reigns once more over the scene. Here is sufficient dime novel action and heroism for anyone, but there are certain attractive features which appeal strongly to the audience and cause a glow of satisfaction in most instances.

"Justice in the Far North" (Imp).—When the impression left on one's mind after seeing a film is "What it might have been" it is safe to say that the producer has failed to hit the mark. The story of this Imp film is not particularly favorable, as a matter of fact, it leans too much to the loose morals that we so often have occasion to condemn in European films. And the producer has not saved it from further blame, as in many places it is inconsistent. The acting is good, however, and the action lively enough to please any audience.

"Jane and the Stranger" (Imp).—A story of an unfaithful father who deserts the girl he has wronged and migrates to the West, where he is discovered by the girl's brother. The wrong is revenged in a highly dramatic manner, which introduces Jane, the pet of the Western ranchmen. She innocently causes the arrest of the brother who took the law in his own hands, but saves his life in a truly dramatic manner when she learns through a letter that his crime was justifiable. A fine bit of acting and by-play follows when she lets the ranchmen into the secret and they plan a pleasant surprise for the man who expected to get it in the neck. There is a strength and go to this picture throughout its entire length which will gladden the exhibitor.

"Ruined by His Son" (Great Northern).—A story with a strong moral and well presented with the careful and elaborate setting for which the Great Northern films are famous. The films of this company are of a class peculiar to themselves. A serious tone runs through them all. If the film is a scenic it is well done, if it is a drama we have become accustomed to look for the moral or sermon, and the present film is no exception, except that the fine technique of this firm's product seems to be getting finer.

"A Daughter's Devotion" (Nestor).—This firm's work is comparatively new in the motion picture field, but if it is all as good as what has been shown it will speedily reach a high degree of popularity. This picture is one of those tender little dramas which depict clearly and sympathetically the devotion of a daughter under trying circumstances. The acting is well done, and the dramatic possibilities of the picture are handled with skill and discretion. The mechanical part is in harmony with the dramatic portion and the entire picture is a pleasing combination. It will go far toward making this firm's work popular.

The "HALLBERG" did the Trick

J. H. HALLBERG

About eighteen months ago, an exhibitor, Mr. Chas. Guilloid of Hoboken, N. J., put in a cheap Economy Coil to save current on his moving picture lamp. After a week's operation, he found his coil got so hot that it was not safe to run his show continously. As he had already bought one of these cheap Economy Coils, he could not get his money out of it, so he had to buy another one, and by means of a double throw switch he ran first on one coil, and when that got hot, switched on the other one, and so on. A few weeks ago, one of these coils burned out, and then he did the wise thing He came to me and bought a

HALLBERG Automatic Electric Economizer

which saves him money, gives a 50% better light on the sheet and does not get hot, doing away with all risk and trouble. He has no worry since he put in the **Hallberg** and his patrons comment upon the clearness of the picture on the sheet. He is now a satisfied exhibitor. **Let me do the same for YOU.** Every operator knows that the **Hallberg** is the best, and even if it costs you a few dollars more than any other current saver, don't let that stand in your way. Buy the best, it is the cheapest in the long run, and gives you absolute satisfaction.

I make an allowance for your old rheostat or current saver in trade for the **Hallberg.** I am special agent for **Electra,** Pink Label Carbons, of which I carry a large stock. I also have a complete line of Moving Picture Machines and Supplies.

Write for Free Booklet No. W-18

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VITAGRAPH NOTES.

A World reporter last week, in his desire to make copy and at the same time say something nice about the Vitagraph Company, got himself in trouble by saying that the Vitagraph third reel would be educational. This brought a storm of protest from those exchanges who do not favor educational subjects. What the reporter intended to convey was that the additional Vitagraph reel would be educational in quality, as he was alive to the great preparations under way to stage "Elektra" and other classical subjects. And this is so. As a matter of fact, there is no American producer better equipped to-day to issue three reels per week and still maintain or improve the quality.

One of the Vitagraph's accommodating neighbors, and there are many of these, loaned his house for the scene of the doctor's home in the drama, "On the Border Line." A sign: "Dr. Bell," was placed in one of the front windows to carry out the doctor idea. After the picture was taken, the sign was forgotten and left in the window. About 2 o'clock the next morning the occupant of the house was aroused by the vigorous and prolonged ringing of the door bell. He stuck his head out of an upper window and asked the disturber of his slumbers what the trouble was.

"Trouble! It's double trouble, doctor. Twins!" said the caller. "And we want you to come around to the house as quick as you can." The accommodating neighbor said: "I'm not a doctor."

"What's that sign doing in your window then?" was the reply.

"Cuss, ———! ———!" said the tenant. "That was left there by the moving picture people." The window went down with a bang and the sign was removed.

Through a coincidence the Edison and Vitagraph Companies announce for release on March 4, "At the Eleventh Hour," two entirely different stories. Out of courtesy to the Edison Company, the Vitagraph Company's release for March 4 has been changed to "On the Border Line."

The presentation of facts is always convincing. "The Victims of Fate," which the Vitagraph Company will release in the near future, is founded upon a fact, an actual occurrence in North Carolina, and reported in the press throughout the world. It is a drama of the strongest and most convincing character, pulsating with truths stronger than fiction, teaching a moral which will be a lasting impression on the minds of all who see it. It proves that the just often suffer with the unjust and vengeance belongs to a higher power than man.

The great interest which has been aroused by Strauss' "Elektra" has prompted the Vitagraph Company to prepare in moving pictures a different version of this thrilling tragedy, a creation unequalled in elegance of scenic and histrionic art, calling into play the authorized details as suggested by Homer's "Iliad" and other works of Grecian literature and record. This will give to the public within a few weeks a clear, concise and comprehensive performance of the universally talked of "Elektra."

EDISON NOTES.

The Edison Company announces for release in the near future, as the second of their series of films depicting the stories of famous grand operas, "Carmen," with Mlle. Pilar-Morin as the central figure. In the character of the pleasure loving cigarette girl of Seville, Mlle. Morin will be afforded an opportunity to display her mimetic talent. In the interpretation of this story she will have the assistance of a specially selected cast of characters who may be depended upon to give her the best of support. A sumptuous production of the opera is promised, with costumes and scenery on a scale of magnificence unsurpassed in the history of motion pictures

* * *

Roy Norton, whose connection with the Edison Company has been referred to several times in these columns, has contributed one of his most delightful characters to their production, "Easy Miller," who will be quickly recognized by the thousands of readers of Mr. Norton's stories when he makes his appearance in the character of the bashful young prospector in "His First Valentine" on March 11. The title of the film suggests a comedy, but such is not the case, although there is a happy blending of that element in the story, which is intensely dramatic in several of its principal scenes.

* * *

"Ranson's Folly," by Richard Harding Davis, is slated for release on March 1. Perhaps no development in film production during the past year has excited more interest than did the announcement that America's foremost novelist had allied himself with the Edison Company and would put into pictorial form his world renowned stories. Of all his works "Ranson's Folly" is one of the best known.

THE POWERS COMPANY RELEASES.

After a period of reorganization and with increased facilities, The Powers Company will resume their regular releases next month. Tuesday, March 8, "Her Cowboy Lover" will be issued, and is said to be a topnotcher. The independent exchanges all regretted the temporary suspension of Columbia films and the announcement that a regular weekly release is coming should be good news. If the demand for Columbia films is encouraging, The Powers Company are prepared now to issue two reels a week.

$2,500,000 COMPANY INCORPORATED.

Articles of incorporation of the General Film Company, which is to manufacture and deal in moving picture apparatus, were filed in the office of the Hudson County Clerk in Jersey City, on February 9. The capital stock is $2,500,000, of which $1,000,000 is cumulative preferred. The incorporators are: Harry M. Gough, of Glen Ridge, N. J.; Guernsey R. Jewett, of Brooklyn; Willoughby J. Kingsbury, of 3458 Broadway, Manhattan; Emil O. Mann, of 269 West 131st street, Manhattan; William G. Hovey, of Woodmere, L. I., and Harry J. Mullineaux, of Bethlehem, Pa. The main office of the company is given as 15 Exchange place, Jersey City.

PANTOGRAPH RELEASES FRIDAY.

At the last meeting of the executive committee of the N. I. M. P. A. the matter of releasing was brought up; it was found that four releases were being made on Saturday and but one on Friday. In order to balance the releases and at the request of the majority of exchanges, it was decided that the Pantograph Corporation change its release day to Friday, therefore on and after Friday, February 18, the release day of Pantograph films will be on Friday.

The many friends of Red Wing, the only full-blooded Indian actress posing for motion pictures, will no doubt be pleased to hear that she has fully recovered from the accident with which she met a few weeks ago. Red Wing was injured by falling off her horse while taking part in the production of a new moving picture subject. Red Wing and her husband, Young Deer, who are members of the Bison Stock Company, now in the Southwest producing new subjects for the New York Motion Picture Company, come from the Winnebago tribe of Indians, and are considered to be the foremost Indian actors of the day.

NESTOR FILMS.

The third adventure of Bonehead proved to be so strenuous for the chief character that this week's release will be the last of the Bonehead comedies for some time to come. A new series is in preparation and as soon as poor Bonehead recovers his nerve and his bruises heal he will again try his luck in his search for an heiress.

Plans for a new studio, to be located in Bavonne, N. J., were approved this week and work will be rushed on it as fast as possible to enable the production of two reels a week, which is impossible in the present quarters.

"The Mountaineer," recently released, has created so much favorable comment from Independent exhibitors that more pictures of this class may be expected in the near future and every effort will be put forth to maintain the photographic quality which was a feature of this picture. A return to cowboy subjects is made in this week's release in the subject "In Arizona," and it is also beautiful in photography and action, fully maintaining the high standard of this company's Western dramas.

FROM PASTIME THEATER, BRUNSWICK, GA.

Mr. H. M. King, Jr., proprietor of the Pastime Theater, writes on January 7, 1910, that during October, 1909, he put in a **"Hallberg"** Economizer for his moving picture lamp, and that he is more than pleased with the investment. He says that the bill for electric current consumed during September, the month before he installed the **"Hallberg,"** was $49.83. His bill for December was only $16.39, and the November bill was less. A saving of $33.44 per month is almost one-half of the cost of the **"Hallberg"** and is surely a profitable investment.

CORRESPONDENCE.

WHY NOT GIVE CREDIT WHERE CREDIT IS DUE?

Chicago, Ill., Dec. 7, 1909.

Editors Moving Picture World:

Dear Sirs—The author of a story receives the credit of having written it, and likewise the playwright who dramatizes the story receives the credit for having dramatized it; why should not the writer of a moving picture play receive credit for his work also? These plays, as the writer understands it, are largely the work of struggling young authors, written and submitted to the various companies, and the writing of them is fast becoming a specialty. Why, then, not give to the men whose brains originate these ideas the credit for their work?

Occasionally some one of the companies produces the work of some well-known author who has gained a reputation outside of moving picture lines, and in such cases I notice that the name of the writer always appears on the screen. It would seem that where the writer has already attained to popularity or note the companies are anxious to profit by it, but where they are obscure they desire to prevent them from ever becoming otherwise. This is obviously unfair and is not a square deal to the unknown writers who are to-day writing most of the moving picture plays. True, the producer no doubt trims and adapts the play to suit his taste and convenience, but so does the stage manager trim and adapt a drama, and yet the dramatist receives his part of the credit! **Why not give credit where credit is due? Why not give the public the author's name on the screen?**

A SUBSCRIBER.

[We think there is great force in "A Subscriber's" suggestion. As our readers are already aware, some of the moving picture manufacturing companies announce the authors of their stories on the screen, in their bulletins, and in their advertisements. But, in our opinion, just as good stories by unknown men are made into moving pictures, and we agree with our correspondent that they should have credit for their work. All the same, he and we perceive that this is a very difficult thing to do. The well-known novelists and story writers who have come into the moving picture field have made their reputations with the general public, and that is presumably why they are engaged to supply the stories. The unknown scenario writers who are anxious to obtain publicity can do so, we imagine, by the fact of the film makers constantly requiring their work. Then, we assume, the authors could bargain for the publication of their names. We, ourselves, are curious to know who the authors of certain stories were that we have admired during the past year. We shall refer to this subject in an article next week.—Eds. M. P. W.]

MUSIC FOR MOVING PICTURE HOUSES.

Lafayette, Ind., February 8, 1910.

Mr. J. M. B., care Moving Picture World.

Dear Sir—Kindly permit me to thank you for the very able articles you have contributed in the Moving Picture World relative to the use of appropriate music for motion picture theaters. I really believe that the stand you have taken relative to "music to fit the pictures" will have a very good and wholesome effect upon moving picture theater managers, and that a good many will awaken to the fact that appropriate music greatly enhances the value of motion picture entertainment. Being a practical musician of twenty years' experience, I observed some time ago the necessity of appropriate music. Acting upon this observation, I compiled and published a book of music which I think fills this "long felt want." This book is called "Motion Picture Piano Music," and it contains music of all sorts to fit the action, character, scenes, etc., of moving pictures. The articles which you have recently written in the Moving Picture World are a great source of enlightenment to moving picture theater managers, and if they will follow your business "tips" they will not have to resort to vaudeville and other expensive and useless methods. If the moving picture theater managers would insist that their pianist try and conform their music to the picture, it would soon be noticed that the patronage of the theater would greatly increase in numbers, superinduced by the added enjoyment and pleasure derived by having the picture properly interpreted. Assuring you of my hearty appreciation for your efforts on behalf of appropriate music for motion picture theaters, I am,

Very truly yours,
GREGG A. FRELINGER.

RHEOSTAT PROBLEMS.

Wadesboro, N. C., Feburary 2, 1910.

Editor Moving Picture World:

Dear Sir—I read the article in your February 5 issue, headed "Richardson Criticized," in regard to the rheostat question, and thought I would like to write a few lines in regard to the subject myself.

I agree with H. M. C. that Mr. Richardson made a couple mis-statements but I do not think H. M. C. made the subject quite clear yet. The statement made by the latter to which I take exception to this: "If the line voltage is 110, then, regardless of the volume of current which is required to give the desired illumination, this resistance must be sufficient to cut down the voltage from 110 to approximately 45." Now, supposing if two exhibitors, both using direct current at 110 volts, one only requires 15 amperes to give this desired illumination and the other requires 30 amperes, must both use a rheostat of the same resistance, namely, enough to cut the voltage down from 110 to 45? How then does one regulate his arc to 15 amperes and the other to 30 amperes?

This question is solved easily enough by just following the Ohm's law: $E = C\,R$, that is, the pressure, E, or 110 volts, is equal to the current flowing, in amperes, multiplied by the resistance in ohms. Likewise, to find the resistance required in a rheostat for **any** adjustment of current in the arc, we follow this Ohm's law: $C = \frac{E}{R}$ or $R = \frac{E}{C}$; for example, we want to use 20 amperes in the arc, then the resistance required through the rheostat **and arc** is $R = \frac{E}{C}$, or $R = 100$ divided by $20 = 5\frac{1}{2}$ ohms. If you want only 10 amperes the resistance will be $\frac{110}{10} = 11$ ohms. Bear in mind that this is the resistance of the whole circuit, including the rheostat and arc, and not rheostat alone.

From the foregoing we make these deductions: To vary the current or illuminations you must vary the resistance of the rheostat, **which varies the voltage across the arc when the latter is in use.** Now we come to the method by which you can vary the current through the arc. Suppose your rheostat is set so that a voltmeter reading, taken across the lamp terminals when it is in use, shows 50 volts and an ammeter in series with the arc shows a current of 25 amperes flowing, then the resistance of the arc must be $(R = \frac{E}{C})$ 50 divided by 25 or 2 ohms. Now suppose you wanted to increase the current to 50 amperes; you will, of course, have to cut out some of the resistance until the ammeter shows 50 amperes. The resistance of the arc remains about the same, so the voltage across the arc will then be nearly 100 volts, because it takes that voltage to force a current of 50 amperes through a resistance of 2 ohms. (Ohm's law again, $E = C\,R$.)

In regard to the 220-volt proposition, the foreging shows that the voltage across the arc must be about the same, to get the same illumination, no matter what the supply voltage may be. This explanation may also help to make it clear why the economizers on the market for direct current and those for alternating current made on the transformer principle will produce a much steadier arc than a rheostat. These do reduce the voltage to a certain amount so that when the arc gets long the voltage will not go over this amount and make the arc blue and flame, but by keeping the carbons close together the light will be steady and pure white.

Yours truly,
PAUL PATRICK,
Lyric Theater, Wadesboro, N. C.

RELIGIOUS PRODUCTIONS.

Editor Moving Picture World:

Dear Sir—I do not claim to know how to make motion pictures, but I claim to have enough experience to judge a good production.

To the public in general, "Moses," Part No. 4, is not the proper picture to impress a Sunday School class, but is altogether too theatrical. There is nothing impressive in the picture, nothing sublime, even the numerous painted backgrounds lack the effect of perspective so desired in such productions and give it too much the stamp of the staged show.

I admit that the passage of the Red Sea would have required the skill of the most experienced stage managers and would have called for many tricks and illusions to give it the proper grandeur, and if I had been unable to produce

a realistic scene I would have omitted the passage of the Red Sea, instead of contenting myself to show a little stream of which the waters are not parted but vanish away.

It seems to me that some of our manufacturers are abusing the fad of showing facial expressions. It is all right to show facial expression in certain scenes of certain productions, when the actors are natural or when they have spent much time and care to provide a makeup as deceiving as possible; but to show us facial expression with a cheap makeup, with beards of cotton and even showing the strings holding the wigs and beards, it is pushing the facial expressions a little too far.

To obtain face expressions, the camera is so close that the participants have to be crowded in a very small space and in some cases they look like a box of sardines.

The same drawback of having the camera so close to the stage robs the audience of the spectacular effects, which should be so prominent in this class of work. When you can see the feet of the people you can scarcely see the heads, and when the heads are shown the lower part of the bodies are not in sight. The whole thing is too crowded on a too small stage. In the "Moses" picture, when the Egyptian chariots appear, you can see only one at a time and you cannot even see it in full, and when the horses are on the screen you see only part of the chariot. For such scenes the stage should be large and deep, to give room for a number of chariots to pass at the same time.

These remarks are not intended to be unfriendly, but merely an opinion of how such productions should be presented to the public. AN EXHIBITOR.

[We disagree with our correspondent, although we appreciate his point. Probably he sat too near the picture and, therefore, saw too much. We are dealing with this subject in an early issue of the "World."—Eds. M. P. W.]

LOCAL COMPETITION.

Albia, Iowa, Feb. 15, 1910.

Editors Moving Picture World:

Gentlemen—I have noted with considerable interest the discussion which seems to have arisen after the letter in your issue of January 29, from J. E. B., of our city. The point in controversy: "Is a town of 4,500 capable of supporting two picture shows?"

Since I am the new competitor in the city which gave rise to your recent series of communications on this point, I have naturally been much interested, and I feel that a brief description of the actual local conditions might be of interest to some.

Albia is the county seat of the largest coal-producing county in Iowa; it has connected with it two large coal mining towns whose population are nearly equal to Albia; transportation is effected by regular trolley interurban service, and all trading of importance is done in our city. The amount of payroll moneys put into circulation here is equal to many cities in this State having a population of eight to ten thousand.

We came to Albia with the kindliest feeling toward competitors and were induced to make the venture by the local industrial conditions and the brilliant future prospect that Albia has. The picture show price here has always been ten cents. Hence we caused to be built a modern fireproof theater, 40 x 90 feet, concrete floor and walls, with 14 feet ceiling elevation at entrance and 18 feet at the orchestra pit; seating capacity of about 500. The decorative scheme, we are told, is as elaborately elegant and tasty as any house in the country of equal size. The building alone cost about $6,000.

We exchange courtesies with the regular opera house, but when we went to our other competitor with a view of arranging a harmonious set of working conditions, were informed that the town was not large enough for both of us and that as far as they were concerned the business would be conducted along that line of feeling.

Well, we have carried on a vigorous and businesslike campaign of advertising and conscientiously feel that we have the respect of the merchants and business men. Personally, I am an admirer of your Mr. Richardson and feel that he hit the nail in the face when he stated something to the effect that a show town must be judged by its environment. We feel that Albia is large enough to support two very good picture houses. If it is not, someone will have to "take the count." We broke all of our previous records last week. This is Tuesday, and we broke our Monday record yesterday.

Respectfully yours,
C. C. STRUBLE.

WE PAUSE FOR A REPLY.

Albia, Ia., February 8, 1910.

The Moving Picture World:

Gentlemen—I have read very carefully your comments on my letter, published in your issue of January 29, and also your article in issue for February 12, entitled "Exhibiting as a Fine Art." I desire to extend to you my heartiest congratulations for your change of attitude.

In reply to the questions you ask in the note appended to my letter, will say that it is conceded in my neighborhood and surrounding vicinity that I have the most up-to-date house and give the best pictures. The interior of my theater is artistically decorated and is kept lighted during the entertainment by green shaded lamps. These are shaded in such a manner as not to affect the picture on the screen. I also have a small stage.

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Yours very truly,
J. E. B.

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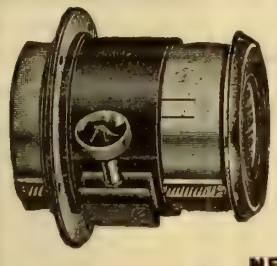

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Gaumont—His Fears Confirmed (Dr.).....481
Gaumont—Duped (Dr.).....491
Vitagraph—Paid in Full (Dr.).....930
Edison—A Victim of Bridge (Dr.).....990

Wednesday, February 23.

Urban—A Family Outing (Com.).....498
Urban—The Buried Secret (Dr.).....476
Kalem—The Miser's Child (Dr.).....
Pathe—The Lamp Post Inspector (Com.).....886
Essanay—O, So Sick (Com.).....479
Essanay—The Winning of Father (Com.).....508

Thursday, February 24.

Biograph—Taming a Husband (Dr.).....986
Lubin—The District Attorney (Dr.).....870
Selig—Back Among the Old Folks (Dr.).....1000

Friday, February 25.

Vitagraph—The Lesson by the Sea (Dr.).....963
Kalem—The Indian Scout's Vengeance (Dr.)..940
Pathe—Ouchard the Merchant (Dr.).....756
Edison—Lost and Regained (Dr.).....445
Edison—That Girl of Dixon's (Dr.).....475

Saturday, February 26.

Essanay—The Mexican's Faith (Dr.).....925
Gaumont—Blue Fishing Nets (Industrial).....230
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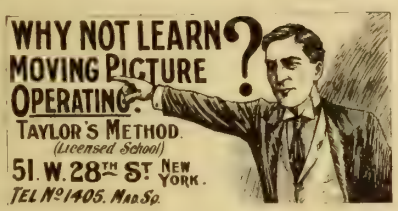

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A Full Description of these Subjects will be Found on Another Page

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Busy Little Cupid.
When the Daisies Bloom.
Shaky Eyes.
Mandy How Do You Do.
Margarita.
Love Me Dreamy Eyes.
Nora Malone.
By the Light of the Silvery Moon.
There's Nothing Else in Life Like Love, Love, Love.
Take Me Back to Sunshine Land.
Mary you're a Big Girl Now.
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BIOGRAPH COMPANY.

TAMING A HUSBAND.—Lady Margaret loved her husband with youthful impetuosity and while he deeply loved her, still so engrossed was he with social and business matters that he was often guilty of seeming indifference. She believed that his love had grown cold, and in desperation confides her fears to her best friend, Lady Clarissa, inviting her to visit and advise her. Lady Clarissa arrives and at once hits upon a plan. She dresses herself in male attire, and assumes the role of a lover, sure that she will tame Margaret's husband and bring him to his sense of duty. Clarissa, as a young gallant, makes quite an impression upon the male companions of the husband and finds her position at times rather embarrassing, especially when invited to join their drinking and smoking fests. Hence she realizes she will put her scheme into operation at once. To this end she blatantly flirts with Lady Margaret. Several times they are apparently surprised together by the husband. But as it is during the entertainment of a house full of guests, he has small chance of resenting the insult. However, he finally catches the young unknown on his knees before his wife. This is too much and a challenge is the outcome. Seconds are selected and the time set. The seconds for the masquerading Clarissa try to dissuade their "man" from meeting his adversary, stating that the other man has such an advantage over him, he being such a big fellow. This has no effect, as Clarissa exclaims: "I will fight him, sir, though he were as tall as a tower." The seconds leave, despairing for their friend, as it seems suicidal. They return again with another plea and find their "man" in the arms of the wife. This enrages them, and having withnessed his perfidy, refuse to act, reasoning that the field of honor is too good; he should be slain on the spot. They convey to the husband their impression and the cause of it, which throws him into a frenzy of fury. Into the house they go with swords in hand, bent on instantly despatching the vile wretch. Lady Clarissa sees them coming and locks the door, which she realizes will prove but a slight obstruction to the raging husband, so she, frightened, dons her conventional habiliments, and when the door yields to their battering, in rushes the husband to learn the truth of the situation and appreciate the guilt of his own negligence.

HIS LAST BURGLARY.—William Standish, a young inventor, like many of his ilk, has spent time, money and energy in perfecting a machine which the engineers to whom he had submitted it are slow in deciding upon, during which time he and his little family of a wife and infant child are in poverty's clutches. Starvation stares them in the face. The baby gives them the most concern, and after a desperate mental struggle, they decide to leave it clandestinely in the minister's care. To this end they go to the minister's house at night, and being the dead of Winter, they have not the heart to leave it on the stoop, so Standish climbs through the window and leaves it in the sitting-room on an arm-chair. In the neighborhood there lives a professional burglar, whose wife we see bending over an empty cradle mourning the loss of her child. The burglar, despite his calling, is moved by his wife's sorrow, and leaves the house dejectedly on an expedition. The open window in the minister's home looks rather inviting; Standish in his hurried exit neglected to close it, so he enters and begins to explore the place. The cooing of the baby startles him, and after reading the note Standish had left, an idea strikes him. Why not take the baby? Truly, it is a new kind of loot, but it may mean happiness for his wife. This thought decides him, so he rushes to his home with the child. The bereft wife is raised to the very zenith of joy at its appearance, and the burglar himself becomes regenerated, declaring he is through with his past life and will now life worthy of the blessing God has bestowed. To this end he goes to seek honest employment. Meanwhile, there has been a change in the conditions of the parents of the baby. On their return home they find a letter accepting the invention upon a $5,000 yearly royalty, enclosing a check in payment of the first quarter. Thus has fortune smiled and they hurry back to reclaim the child. Of course, the minister doesn't know anything about it. The whole affair is plunged into absolute mystery, and the poor mother, when taken to the comfortable home their new fortune provides, is seriously ill from her mind wrecking grief. Now it happens that the burglar has become the coachman of the doctor who is attending her, and so learns the identity of the foundling. His heart touched by the suffering of the poor woman, he hastens home, dons his burglar attire, steals into the woman's room, and lays the baby beside her while she sleeps. This act not only restores the suffering woman, but it has softened his hitherto hard and indifferent heart, making for all time a real man of him.

EDISON MFG. CO.

LOST AND REGAINED.—A happy sailor is shown enjoying the pleasures of home life with his wife and child, when suddenly he is recalled to his ship. In the course of his path to the pier he passes over a drawbridge which is being repaired and from which a workman has removed a guard rail in order to pass through with a wheelbarrow. The sailor, seeing no obstacle in his way, walks into the opening and plunges headlong into the water, striking his head on the rocks.

The workman, hearing the splash, instantly jumps to his rescue and brings him ashore. The sailor is taken to a hospital and on his recovery, a few weeks later, it is discovered that the blow on his head has destroyed all memory of the past. Meanwhile his wife and child learn through the papers that the ship on which they believed the husband and father had sailed has been wrecked at sea, and that all on board were lost. When the sailor leaves the hospital he has no recollection of his loved ones, and wanders idly around from place to place. Passing along a street one day he sees a house on fire, and immediately goes to the rescue of its inmates. He saves from the flames a child, who proves to be his own. But this fact is denied him until a falling beam, striking him upon the head, removes the clot of blood from his brain and revives his memory of the past. It is not until he regains consciousness at the hospital, however, that the father recognizes and clasps his loved ones as his own.

THAT GIRL OF DIXON'S.—The little heroine is the daughter of Dixon, a foreman in one of the big cotton compresses, the mighty workings of which are shown in the picture. We see her, early in the picture, showing her fear and repulsion for the black bottle, which spells so much tragedy these days. A child in years, she takes a child's way of ridding herself of the object of her dislike by surreptitiously removing the bottle when her father seems to be taking too much of its contents. Then follows a scene in which the father recovers the bottle. In his drunken fury he forgets himself, and would abuse the child who is trying her very hardest to save him from himself.

Here the young hero of the story comes upon the scene. In passing Dixon's home he sees the small tragedy which is taking place at the gateway and interferes. He is successful in protecting the little girl, but arouses the sullen anger of the chronically inebriated father. When he reports the occurrence to his own father, Dixon is sent for and discharged. This, added to the incident of the morning, furnishes fuel to an intense drunken hatred in the man's breast. He works himself into a passion over the incident and decides to administer a thrashing to the youth, even though he is the son of his employer. He sends a note by a small colored boy, which, purporting to come from the girl, asks the young man to come to the compress and protect her again from the beating which she fears as a result of the day's happenings. The boy says nothing to his father, but goes at once to the cotton compress.

Men are leaving for the night, and the place is almost deserted. As the young fellow, looking for the girl, approaches the great machine, he is confronted by Dixon. An altercation ensues, in the course of which the youth is felled by a blow on the head from a piece of wood which Dixon picks up from the floor. The sight of the boy lying senseless at his feet increases his fury, and his befuddled brain conceives the awful idea of sending the boy into eternity by placing him on the compress, whose mighty jaws compress hundreds of pounds of cotton into a thin wedge, and starting the machine. This he does and runs away, and we see the great bed move upward with its human freight until it almost touches the upper platen. Fortunately, "That Girl of Dixon's" has seen the youth enter the compress house, and, her suspicions aroused because it is after quitting time, has followed him. She arrives just in the nick of time, too, when another two inches of pressure would have killed the boy. Dashing forward, she reverses the lever and the machine slowly returns to its first position.

The boy's father shows his gratitude by giving the girl a chance in life—a chance to get away from her present surroundings and build up a new future; and the last scene of the picture contains a brief suggestion of one way in which the future probably worked out.

ESSANAY FILM MFG. CO.

THE WINNING OF FATHER.—Johnny Armstrong, a young college graduate, is in love with pretty Peggy Pettibone. Peggy also loves Johnny and the only obstacle in the way of a thoroughly happy union is Father, a crabbed old gentleman who has no faith in his daughter's choice.

Their attempts to meet and spoon are invariably frustrated by Pettibone, until both are thoroughly exasperated and plan to elope.

On the night, as had been previously planned, Johnny climbs up a rather shaky ladder to assist his lady fair to the ground, but when he enters her room some commotion is made and old Hiram Pettibone, dosing in his easy chair in the library, awakens. Surmising that the noise has come from Peggy's chambers, he calls the butler and the two hurry upstairs to locate the trouble. Peggy has heard them coming and has thrust young Armstrong into the closet. She is unable to conceal the fact that she has prepared for a long journey and when her father enters she is unable to find any excuse for being dressed for travelling.

A noise from the closet attracts the old gentleman. "Aha, so the impudent young rascal is in there, hey?" the old man exclaims triumphantly; and to the butler: "James, call the police."

It might be well to mention that the elder Pettibone is a most diminutive man and no match for the athletic Johnny, who is endeavoring to push his way out of the closet, while the little old fellow makes heroic resistance. But Johnny gets out and after some argument with his reluctant prospective father-in-law, thrusts him bodily into the closet.

The police arrive and Armstrong indicates the clothes-closet door. Pettibone is dragged out and carried down into the library, but the young man interferes here an tells the police to release their prisoner.

The old man, puffing and snorting, is finally calmed and seated in his easy chair, shaking his head, thoroughly defeated. And it is with very little further coaxing that he is persuaded to give his blessing to his daughter and the athletic John.

THE MEXICAN'S FAITH.—Tony Perez, a Mexican cowpuncher, is driven from the ranch where he is employed for some misdemeanor or other, and after vainly endeavoring to find work trusn into the gate of Dan Farman's ranch, "The Mosquito," and applies for a job. His hard luck story rings true and old Dan, who is of a charitable turn, puts the Mexican to work.

Alice Farman, the daughter and "flower of the ranch," is in love with Nat Michaels, the ranch foreman. Perez, who has seen Alice from time to time, becomes deeply infatuated with the girl, and one day when he encounters her alone, he voices his passionate love. The girl shakes her head and scorns him. Perez then insults the girl and attempts to kiss her. A darkey servant, who has been near, sees this, and running to the bunkhouse, summons a number of cowboys.

Alice, raging with indignation, tells them that the Mexican had insulted her. The mounted cowboys ask where Perez has gone and when she indicates that he has run to his cabin, they ride off in that direction, telling her they will attend to the "dirty greaser."

An hour later they return, with the despairing Mexican their prisoner. He is lashed to hitching post, while one of the cowboys summons Alice. The Mexican is sentenced to a fearful horse-whipping and Alice is invited to administer the lashes. But she revolts against this brutal treatment. The Mexican begs for mercy and finally she forces the cowboys to release him. Perez is immediately reformed and bcomes a most faithful and valuable servant.

Several weeks elapse and Dick Chalmers, an Easterner, arrives at the ranch. He falls in love with Alice, but each proposal he makes is refused by her. The girl at last is forced to confess to her fiancee the annoying attentions paid her by Chalmers, and Michaels, very indignant, tells her that he will make short work of the Easterner if he persist in his insults toward her.

Chalmers, who is "black" clean through, resolves to have Alice at any price. He engages a Mexican greaser to help him and together they kidnap the girl and carry her to a deserted cabin. Tony Perez, however, has followed them to the cabin and overpowering the Mexican, who is acting as sentinel at the door, rushes into the shack in time to spare Alice from any further indignities at the hands of Chalmers.

Perez's knife flashes and would have made quick work of Chalmers had Alice not interfered. Tony understands and draws back, slipping the knife into its sheath. Then Chalmers, realizing his narrow escape, hastily rises and slinks out of the cabin. Tony sinks on his knee and kisses the girl's hand. He has kept the faith.

KALEM MFG. CO.

THE MISER'S CHILD.—Scene I.—The Miser and His Daughter Nell.
Scene II.—One Hour Later.
Scene III.—Nell's Friend, the Fisher Boy, Jack.
Scene IV.—Jack Decides to Seek His Fortune.
Scene V.—The Miser's Death.
Scene VI.—The Franklins Plot to Steal Nell's Fortune.
Scene VII.—Franklin's Proposal.
Scene VIII.—The Forged Letter.
Scene IX.—Six Month's Later. Nell Promises to Marry Franklin.
Scene X.—The Interrupted Wedding.

THE INDIAN SCOUT'S VENGEANCE.—Scene I.—The Scout Falls in Love with Leonie and Offers His Services as Guide.
Scene II.—Mexican Joe's Accident.
Scene III.—Three Days' Later.
Scene IV.—An Ungrateful Mexican.
Scene V.—The Mexican Renegade Plans Vengeance.
Scene VI.—The Indians, Led by the Mexican, Depart on Their Murderous Mission.
Scene VII.—The Attack.
Scene VIII.—The Cowboys to the Rescue.
Scene IX.—The Scout Swears to Wipe Out the Band Single Handed.
Scene X.—The Mexican Captures Leonie.
Scene XI.—The Scout on the Trail.

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EDISON FILMS

Release of February 22

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No. 6592 Code, VESTIBULO App. Length, 990 feet

Releases of February 25

LOST AND REGAINED

A sailor, recalled from his home to the ship, accidentally falls through an open drawbridge and is badly injured. Rescued and taken to the hospital, he recovers, but his memory is lost. It is restored by a blow on the head sustained at a fire while rescuing a child who proves to be his own. A thrilling, well-sustained drama.

No. 6593 Code, VESTICELLA App. Length, 445 feet

THAT GIRL OF DIXON'S

A powerful melodrama, the scenes of which are laid and were photographed in the South. The discharged foreman of a cotton compress in a drunken fury attempts to murder his employer's son by crushing him between the jaws of the huge machine. He is rescued by the foreman's daughter, with the usual happy denouement. Realistic and thrilling.

No. 6594 Code, VESTICEPS App. Length, 475 feet

Release of March 1

RANSON'S FOLLY (Dramatic)

Prepared by Richard Harding Davis

No. 6595 Code, VESTIDO App. Length, 1,000 feet

Releases of March 4

AT THE ELEVENTH HOUR (Dramatic)

No. 6596 Code, VESTIDURA App. Length, 800 feet

THE MAN UNDER THE BED (Comedy)

No. 6597 Code, VESTIFICOS App. Length, 200 feet

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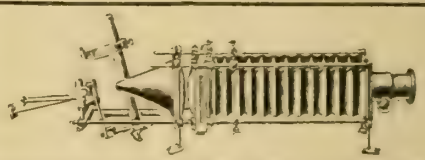

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THE MASTERMARK OF PICTUREDOM

Scene XII., Scene XIII., Scene XIV.—The Ambuscade.
Scene XV.—The Duel on Horseback.
Scene XVI.—The Lone Grave.

PATHE FRERES.

THE ENTERPRISING CLERK.—Employed at the glove counter of a big department store, Jones is engaged in trying on a pair of gloves on the withered hands of a lady of uncertain age, when suddenly there stops at his counter a blooming rose of beauty, the sight of whom takes away the breath of poor susceptible Jones. He immediately drops his customer's hand and rushes over to see what the beauty wants. Taking her hand in his to judge the size, Jones cannot resist the temptation of imprinting a kiss on its smooth, white surface, for which impertinence he immediately receives a slap in his face, which almost takes him off his feet. The floor walker is called and dismisses the audacious clerk on the spot. The latter calls to see the customer whom he has offended, and tries to explain to her that it was her beauty that made him lose his head for the moment. (For Jones is a sly fox and knows how to get around the gentler sex.) The woman, however, seems very indignant and, showing him her husband's portrait, orders him out of the house. But Jones continues to plead in his own behalf, when just at that moment the woman's husband, a dignified looking lawyer, comes in, and she quickly hides Jones in the wood chest. As luck would have it, he is scarcely in the box when somebody dumps a whole load of wood on him and almost kills him. The woman fortunately has now induced her husband to go upstairs and take a nap, but he does not sleep long, and again she is compelled to hide Jones as he bursts in on them. This time she pushes him in the bathroom, where he accidentally touches the tap which turns on the needle bath and poor Jones gets a ducking. The woman is at her wits' end as her husband expresses his intention to take a shower; so, pretending to be suddenly seized with hysterics, she sends him flying for the salts and thus gives Jones a chance to escape. This is Jones' unlucky day, however. He jumps out of the window and into the one of the adjoining house, where he finds something to drink, and is soon hopelessly intoxicated and is arrested as a burglar. As fate would have it, the husband of the woman who has caused all his misfortune tries his case and pleads so hard for his client that Jones is acquitted. This being the first case the young lawyer has won, he invites the happy Jones to his house and introduces him to his wife, and they all have a great old time.

DRUIDIC REMAINS IN BRITTANY.—Of all the old provinces of France, Brittany, the subject of this picture, is the most curious and interesting, as she rises before us with her coast strewn with rocks against which the waves beat incessantly. The remains of the altars built by the ancient Druids still stand surrounded by enormous stones that in those days were looked upon almost as gods by these ancient Celtic priests.

CARMEN.—This picturesque narrative of Spain, from the magic pen of the brilliant writer, Posper Merimee, and set to music by the immortal Bizet, is the subject now presented in film d'art form. Madame Lepanto as Carmen, typifies the description of the Spanish girl.

Don Jose Navarro, a Basque, and a Christian of the ancient type, had enlisted in the cavalry regiment of Almanza and was on duty at the tobacco factory in Seville where four or five hundred girls were employed in rolling cigars. As the bell rings for the girls to return to their work the young men watch them as they pass. One, a handsome, merry-looking girl, the beauty of the place and known to all as "La Carmencita," struts by the line of admiring men. Don Jose being a quiet sort of fellow, is not much attracted at first by the saucy-looking beauty, who, not accustomed to being ignored, asked Navarro to give her the chain he is fashioning out of some brass wire. Navarro replied that he could not, as he was making it for a certain purpose, whereupon she took the flower from her mouth and struck him in the face with it, much to the amusement of all the others. As Carmen passed on, Navarro, when no one was looking, stooped and picked up the flower and put it in his pocket.

Two or three hours after this incident a porter rushed into the guard house saying that one of the factory girls had been murdered. With several of his comrades Don Jose hurried to the factory, where he beheld a wounded woman lying on the floor and recognized Carmen in the grasp of five or six of her companions. When the wounded girl beheld the soldiers, she accused Carmen, who stood with a defiant expression on her face. Don Jose's duty was plain; he must arrest the girl, so taking her gently by the arm (she being a woman) he bound her hands behind her and placed her under arrest. The wily gypsy asked for her mantilla and then started off with Don Jose. On the way she turned and asked him in a childlike tone where he was taking her. Don Jose, determined to do his duty, answered that he was taking her to prison. Upon which she begged and pleaded with him to have mercy. Soon, therefore, when they come to a narrow lane, with one thrust of her tiny hand she gives Don Jose a push, and he obligingly falls back and his prisoner hopping over his prostrate body regains her liberty. Navarro is compelled to return to the guard house without succeeding in locating her, and consequently is reduced to the ranks and imprisoned for a month. While he is in prison his keeper comes to him one day with a loaf of bread, which he said was sent him by his cousin. Navarro knows very well that he has no cousin in Seville and immediately suspects that Carmen is responsible for the loaf of bread. As he attempts to cut it his knife strikes something hard and he finds that a small English file has been placed in the dough before it was baked. He also finds two piastres with which Carmen evidently intended him to purchase a civilian's coat, and also a note from Carmen telling him to meet her at Lillas Pastia's. Thanks to the gypsy girl's thoughtfulness, Navarro escapes and finds his love waiting for him at the old gypsy eating house. Well, the end of it all is that Carmen has decided to persuade Navarro to join a band of smugglers. At first he would not listen to it, but finally out of love for the girl he consented. For his devotion, however, the fickle beauty repays him by flirting with other admirers, thus making Don Jose most unhappy. She had at this time become acquainted with a very handsome and skilful picador named Lucas. One day one of his comrades told him that he saw Carmen in a shop with Lucas and Navarro became inflamed and questioned the girl, who confessed her love for the picador, at the same time tearing off her finger a ring Don Jose had given her. The latter, unable any longer to control his rage, strikes her a deadly blow with his knife and then remains with arm uplifted as if turned to stone as he gazes down on the huddled up little figure of the woman he had so passionately loved.

THE LITTLE BEGGAR.—A thinly clad pinched looking tot stands begging on the street corner. A good natured looking woman stops for a moment to speak to the child and her heart is touched as she hears the little one mutter, "I'm so hungry." By this time some other pedestrians have also stopped as they see the woman talking to the little beggar and when she turns and tells them that the child is starving they also are moved to pity and the woman soon collects quite a sum for the beggar. We next see the child outside a fashionable cafe. Seeing a prosperous looking man coming out of the place she timidly goes towards him and puts out her little thin hand, but he only pushes her roughly aside and hurries on. Some other diners having witnessed the incident take pity on the little one and each and every one gives her coin. The next scene holds for us a great surprise as we see the trio, the good natured working woman, the prosperous looking diner and the little beggar standing before their waiting automobile counting the day's earnings. For these three belong to that class of despicable frauds who live on the kind-heartedness of others and who have become wealthy from the money gained in this contemptible way.

A PANICKY PICNIC.—Never again a picnic in the woods for theirs! This one disastrous experience has been enough to cure our friends of any longing they might have for jaunts in the country. They expected to rough it, but never dreamed they would be compelled to put up with the hardships that they suffered on this pleasure trip. In the first place, when they opened their carefully prepared lunch, they found it crawling with all sorts of worms, etc., and then to add to their troubles, a shower comes on, and, possessing but one umbrella, they naturally get good and wet. On reaching the hotel, they finally expect to get a little rest, but as they seek a little slumber the most terrible nightmares disturb their repose until they finally decide to give it up as a bad job, and hasten back to town, perfect wrecks after their day with Nature.

THREE QUEENS AND A JACK.—A good looking impecunious youth, hounded to death by his creditors, decides to get out of his difficulties by marrying an heiress. The owner of the estate adjoining his, a man of many millions, has a very handsome daughter, and when we see her for the first time in her beautiful country home, she is welcoming two of her old boarding school friends who have come to pay her a visit. The impecunious youth comes to pay his respects and is invited to a garden party given in the young girls honor. He soon finds himself in a terrible predicament for he cannot decide which of the girls to choose, as they are all equally pretty, but he is anxious to secure the richest. Two of the girls finding that they are both in love with the same young man, decide that they must settle matters by fighting a duel. So we see them meet early one morning by the water with their seconds and soon show themselves most excellent swordswomen. It does not take the friends long, however, to discover their handsome neighbor's duplicity, and to realize that he is playing fast and loose with them, so all three decide to play a trick on him. They send him a note which is supposed to be written by a young widow who is both handsome and wealthy, saying that she has seen him and his fallen in love with him and as she is rich in her own right, there is nothing to prevent their joining hands if he finds her to his liking. The letter ends up by telling him to meet her at midnight at the summer house. The girls lie in wait and watch the young man as he approaches the heavily veiled figure waiting patiently for him. Gently lifting her veil he starts back as a black face smiles up at him, for the girls had dressed up one of the negresses on the place to give the youth the lesson he deserves. Rushing from their hiding place they surround the crestfallen beau, who hurries away in a rage that he has allowed himself to be so trapped.

FATE AGAINST HIM.—George Carr has been unfortunate enough to fall in love with and marry an empty-headed doll, who after she had spent all his fortune left him for another who was still in a position to satisfy all her whims. Broken hearted and ambitionless now that he has lost both love and money, he leads a Bohemian life, thinking only of the present. Happening to be strolling in the country one night his attention is drawn to two suspicious looking ruffians hanging around a handsome villa that stands near the road. As he watches the men the door of the house is opened and a young woman leaning on the arm of a handsome man steps out. Carr is stupefied for a moment for the young woman is none other than his false wife, but he has little time to give to his own feelings for the ruffians have jumped from their hiding place and attacked the young couple, who were it not for the interference of the onlooker would have been killed by the desperate men. He is the one who receives the death blow, however, and as another proof of the devotion he bears to the unfaithful woman whom he has never ceased to love, dies at her feet in an attempt to save her life.

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VITAGRAPH COMPANY.

PAID IN FULL.—A young officer of the French army, while crossing the Libyan Desert with a detachment of soldiers, is lost in a typhoon. He staggers on blindly through the storm of wind and sand until maddened and famished. Hope gone, he falls exhausted into an Arab's tent pitched in an oasis. The Arab, with the assistance of his wife, nurses the young officer back to life and strength.

Secretly the young Frenchman makes love to the Arab's wife and, winning her affections, he induces her, during the absence of her husband, to run away with him. After taking a large amount of money belonging to her husband, they flee to Algiers, where, with the stolen money, they live in comparative luxury.

The Arab returns to his tent and finds it deserted, divines the cause and immediately makes up his mind to go in pursuit of the fugitives.

While living in Algiers with the Arabian woman, the French officer receives a telegram announcing the death in Paris of a wealthy uncle, who has left him a large fortune. He decides to leave his mistress and go at once to Paris. The Arabian woman pleads with him to take her. He reviles and deserts her. Realizing her wretched condition, with the desperation of a woman scorned, she takes poison. Just as she is reeling and falling from its effects, her husband stealthily enters a window and catches her in his arms, where she expires after he forgives her. He swears to pay in full the ingratitude and villainy of the Frenchman. True to his word, he follows him to Paris and like a Nemesis from place to place to Monte Carlo, where, face to face on a lonely path overlooking the rocky steeps of Monaco Bay, he calls to account the object of his vengeance and, in the fury of his wrath, throws him over the stone wall to the crags below, where he is dashed to death.

THE LESSON BY THE SEA.—While spending her Summer at a seashore resort, a very pretty young woman is thrown into the society of two popular and dashing young fellows with whom, during her husband's absence, she innocently and thoughtlessly takes strolls and frolics along the rock bound coast. One day, while they are far out upon some rocks during the ebb of the sea, unconscious of time or tide, they find when it is time to return homeward that the water has risen and they are unable to reach the mainland.

One of the young fellows volunteers to carry the young woman safely to the shore. As there is no alternative, she reluctantly accepts his offer, and, while he is carrying her through the water, his companion, who carries a camera, takes a "snapshot" of the young woman in the young man's arms heedless of her protests.

Some time after this adventure, the young fellows, trying their luck in a game of chance, lose their money and "go broke." Financially embarrassed, at their wit's end, they decide to use the

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"snapshot" of the young woman as a means of blackmail in order to recoup their fortunes. They send her a letter threatening to tell her husband of her escapade unless she gives them a certain amount of "hush money."

Upon receipt of this letter, the young woman realizes how foolish and indiscreet she has been. Fearful of consequences, she excitedly lays the letter on the table, searches in her pocketbook, and, as a last resort, determines to give her jewels to still the voice of scandal. Just as she is in the act of putting her determination into effect, her husband enters the room, notices her excitement and discovers the blackmailing letter. He is surprised and shocked to think that his wife had so foolishly compromised herself. She explains all to him and confesses how unwise she had been.

Her husband at once decides upon action. He tells her that he will disguise himself in her storm coat, take the jewels and meet her traducers at the time and place appointed in the letter. The young men are awaiting the coming of their victim, and, as the husband approaches in his disguise, come forward, and one of them is taking the jewels from his hand when he quickly throws off the cloak and administers to each of the two rascals a severe drubbing, from which they are glad to escape with their lives. The husband returns home and tells his wife what he did. She humbly begs forgiveness for her thoughtless indiscretion, which he readily grants, satisfied that she will never forget the lesson by the sea.

THE SOUL OF VENICE.—A Venetian nobleman has made up his mind that his daughter must marry the man of his choice, who is a wealthy prince. The daughter is in love with a Venetian poet and musician, and, while she appears to be submissive to her father's wishes, evidently has a mind of her own, which she displays in the beginning of the story in an interview with her father, who angrily leaves the room. No sooner has he gone thane the minstrel lover appears at the window and enters, clasps his sweetheart to his breast and tries to induce her to elope with him.

They hear footsteps approaching, and the young poet hastily leaves by the window through which he entered. Her father and the Prince make their appearance. The Prince advances to caress the girl and she shrinks from him. Her father insists upon her betrothal at once and reluctantly she exits on the arm of her fiancee. At the betrothal feast, while everybody else is happy, she sits sad and listless until her lover, the musician, enters and takes his place assigned for the musicians. While singing and playing upon his harp, his soul goes out to her and hers to him until, overcome with emotion, she is led from the hall and the guests are dismissed.

The young lover crosses the bridge of the Grand Canal, while the guests enter their gondolas for their homes. When all is quiet, the lover returns playing and singing softly beneath the window of his beloved, who appears at the lattice listening to his ardent pleadings to come to him. She can not resist and hurries from the house enveloped in cloak and veil. As they are entering a gondola, her father, with the affianced Prince, come suddenly upon them, and, while the girl is seized by her father, the lover struggles with the Prince until he is arrested and cast into prison by the officers, who are attracted by the disturbance.

Again the father, in the presence of the Prince, insists upon his daughter's marriage, and, at the same time apologizing to the Prince for her stubbornness and opposition. Rather than marry against her own soul's desire, she decides to become a nun and appeals to the Abbess of the convent, where her father finds her and takes her home with him.

The lover is languishing in prison when he receives word that the Doge, or ruler, of Venice has offered a prize for the best poetical composition which will best express the soul or thought of Venice. The poet at once becomes absorbed in thought and passes into the realms of fancy and dreams of the festival of Neptune, and in the vision a beautiful girl, like a swaying reed, wafted by gentle zephyrs, dances in rhythmic motion before him, while he plays sweet music on his lute. Awakening from his sleep, he finds his harp beside him and at once composes the inspiration of his dream.

The day of the contest for the Doge's prize has arrived, and, surrounded by his staff and courtiers, among whom is the nobleman and his daughter, the ruler of Venice is ready to listen to the contestants and pass upon their efforts. One after another of the competitors play and sing until the young poet is brought before the assemblage in his prison chains. Aflame with the fire of his genius, he inspires all present with the spirit of his theme and wins the prize. The Doge orders the chains removed from the young man's feet and gives him his freedom. To the Doge's prize is added another of far greater value. The father of his sweetheart congratulates him and gives him his daughter in marriage.

FOR SALE—1,000 ft. reels film, $5, $10 and $15 per reel; Selig machine, $30; Optigraph, $30; Edison, Lubin, Power's, $40 to $60; new, $100; new dissolving stereopticon, $40; Model B gas outfit, $25; paying moving picture theaters cheap. **For Rent**—6,000 ft. film, 3 sets slides, $10; 9,000 ft., $12 weekly, one shipment. **Will Buy**—Passion Play, machines, film. H. DAVIS, Watertown, Wis.

Independent Films.

"IMP."

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THE GOVERNOR'S PARDON.—She is alone in the world, and on her deathbed; can human misfortune be more terrible? We say alone; her husband is alive, but he is a convict in prison under a life sentence, and the anguish of being unable to see him is hastening her end. A kindly physician is comforting her in her last moments, when suddenly with a supreme effort she sits up and asks for the minister. The doctor hastens on the errand, and soon reaches the parson's little home, where the latter is enjoying a quiet evening with his wife and little daughter. The good man promptly answers the call of the sufferer and goes to the squalid home.

After administering to her she asks for a paper, and with the little strength yet left, writes a note begging the Governor to allow her last wish before meeting her Maker—to release her husband for an hour. The parson hurries off and gains an audience with the Governor, but the request is gently but firmly denied—it cannot be done.

To the bedside he goes and tells her to be comforted for hope is not lost, and right here he decides upon a daring ruse in the name of mercy. Surely the prison authorities will not deny a minister the privilege of visiting a convict. He is right, they do not; and in a moment he is alone with the prisoner. Now for the trick: They quickly change clothing and on the convict's mere promise to return, the parson remains in the cell, while the other easily passes the keepers. He reaches his wife's bedside just in time—her last wish has been answered, she smiles bravely—and breathes her last. He stands the shock and, gathering himself together, starts back to prison. But he is still a stranger to sunlight from his long incarceration, and as he attempts to cross a broad roadway he is struck by an automobile and instantly killed.

We are now taken back to the cell, where the minister is wondering whether the convict will keep his word—he is gone so long. Another scene shows us his wife and daughter at home very much worried about his absence. In his striped suit, he is anxiously waiting when a passing guard gets a glimpse of his face and discovers the substitution. He is marched into the office and while he tells his story the clerk sees a headline in the newspaper just out, telling of the death by auto of "an unknown man in prison garb." The wife at home, too, reads of it, and she is prostrated. The prison officials realize the situation and the Governor is communicated with. He visits the prison, sees the minister and, congratulating him on his noble sacrifice, frees him.

The good man goes home, where glad hearts greet him—it's all in the day's work.

ECLAIR FILMS.

NICK CARTER AS ACROBAT.—Our little heroine is playing happily in her father's garden utterly unconscious of the danger approaching her. Presently a party of evil looking gypsies pass by. One of these seeing the beautiful child, steals into the garden unobserved, snatches up the little girl, and before she has recovered from her amazement and fright has disappeared with her. The parents upon discovering that their daughter is missing, immediately employ the services of the famous Nick Carter to aid them in the search for their lost darling. For a time all efforts seem vain. However, the great detective learns that there is a Bohemian circus giving performances near the town, and conceives the idea that very probably the child has been stolen by these gypsies, to be trained for their profession. He immediately sets to work to devise a means of ascertaining whether his surmises are correct.

We next see our friend Carter and his assistant disguised as clowns on their way to present themselves to the manager of the circus, purporting to seek employment. The manager is greatly pleased with the clowns and noting their extreme cleverness engages them, as he sees great possibilities of success with the addition of their unusual talent.

The moment for the performances arrives; the eager crowds throng in to the circus drawn thither by the flourishing advertisement of the wonderful new acquisition. At this opportune time, Carter, who has been on the lookout for a clue, discovers that the manager wears a coat from which a piece of cloth has been torn. He immediately compares a piece of material which was found on the garden wall after the child had been kidnapped, and then finds that it matches the coat exactly, and also that the piece would properly supply the deficiency in the coat. The next minute Carter's assistant appears with the child, whom he has found after an energetic and somewhat difficult search throughout the place. Carter then puts into execution a most original plan for the capture of the entire company and the child is happily restored to the joyful parents.

CASTLES ON THE RHINE.—We have all listened on sundry occasions to the legends and tales of the wonderful Rhine. How enchanting the tradition of the beautiful Lorelei and how thrilling the innumerable stories of the iron willed Barons, and their horror of horrors—"Round Towers on the Rhine." We view, as we gaze, the strange blending together in one grand panorama, and the magnitude of the changeless beauty of old nature, and the glories and picturesque, yet transient splendor of the handiwork of man.

GREAT NORTHERN.

RUINED BY HIS SON.—Old Squire Drake, who for some time has been in ill health, is ordered by his physician to take a long sea voyage to regain his strength. Before leaving, he appoints his eldest son, Tom, to look after and manage the estate during his absence. The young man, however, has a different conception of duty and care than that of his father, and the old squire has hardly departed before the son starts to live a life of extreme extravagance. Friends are asked to dinners and entertainments where the most expensive things are served. Neither his mother nor sister can induce him to discontinue his extravagant ways, and after a few weeks the money and also the credit of the old squire are gone. There is nothing now for the young man to do but to mortgage the property, and after this has been done, there being nothing more to turn into money, the whole estate is taken possession of by the creditors. The day arrives when the old squire returns from his journey. Full of sorrow, the old man realizes what his son has done, and he refuses to have anything more to do with him. Tired of the reckless life, the son makes up his mind to end it, but the daughter of a neighbor, who has always loved him, induces him to leave the country and go to America, and lead a better life. This he agrees to do, on the condition that she will become his wife and go with him. She accepts this offer and they both depart for America, where her good influence and character help him to become a good man, and after several years they return to their old home, the possessors of considerable wealth. Remembering the misery which he had caused his old father, the son now does everything in his power to make up for it. He has sufficient money and buys the old estate back again, and turns it over to the father, as a compensation for all the wrong he has done and the misery he has caused.

BISON FILMS.

FOR HER FATHER'S HONOR.—Rose Ranson, daughter of Robert Ranson, a wealthy ranch owner, is starting on a ride to meet Hal Blake, the man she loves. Mexican Pete, a gambler, offers to escort her. Refusing and ignoring his offer, she rides away. Robert Ranson appears and Pete suggests a friendly game of poker. During the game the Mexican has the better luck of the two, winning $20,000. Ranson, growing desperate, writes upon a card: "I. O. U. my ranch, stock and all against your $20,000." Mexican Pete consents to make the gamble. While the dealing of the cards takes place, Pete takes two cards from his sleeve, substituting them for the cards he had drawn, winning the "pot." Red Eye, an Indian, is the only one in the room who has seen the Mexican's trick, but he does not say anything about it at the time. The next day Mexican Pete comes to Ranson proposing to return the "I. O. U." in exchange for the hand of his daughter in marriage. Ranson weakly resents the proposition, but Rose decides to sacrifice herself to save her father's ranch. Bidding her father good-bye, she starts off with Pete for the office of the Justice of the Peace, to be married. Rose sends Red Eye with a note to Hal Blake, telling of her sacrifice and that she is on her way to be married. Red Eye upon finding Hal, tells him of the Mexican's way of playing cards. Hal then summons the cowboys, who give chase after the Mexican and Rose, arriving just as the Justice of the Peace is about to make them man and wife. Hal, rushing in, stops the services and forces the Mexican to admit he had cheated in the poker game. Turning to Rose, Hal asks her if she still loves him. Rose, looking into his face, says: "You have saved me from a life of misery, I am yours forever."

PANTOGRAPH.

IRON ARM'S REMORSE.—In a picturesque canyon of the Rockies, Iron Arm, a young Indian chief, accidentally discovers a rich gold mine; this is overseen by Blake, a gambler and desperado, who plans with the Indian to buy the ranch on which the mine is located from its poor owner who knows nothing of it.

The two schemers grow rich from the mine, but the Indian is unhappy for he has grown to love the beautiful daughter of the swindled owner. While dividing profits this letter arrives:

Jackson Blake:

Sir We thought you and Iron Arm honest, but find you knew of the mine and robbed us. We are starving and to be dispossessed tomorrow. Do what is honest. ANNA BLAKE.

The gambler laughs and his merriment only ceases when he sees Iron Arm tenderly kissing the letter. "You fool," sneered Blake, tearing the letter into fragments. "Never a cent will they get from me." "Dog of a paleface," roared the chief, "she shall have my share." Blake smiled but his expression changes as he is hurled heavily to the floor. A terrific struggle ensues, but the Indian chokes Blake into insensibility, seizes half of the treasure, and hastily mounts a broncho. Blake feebly struggles to his knees and fires a pistol at him. Iron Arm smiles defiance and gal-

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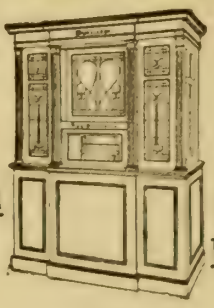

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dops madly off while the sheriff and a band of cowboys rush from the saloon, and as the pain convulsed swindler tells of the assault, and as he falsely terms it robbery, the rough riding crowd with waving of lassoes and brandished firearms mount their horses and follow the disappearing Indian. The shades of night fall in the gloomy recesses of a primeval forest as Iron Arm gallops up and hides the treasure. He hears his trackers and rides away. Once on the prairie they sight him and a stern chase is on. Over the boundless stretches of the far Western plains, through rock strewn and almost impassable canyons and around the mighty trunks of forest monarchs he is trailed and is about to escape when he is lassoed and his horse dragged to his haunches. The band enraged at his stubborn resistance, would punish him, but the sheriff protects him. Iron Arm cleverly escapes, regains the treasure and rides with the speed of the wind to the rescue of the girl he loves. The family who have been dispossessed are shivering in the street when Iron Arm appears, gives them the gold and after taking a last loving farewell he goes away and is seen no more, for, disgusted with the treachery of the palefaces, he returns to his tribe.

NESTOR FILMS.

THE VINDICTIVE FOREMAN.—Fred Stafford's foreman had been sick for two weeks now and still no hope for his return, so when Anton Cyernay applied for the position, telling the contractor a pitiable tale of hard luck, but that he was a thoroughly competent man, Stafford engaged him at once, and in truth his work proved him to be all he claimed.

When the generous contractor learned that he was a stranger in the city, he promptly invited Cyernay to stay with him until he could find comfortable quarters. Thus he met gracious Mary Stafford. Scarcely two weeks had passed ere he was madly in love with her and resolved to move heaven and earth to possess her.

Returning early one afternoon he grasped the opportunity to declare his love, and it was not until she had broken a vase over his head and denounced him to her husband who fortunately had returned opportunely, that Cyernay realized that her scorn and indignation were real and that she was lost to him forever.

The Hungarian was half crazed with rage—this woman had not only tricked him into falling in love with her and then scorned him but had allowed him to be soundly thrashed by her husband and discharged from his position—he would be revenged, but how?

All night he planned, and in the morning when he knew that her husband would have gone to business and their young son to school, he set about putting his diabolical plan into execution.

Entering the house by stealth, he finds Mrs. Stafford seated in a chair sewing; approaching her from behind he seizes, gags and binds her to the mantel, and then fastening a shotgun to the table pointed directly at Mrs. Stafford, he arranges a cord in such a manner that by fastening it to the door, the gun will be discharged the moment the door is opened and cause the instant death of his victim.

Writing a message to her husband to come home at once as his wife is dying and signing the name of the family doctor, he taunts his victim and shows her the letter, then locks all the doors except the one to which the gun is attached.

He hires a boy to deliver the message, then he hides near at hand to watch the outcome of his diabolical scheme.

Scarcely has he gone when the postman arrives with a registered letter, and getting no reply to the door bell, is about to try the door when he discovers that he is at the wrong number and departs.

The grocery wagon arrives and the boy, getting no reply at the back door comes around to the front and is about to enter when his horse takes fright at a child running in front of it and darts up the street pursued by the boy.

The child that startled the horse happened to be Roy, son of Mrs. Stafford, fleeing from the wrath of Spiltzer the grocer, whose fruit stand he had patronized for the pleasure of little Louise, and being unable to pay had fled with Spiltzer and a mob in close pursuit, and gaining his own yard he attempted to enter by the back door, but finding it locked and not daring to attempt the front entrance, he climbs in through a window and hastening through to the front of the house to reconnoitre.

Seeing a mob he believes to be his pursuers rushing toward the front door, he hastily bolts it, thereby unconsciously saving his mother's life, as his father was already bounding up the steps and in another moment would have opened the door.

Being unable to open the doors, the father followed his son's example and climbed through a window.

His horror upon discovering what Cyerany had planned can be better seen on the screen than described.

Quickly releasing and reviving his wife, he had the satisfaction of seeing Cyernay arrested and led away to receive his deserts at the hands of the law, as his wife would not permit him to wreak summary vengeance.

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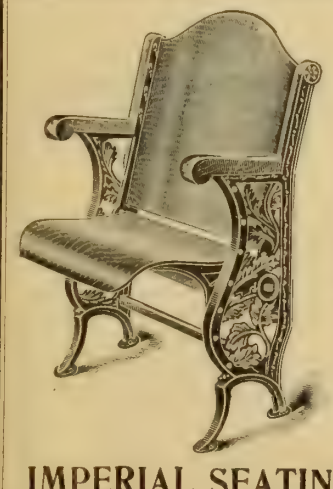
THE FISHERMAN'S HONOR.—This is a beautiful portrayal of the honor of a fisherman. The scene opens up showing the fisherman kissing his wife good-bye, while he starts out for the day's work. Next we find the fisherman and son at work down by the water when suddenly a number of fugitives who are trying to escape from the Royalists come along and ask the fisherman if he could tell them of a good hiding place where the enemy would not be able to find them. The fisherman being sympathetic and kind leads them to a place in the woods.

After the fisherman returns home the Royalists, who are looking for the fugitives, come to the house of the fisherman and claim that he knows something of the whereabouts of the fugitives whom they are looking for. The fisherman declines the betrayal of his secret and commands his son to keep silent when the soldiers question him.

We then see the son fishing alone when a number of Royalists approach him and ask him about the whereabout of the fugitives. He refuses to tell them anything at first, but they try to bribe him by offering him gold. The sight of the money so captivates the boy that he accepts same and shows them the hiding place of the fugitives. The Royalists surround the place and force the fugitives to either surrender or take a chance in making their escape.

Next we see the boy returning home acting rather queer. His father noticing his strange actions questions him but doesn't get any satisfaction. Just at this moment we see one of the fugitives run by the house and is shot right in front of the door. The father seeing this immediately realizes that they had been found at their hiding place and suspects his son.

He enters the house to find his son counting the gold which was given him for the betrayal of the secret. The fisherman feels his honor compels him to take the life of his son, and so informs the boy that he must die. The boy kneels down and pleads with the father, but all in vain. He takes the boy to a lonely spot and there, after commanding his son to pray to his God, is on the verge of shooting him when his mother appears. She steps between the father and son, telling the father that if he takes her son's life he must take hers also. This softens the fisherman's heart and he forgives his son.



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Feb. 28—The Castles on the Rhine from Bingen to Coblenz (Scenic).....183

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Jan. 27—The Last Deal (Dr.).....991
Jan. 31—The Cloister's Touch (Dr.).....993
Feb. 3—The Woman from Mellon's (Dr.).....988
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Jan. 19—Flower Parade at Pasadena, Cal.....292
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Feb. 2—The Wrong Man (Com.).....554
Feb. 2—A Voice from the Fireplace (Dr.).....486
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Jan. 25—Sea Side Adventures at Home (Com.).371
Jan. 29—The Great Divide (Dr.).....741
Jan. 29—Wild Waves at St. Jean de Lux (Scenic) 243
Feb. 1—The Golden Lily (Dr.).....702
Feb. 1—Ascending the Jura Mountains (Sc.)...253
Feb. 5—Civil War (Dr.).....940
Feb. 8—Servant from the Country (Com.)....508
Feb. 8—Settled Out of Court (Dr.).....413
Feb. 12—A Bag Race (Com.).....197
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Feb. 15—The Ghost (Dramatic).....698
Feb. 15—Pastoral Scenes (Mystical).....285
Feb. 19—Better Than Gold (Dramatic).....577
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Feb. 22—His Fears Confirmed (Dr.).....481
Feb. 22—Duped (Dr.) 491
Feb. 26—Blue Fishing Nets (Industrial).....230
Feb. 26—The Legend of King Midas (Dr.).....654

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Feb. 9—Venetian Isles (Sc.).....263
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Feb. 9—In Ancient Greece (Ballet).....410
Feb. 11—The Troubadour (Com.).....561
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Feb. 12—The Jockey (Dr.).....840
Feb. 12—The Foot Juggler (Acrobatic).....157
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Feb. 19—Three Queens and a Jack (Comedy)...600
Feb. 19—Fate Against Her (Dramatic).....314
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Feb. 23—The Lamp Post Inspector (Com.).....886
Feb. 25—Ouchard the Merchant (Dr.).....756
Feb. 26—The Harry's Brothers (Acrobatic).....220
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Feb. 1—Caught in His Own Trap (Com.).....503
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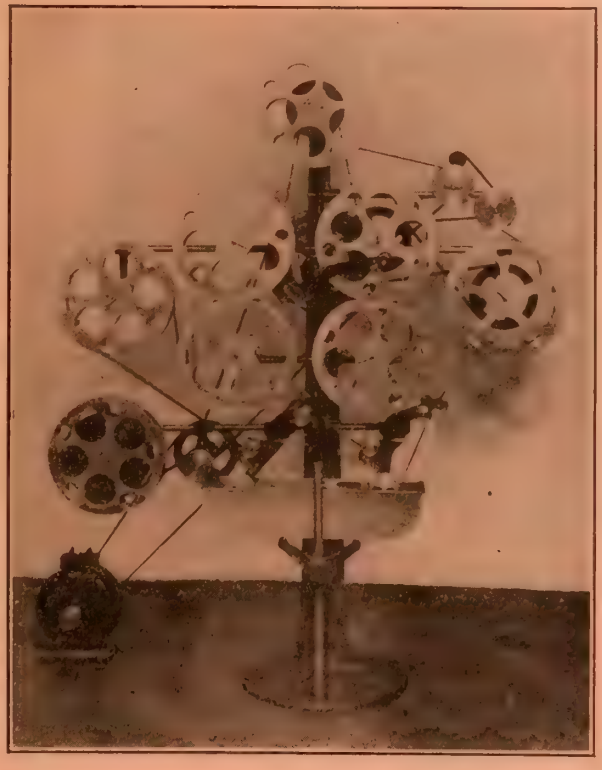

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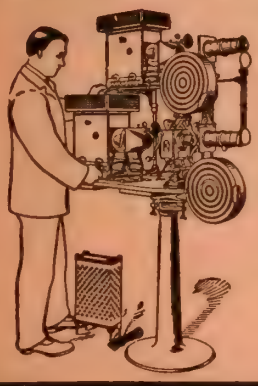

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MARCH 2nd

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Uniformed Employees.

In former numbers of THE MOVING PICTURE WORLD we have advocated the dressing of the attaches of the theater in suitable uniforms, and it is now the rule instead of the exception in all first-class houses. Even many of the smaller places have uniformed doormen and ushers, and we doubt if there is anything that adds more to the tone of the theater. Smart-looking uniforms are not expensive and will improve the appearance of any doorkeeper or usher, no matter how handsome he may be. We have interested some outfitters to make a specialty of uniforms for moving picture employees and their cards will be found in the advertising pages. We bespeak for them the patronage of our readers, because we believe that by showing good taste in the apparel of the people who handle their patrons, they will not only make their places more attractive, but they will be doing something that will tend to elevate the general public impression of the moving picture show. One thing in favor of the uniformed usher is that he is easily singled out by any patron of the theater who may require his services, and it also imparts to them a certain amount of dignity which, if they are of the right sort, they will strive to maintain —for it seems to be incumbent upon all people to respect a uniform. We would like to hear from those of our readers who have uniformed employees, and will consider offering a prize for the neatest uniformed and best looking group of employees photographed in front of a moving picture theater entrance.

Sporadic Outbursts of Virtue.

The persecution of the moving picture is like a mild disease which attacks the most susceptible, but is not contagious, and gradually subsides to break out again in some other section of the community. At present it is prevalent in Cincinnati, Ohio, where it has affected especially the members of the Humane Society.

Now what the functions of this organization may be is beyond us to decipher from the title, but they evidently desire to do something as an excuse for their existence, and this ambition is in itself praiseworthy. But it puzzles us to discover what there is that is inhumane about a moving picture show other than that it is the most popular amusement of the people and therefore the most available means to bring the Humane Society into the limelight.

It is equally mysterious what will be the nature of the onslaught, but Mr. A. B. Williams, Jr., general agent of the society, is quoted as saying: "Our crusade against show concerns which display improper films will be productive of results." What form the crusade would take he was not in a position to say, "but we will surely bring about a betterment in the present conditions."

So let us welcome the crusaders into the ranks of film manufacturers, distributing agents and exhibitors who are all plugging along, equally earnestly if less ostentatiously, in a constant effort to better conditions. More power to the crusaders if their efforts are for the betterment of humanity and their zeal is tempered with good judgment!

But there is one statement credited to the leader of the crusaders to which we must take exception. He says: "We have facts to back us up in the reform we are undertaking. We have made visits to different moving picture shows and found that the biggest majority of them depicted either immorality, drunkenness, murder or suicide." Now we are loth to believe that the Cleveland exhibitors are so far behind the times as to discard the regular releases of the manufacturers and scour the markets of the world for that which is off color. This is a wild and sweeping assertion against the moral tastes of Cleveland's citizens and its exhibitors in particular which we expect they will not let pass unanswered. As for ourselves this very inhumane diatribe by a very humane society stamps their sudden outburst of virtue as being hypercritical, if not hypocritical.

Still they seem to have taken one very sensible step in their crusade and that is to arrange for a joint meeting

of their committee with the film exchange men of Cleveland and the exhibitors for the purpose of regulating the films to be used in the future.

What the result of this conference was we expect to give in our next week's number, meanwhile we quote a very noncommital if not palliative interview given to the Cleveland "News" by Mrs. W. E. Linden, president of the Cleveland Congress of Mothers' Clubs, a body which is working along with the Humane Society. Mrs. Linden says:

> "It is to be lamented that the taste of many runs to this form of entertainment. The managers naturally want to offer what will prove the most profitable. If the people would demand clean entertainments with all vulgarity eliminated the managers would meet the demand.
>
> "There is nothing more instructive or entertaining than moving picture exhibits of the right sort," continued Mrs. Linden. "We object to pictures of crime and those that are violent, vulgar or suggestive. I have visited a number of theaters lately and have found some objectionable pictures, but also some that were highly entertaining and others that were highly educational. One pictured the cocoa industry and another the passage of wheat from the field to the flour bin.
>
> "I do not believe that objectionable pictures incite children to crime as do nickel novels, at least not to the same degree. I have seen children turn away from pictures of brutality and violence. We want those pictures eliminated before the children become hardened to them."

It is due Mrs. Linden to explain that the opening sentence of her remarks, as quoted, is not a lament against the popularity of the moving picture entertainment as a whole, but was a rejoinder to the assertion of her interviewer that the public seemed to demand sensational films. To an extent this is true. There is an element in every community who hanker after the most sensational forms of amusement and if they do not find it in the moving picture shows, tempered with what is also elevating and educational, they will seek and find it in places where these palliative forces do not exist.

But to go back to the assertions made by the agent of the Humane Society: We have carefully scanned the manufacturers' list of realeases for the past two months, most of which we have seen upon the screen, and we cannot recall any film that is open to such scathing attack from a moral point of view. Then the fact must not be overlooked that these films have been examined and passed upon by a National Board of Censorship, composed of men and women who are fully as well qualified to censor public morals as any other public body. The manufacturers are also endeavoring, as far as possible, to eliminate the sensational and if they accede to the demands of the exhibitors for more excitement in the programme it but bears out the lament of Mrs. Linden that "the taste of many runs to this form of entertainment."

EDUCATIONAL FILMS ARE APPRECIATED.

We have been at considerable pains, of late, to feel the public pulse on this question by watching the effect upon audiences of what are known as educational or industrial films. We are free to confess that they do not get the rounds of applause that greet a cowboy hero or the happy ending of some tense melodrama, but it must not be forgotten by exhibitors that the element that applauds any kind of a show is the most demonstrative, and the larger and more refined portion of their audience who may receive an educational film in stony silence are no less appreciative because they control their feelings.

Further than to say that such are in demand by a portion of the populace, we have not attempted to defend the sensational film. On the contrary, we deprecate its existence, and THE MOVING PICTURE WORLD welcomes the efforts of those manufacturers who are giving us more and more of the educational and the classic. But the exhibitors, who stand between them and the public and have invested their money in legitimate enterprises, are not open to censure for catering to public demand It seems to us that the efforts of those reformers and crusaders are misdirected who would turn every place of amusement into a kindergarten or Sunday school. No, we are not correct in saying that their work is misdirected, but it is out of its sphere. It should be directed to other channels—nearer the source of the stream of life instead of stirring up the mud in the river bed.

Honi Soit Qui Mal y Pense.

"Evil to him who evil thinks." The spectator of a play or a painting or other work of art, or the reader of a book, only gets out of it what he brings to it—in other words, it acts as the mirror of his soul. What would become of the Bible, Shakespeare's works, and our greatest operas if they were pruned of all reference to that which appeals to the morbid mind? Yet who but a degenerate sees only the vile in art as well as in life?

A writer in a theatrical paper has lately taken up considerable editorial space to inflict upon his readers his views of certain moving picture dramas—especially mentioning the productions of a noted French firm. No doubt "there's a reason," as Brother Hoff so tersely puts it in his able defense, which fittingly stigmatizes the utterances as "blackmail" and therefore "despised and discredited" But that the stuff should have appeared in the pages of a journal which claims recognition as "the world's greatest amusement newspaper" is only another evidence of the inconsistency which has marked its career. On its editorial page, less than six months ago we find the following declaration of policy:

> "We have always endeavored to take the broad view that an evil once exposed is half remedied."

This was said in defence of a morbid film which the National Board of Censorship had condemned in toto. and, in taking issue with the finding of the Board of Censorship, the editor said: "We go on record in the belief that they have not taken quite as broad a view of the subject as would have been expected of them." Now, to carry out the policy of our contemporary, as outlined above, the evils of drunkenness and infidelity which are exposed in the films to which they now take such violent exception, would have a remedial effect. But instead these scenes, which are mere incidents in the working out of powerful dramas, are singled out by this new moral censor as the features which most stirred his mind, which is indeed deplorable.

He goes on to say that this will be followed by "articles by well-known medical authorities on the prenatal influence of moving pictures, followed by opinions by lawyers of national reputation on the legal liabilities of film manufacturers where such pictures cause children to be born into the world deformed or feeble-minded."

To quote "Spectator" in our contemporary, *The Dramatic Mirror,* "This is, indeed, 'uplift' run mad." Further comment is superfluous. Only we are left wondering what prenatal influence, some thirty-odd years ago, could have affected the mind that wrote this drivel, seeing that moving pictures were not then invented?

Clergymen Patronize Moving Picture Exhibitions.

If a reply was needed to the carping critic, the zealous crusader or the disgruntled individual who, for one reason or another, spits venom against the moving picture show we may be pardoned for again quoting from an article which appeared recently in a New England newspaper over the signature of the Rev. H. E. Latham. The attitude of the clergy toward moving picture shows has hitherto been one of tolerance. In certain sections there has been, and there still is, war waged against the Sunday show, and if this agitation has not been instigated by the clergy, they have generally been brought into it. We dealt with the Sunday question two weeks ago, and on that subject will only add that if the laws of a community prohibit Sunday shows, the exhibitor should abide by the law. If the law is contrary to the wishes of a majority of the adult members of any community, it should be repealed. We learn that many clergymen favor the Sunday show so long as it does not conflict with the hours of their services. We learn that others who do not sanction the Sunday show give it not only their approval but their attendance on other days of the week. As we write this, there lies on our desk a letter from Mr. Bennet A Pryor, an exhibitor of Colusa, Cal., calling attention to his advertisement in the local paper and saying that he has solved the problem of the Sunday question. His program reads: Films, "The Game," "Romance of the Andes," "The Bogus Heir." Songs, "When the Bees Are In the Hive," "Games of Childhood Days." Admission, 10 cents. Prominent in the advertisement is the line, "No Show Sunday." As a consequence he says: "I have every pastor in town and the best element of the population attending my exhibitions. Try it, ye managers; it will work out all right." It may in provincial towns, and we know that it does in many cases, but how about the large cities?

But this is wandering from the subject in hand, and that was our intention to hand out to the adverse critics of the moving picture show the personal opinion of a minister of the Gospel, and here is what the Rev. H. E Latham says:

> "One of the most popular forms of entertainment of this twentieth century is the moving picture theater. As to the character of this form of entertainment, much can be written in its favor and a great deal in its praise.
>
> "Aside from the low price asked for admission to these theaters, which is a great advantage to the masses that must be entertained, and the length of amusement, which is at the least more than an hour, there are the items of the sense of the beautiful, the dramatic, knowledge and travel.
>
> "Any person who is at all familiar with the beauty of the picture shown, especially those produced by the best American and French manufacturers of films, realizes that their esthetic or artistic appeal to the average person must be for his good. So far as the dramatic is concerned, it is a well-known fact that only the best actors and pantomimists can be or are employed to act the parts and characters on account of the limitations imposed by having to eliminate the voices and personalities of the actors. A person needs only to recall a few of the plays presented within a month at the most of the moving picture theaters, and the names of the authors and actors, to understand how much good is being done along these lines to instruct and amuse the patrons.
>
> "We all know that to increase a person's knowledge, and to widen his view of life, is to make him, as a rule, a better neighbor and citizen. When, then, we consider the number of educational films that are shown every day to persons who before never had the opportunity or inclination to learn and know about certain books, stories, historical events, industries and the life of the various nationalities and classes of persons, and in an entertaining and interesting way, we begin to understand why these theaters are so well appreciated and patronized, and how much, too, they are doing along educational lines.
>
> "The writer has enjoyed several conversations with different librarians of our public libraries in relation to these theaters, and all have said the demand for certain books, stories and histories had increased whenever any of these educational films had been shown at the various moving picture theaters.
>
> "Along with knowledge and education, of course, travel forms a factor. How often we hear the remark, "Travel is a good educator." For those who cannot afford the time or the means to visit all parts of our country, and foreign lands, what better way is there to see and know our country than by the payment of a few dimes, and the expenditure of what otherwise might be wasted hours, in one of these comfortable moving picture theaters, and go, with no tourists' or travel troubles, to the various enchanted scenes of our world beautiful?
>
> "I am well within the bounds of truth when I make the statement, that no institution has done so much to popularize and make familiar the scenes and history, not only of our own country, but of all the foreign lands.
>
> "The writer knows well that there are some high-stepping critics who criticise the morals and suggestions of some of the story and dramatic films. But the fact is, the worst violaters in relation to morality and suggestiveness, and the morbid and sensual, are not our modern stories and plays, but many of our much-vaunted and highly respected classics. Many of the highly honored ancient plays and classics have to be expurgated and revised before the film makers consent to place them before the public. It would be well for some of these captious critics to call to mind these facts, and to remember that even some of the Bible stories of the Old Testament, have to be expurgated and revised before the maker of films offers them for the moral and religious instruction of their patrons.
>
> "The moving picture theater is here as an institution; as a progressive and improving form of entertainment; for it furnishes amusement cheaply; it instructs; it helps people to enlarge the view of life and things, and gives a higher and better form of pleasure to most of its patrons who would naturally be content with a lower. Any institution that does that ought to be popular and appreciated. Meanwhile it is vastly improving its pictures both in form and matter, and like everything else in this good world only the best will be allowed to survive."

Permanence and Stability.

By Wilford Hill. Talk No. 1.

Possibly Shakespeare never repeats, but the Moving Picture World has said many times already, and believes it is worth repeating many more times, that everything that is being done by manufacturers, exchanges, exhibitors, the press and everyone connected with the moving picture industry to elevate the tone of moving picture films and shows, is doing just so much that makes for permanent stability in the business. It naturally follows that those who thoughtlessly or otherwise are working toward a lower level are just as surely undermining the foundations of permanence and stability for the moving picture form of amusement. This must be so self-evident to most readers of this paper that many of them will feel that it need not take up any space in this or any other publication. Our desire, however, is to see it impressed on the minds not only of the majority, but of every one in any way connected with moving picture production and exhibition. We would like to show that this is the only sane policy, whether we look at the question simply from the standpoint of dollars and cents (as the rewards of labor in providing just so much entertainment for cash) or whether we take a little higher outlook and believe that our work may not only provide relaxation and amusement, but may also be a powerful and effective means of education; just as the stage has been for many centuries in spite of many drawbacks.

In this article we will confine our observations to the theaters or places of exhibition, whether known as arcades, palaces, or any other designation, and we speak of them first because we believe this is a more important point than may appear at first glance. It is true that many of the newer houses all over the country are models in most respects and the Moving Picture World has lately shown many attractive-looking fronts and some clean and inviting-looking interiors. We cannot but feel, however, that the moving picture business would receive its biggest "boost" if all the so-called "palaces" could be made simply clean enough inside and out to appear enticing to the self-respecting majority; if the management of each of them could only see that it would be so much better to discard the present cheap, gaudy, catch-penny devices of one kind and another; if the commonly accepted idea of a Luna Park ticket booth in front, with an occupant who many times certainly adds no dignity to the show, could give place to quiet, orderly attendants, then it would, it seems to us, be unnecessary to have a burly "bouncer" around the door, and people would attend a moving picture theater without feeling that they were slipping into a place where they would not like to have their friends see them.

Of course, we are very far from saying that this is anything like the average of our moving picture theaters, but we all know that this is a fair picture of not a few of them at the present time, and is it not true that a majority of the public get their ideas of all moving picture theaters from passing just those where many of the repugnant and repelling features noted above are forced upon their attention? Take any town with say ten moving picture theaters, nine of which might be conducted in every way so that any father or mother in the town would feel perfectly safe in bringing their children to them every week. Let the one other house be conducted so that disquieting rumors began to be whispered about it, or possibly some article got into the local press about the advisability of attending it, and is there any one of the readers of this article that will deny that to a certain extent all the other nine well conducted houses and the moving picture business in general will suffer? This is true to such an extent that possibly the time may not be far distant when there may be some organization perfected among moving picture exhibitors in every city to purge their ranks of undesirable members in the profession, and for mutual benefit in popularizing moving picture theaters and shows as a form of amusement and relaxation that old and young may enjoy without question at all times. When that feeling can be got in the public mind and fixed there we will have taken a long step towards that permanence and stability in the moving picture business that we believe it will ultimately attain.

Relation of Condensers and Projection Lenses.

By F. H. Richardson.

At last I have discovered what I have long sought, viz., the relation the focal length of the condenser bears to the focal length of the projection lens. There are two ways of measuring a lens, one of which gives the "back focus" and the other the "equivalent focus." The rough and ready method of determining the back focus of a projection lens is to pin a white piece of paper on a wall opposite a window; then hold the lens away from the paper until you project a clear, sharp picture of the window on the paper. Measure from the back of the lens to the paper and that is the "back focus" of the lens. Have the front end of the lens toward the light. To get the equivalent focus proceed exactly the same, but measure from the wall to a point midway between the lenses at either end of the lens. The result is the equivalent focus. To get the equivalent focus of a condensing lens place the two lenses in a holder half way between the two lenses. *The equivalent focal length of projection and condensing lens should be practically the same.* If you are using a projection lens of six-inch equivalent focus the condensing lens should measure the same, or nearly so. Mind you, to get the equivalent focus of the condenser for this purpose *both condenser lenses must be measured together.* Of course it will be utterly impossible to fit a condenser to both projection and stereo lens, as the stereo lens will invariably be of much longer focus. You should therefore use a somewhat longer focal length condenser than the M. P. projector calls for, but not too much. The M. P. projector is the main thing in a moving picture show, of course, the stereo being merely a side issue by comparison. There is considerable leeway in applying this rule, though the nearer your condensers fit your projection lens the better will be the result. By combining two condenser lenses of different focal length, such as, for instance, one 6½ and one 7½, one will be able to come near enough to fitting any focal length projection lens.

I have sought long for this very simple rule, but without result until last week, when I finally secured it from what appears to be unquestioned authority. I accept it as correct by reason of the source from when it came to me and the more readily for the reason that it appeals to common sense as being correct. As soon as practical I shall give you a table of equivalent focal lengths of different combinations of condenser lenses, but first I must prepare the table by actual experiments.

The Worrell Manufacturing Company of Sedalia, Mo., have moved their main office and factory to 212 Main street, St. Louis, Mo., where they expect to do an increased business. Everything will be in running order by the first of March. Their Pino Spray disinfectant and dust remover is an excellent article which every moving picture show house can use to advantage.

EDUCATION BY KINEMATOGRAPH: FUTURE PROSPECTS.

By Thomas. Clegg.

[From the "Kinematograph and Lantern Weekly."]

Twelve months ago every mishap at a motion picture display was announced by bold headlines in every newspaper. No matter to what cause the accident of the moment was due—whether to faulty building construction in halls used daily for a hundred and one purposes, to panic arising from fear on the part of a half-witted member of the audience, to the alarm of fire raised through the explosion of an oil lamp used for the illumination of a theater during a variety "turn" preceding the picture display—all accidents, of whatever nature, were placed to the discredit of the motion picture and the appliances used in its projection, even when the only evidence lay in the fact that a preliminary poster announcing a forthcoming exhibition was affixed outside the building. County councils framed by-laws intended as safeguards, legislation gave serious consideration to the subject, and the Kinematograph Bill is the latest result of parliamentary action.

Meantime, manufacturers and inventors were not idle. The life of an industry which affords employment to tens of thousands of people, in which millions of pounds are invested, and which furnishes amusement and edification for millions of people in every country of the world—too important to be placed at the mercy of scaremongers and more or less ignorant or biased agitators—was threatened, and while the industry was never for a moment in jeopardy, the fact was recognized that every panic, every accident, from whatever cause arising, put back for the time being the clock of kinematographic progress.

Particularly do these remarks apply to the motion picture in science and education. The utility, the necessity, of this form of instruction is becoming more apparent every day. Heads of colleges and public schools, professors and science masters, school managers and schoolmasters, are loud in praise of the **theory** of educating through the eye as well as through the ear; but what of the **practice?**

"I have been for thirty years a schoolmaster," said one eminent head of a college to the writer, "and I fail to see any reason for change."

His argument was proof of the need. Thirty years in one groove! No thought of improvement, except in the way of nearly obsolete lantern slides. He had seen motion pictures, taken his boys to see them, admired them, gained instruction both for himself and his pupils from the display; but—

"No. I do not see my way at present," he remarked, "to introduce the system into my school. Think of the danger, my dear sir, of fused wires and fired films! Think of increased insurance premiums; of parental objections to the innovation!"

But while schoolmasters were content with existing systems, while statesmen were legislating, while county councils were considering and passing by-laws, the real heads of the motion picture business, who foresaw endless possibilities enwrapped in the reels of film, were planning, experimenting, and demonstrating schemes and apparatus calculated to nullify all the measures of precaution deemed necessary for safeguarding the public. And what are the results so far? What the possibilities—nay, the certainties—for the future?

1.—**"Non-Flam" Film;** already introduced, and gaining favor with exhibitors every day. Further than this, many exhibitors are working with the "non-flam" and are ignorant of the fact. They take—they are obliged to take—the usual precautions, but if a breakage of film or a momentary stoppage through fusing occurs, no one is more surprised than the operator of the machine at the "non-flam" result. No flare, no scare: simply a break in the film, or a pause in the performance which a minute or so will make good, and no member of the audience is any the wiser, or any the worse. This is demonstrated by the Lumiere film, and while every American manufacturer is at present using the Eastman "non-flam" stock, a full working supply is promised for Europe at an early date. The relative values of the two are no concern of the writer's; he has witnessed tests which were, to his mind, perfectly satisfactory.

2.—**Prevention of Fire.** A most effectual device is provided by the construction of the rising and falling gate into what is practically a fireproof box. This prevents the spread of fire above or below the exposure hole, so that only one picture of the size of a postage stamp can possibly be destroyed, and even then the perforations remain intact.

In the event of this device failing from any—practically impossible—cause, fireproof spool boxes are now supplied by every manufacturer which, at a comparatively small additional cost, conform to the County Council requirements.

By the use of these devices, which the writer has also seen tested thoroughly in every way, no possible chance of accident can occur. About two feet of film, at the most, could fire, and the matter would be one of seconds only before the performance could be resumed.

3.—**Daylight Screens,** which do away with the objections freely expressed in many quarters to the evils supposed to exist by display of motion pictures in a darkened hall or room.

There are several systems of daylight kinematography, either on the market or shortly to be introduced, of which the writer has seen two:

(a) Perfectly satisfactory, given under conditions of subdued light, by which the pictures equalled in brilliancy those thrown upon the ordinary linen sheet in a darkened hall. For this device it is claimed that pictures, whether plain, tinted or colored, can be exhibited with 100 per cent. more brilliant effect.

(b) The writer was the only spectator at an exhibition of daylight kinematography by another system, given in a small London garden under circumstances of general unreadiness at a surprise visit. This scheme, which had its faults, correction of which was speedily promised, is intended for open-air displays, and with 22 amperes, on a voltage of 160, the pictures projected in three lights—bright sunshine, gloom preceding a thunderstorm, and the actual storm itself, when rain deluged the surroundings—were marvellous in their definition and detail when viewed directly from the front, but the fault lay in the fore-shortening of the image when seen from any angle.

The futility of a Kinematograph Bill to safeguard the public against what are now non-existent dangers will therefore at once be apparent, as will also the objections of school managers and science masters to the introduction of the kinematograph for educational purposes into the establishments under their control.

Of the pictures themselves, little need be said. Subjects galore are in readiness for dealing thoroughly and exhaustively with the majority of educational and scientific requirements. Apparatus for their safe display is ready; "non-flam" film is ready, and exhibitions may now be safely given in every school and class room, either during daylight or in a hall fully or partially lit by artificial means. The expense is not so ruinous as many school managers think, and even this could be greatly reduced, if not entirely met, by giving on stated occasions social displays not on strictly educational lines, for which a charge for admission could be made, and by the adoption of the co-operative or lending library systems for the acquisition of suitable film subjects.

With regard to the value of teaching by means of motion pictures, there can only be one opinion. For geographical instruction the kinematograph now sends its lines into all the earth. The eye of the camera makes pictures from Brazil to the Yukon, from China to the Cape, from the Cape to Cairo. It has become the teacher of the public mind, the organ of public opinion, the university of the common people. Holding the mirror up to life, it reflects the facts of life with definiteness of outline and truth of proportion, all sorts of facts being depicted, because all sorts of facts are there.

In medical, surgical and natural science, anthropology, botany, entomology, and natural history generally, the motion picture presents wonders and facts scarcely possible of realization, while its illustrations of industrial life, technical processes and mechanical devices are unique in their thoroughness and definition.

Colonial governments have long recognized its usefulness in bringing to the very doors of the people at home, the importance, value and beauty of British dependencies, not only as a means of inducing emigration, but of securing the introduction of fresh capital for further development; and it is fairly common knowledge that there is constant movement in the direction of securing fresh pictorial demonstrations of future possibilities for emigrant and investor in such countries as Australia, Canada, British Columbia, Argentine, etc.

In religious, missionary, social and political work the field opened up by the kinematograph is equally great and equally important, both on account of the source of revenue provided, and the conviction of usefulness and further effort

instilled, which no lecturer, preacher or deputation could ever attain with the lantern slide.

For commercial advertising and public enlightenment, the motion picture is far superior to any other means, and the benefit to manufacturing concerns has proved itself to be immense, out of all proportion to the cost, illustrating the scientific, industrial, and commercial changes that mark the present age.

In state affairs—naval and military—its general adoption is only a question of time. Various governments have already organized departments to deal with matters bioscopic, as they affect the numerous branches of the services—gunnery, target practice, fleet movements, maneuvers, etc.—and before very long it may safely be predicted that every regiment and every warship will possess an efficient kinematograph outfit for the acquisition and instructive display of pictures, intended to form a systematic course of education in training establishments afloat and ashore, which will prove fresh, vigorous and stimulating.

PUTTING THE OTHER FELLOW OUT OF BUSINESS.

By H. F. Hoffman.

There is one kind of nasty type among moving picture men everywhere, and he hasn't been written about half enough. He is the man who is always going to "put the other fellow out of business."

It makes no difference to him whether or not his own house is doing a land office business, and he is getting rich quick; that other fellow is always a thorn in his side. By some mental process he has worked it out that any other exhibitor in that particular neighborhood is simply infringing on the moving picture rights that were reserved for **him** by the superior wisdom of Providence.

This particular type of moving picture man is seldom an old-timer. He is usually a newcomer. He has kept close tabs on the pioneer exhibitor before his own establishment came into being. He has visited many times, unbeknown, the pioneer's bungalow and found much to criticise in the accommodations and in the way things were done. He has said to himself: "If this man only knew who I am, and what I am going to do, he would get down on his knees and beg for mercy." There are so many things that are going to be better about his place that he gives the other fellow about two months to last.

While the workmen are fitting up his new place, this man of genius stands around smoking long black cigars. He looks prosperous and wise, more so than he will again for some time. Occasionally he will study the blue prints and have a private consultation with the contractor, with their backs turned toward us who are peering in at the wide open front. They do a lot of pointing here and there and we long to know what new innovation this means.

A telegram is handed to the magnate; he tilts his hat back and his cigar up and jingles some coins in his pocket while he absorbs this new and urgent secret. He passes out without a glance at us and we follow him along the street. He passes the pioneer's bungalow with a furtive glance that changes to a grim smile when he is past. We thought he was going in and are disappointed when we see him enter a barber shop.

He has met the barber before; in fact, the barber has given him a few pointers worth knowing concerning who's who and what's what in the neighborhood. During the shave the barber admits that the other picture houses in the neighborhood are all pretty punk, and ventures to prophesy that the first man who comes along and gives the people "the goods" will "put the other fellows out of business."

This talk pleases the new impresario; he imagines the barber doesn't know who he is. Before the shave is over, Mr. Barber is taken into confidence and informed who he is talking with. Moreover, he is tipped off quietly that the long expected is soon to happen, and it will be moving day for somebody when the "Grand Opening" takes place.

Nothing but unconditional surrender are his terms. That night he visits his victim's place. He sees the crowd and he bites his lip at the sight of the money that is slipping through his fingers. Money that is his by the divine wish of the God of Things as They Ought to Be. His by the power of second-sight what the pioneer saw at first.

He is thinking more about putting that other fellow out of business than he is about the money he is going to make himself. He doesn't want him to have a look-in. Not even a smell. Off the earth for his.

Mr. Pioneer has heard something. The agent who let the premises for the new affair told him that the newcomer let it be understood that his shebang was to be no cheap affair like the others, but one that would knock the spots off anything around, and only a question of time when he would put the others out of business.

The pioneer was a wise manager. Twice before strange capital had come with blowing of trumpets. Each made no secret of the fact that they were going to run him out of business. The pioneer saw them both go down and out and still remained. He had lived long enough to learn that the man who comes in crowing about putting another out of business is generally the first to go.

Sometimes a new exhibitor does run an old one out, but why the grudge against him? He was there first, and yet our type of newcomer begrudges him his very bread and butter; the poor fellow is encroaching on divine rights. If this kind of newcomer is doing well he is not satisfied, because the old exhibitor still exists. He fills his program fuller than ever; his ambition now is not to see how much money he can make for himself, but simply to **"put the other fellow out of business."**

JERSEY SHOWMEN WIN SUNDAY CASE.

A victory was won by the moving picture showmen in the Supreme Court at Trenton on February 15, when the conviction of Martin Singer for giving a Sunday performance there five months ago without a license from the city, was set aside. Singer was sentenced by Judge Hahn, in the First Precinct Court, to pay a fine of $50 and costs. It was made a test case, and Chandler W. Riker, counsel for the defendant, appealed to the Supreme Court.

It was the contention of Mr. Riker that the city could not legally grant a license for a Sunday performance in violation of State law, and that, therefore, it was not right to fine a man for not obtaining a thing which he could not lawfully obtain. In this contention Mr. Riker was upheld by Justice Parker, who rendered the opinion.

Frederick Young, president of the Exhibitors' Association, said that in his judgment the court had decreed that the offenses of both theaters and motion picture shows, so far as Sunday exhibitions go, are the same. He asserted he construed this as giving him and his associates the same rights as the theaters until the Jacobs case is adjudicated, and he expressed the belief the police would look at it in the same light and make no interference.

Mr. Young added that the organization would hold a meeting at Singer's Hall, 5 South Orange avenue, Thursday night. This would not be for the purpose, however, of determining whether or not to open Sunday, as that was decided upon informally last night, but to reach some understanding as to the nature of the performances which would be given on the Sabbath. For instance, he said, there was no doubt the members would agree to keep out all children on Sundays and would exhibit only that class of pictures which he characterized as educational or sacred.

MARTIN SINGER.

To Martin Singer, of Newark, N. J., must be given the credit for having taken the initiative in testing the legality of the arrests of managers who gave Sunday shows. He was well supported by his brother exhibitors who organized an association for mutual protection. Until the Jacobs case is decided the nickel show is on the same plane as the large theater as far as the legality of Sunday performances is concerned, and it is the opinion of not a few that if exhibitors are careful as to the selection of their Sunday programs that they will not be molested.

PRECEDENT.

By F. H. Richardson.

There are many showmen and many operators who would succeed better were they not bound hard and fast to precedent. They feel that they must do a thing thus and so because everyone else does it that way. Copying a good example is all well and good, but one should never lack the courage of his convictions to blaze a new trail. Eternal copying after the methods of others evidences lack of initiative and that is likely to mean lack of brains. Many managers and many operators conceive excellent ideas entirely original with themselves, but fear to put them into practice because they fear to break down the barriers of precedent. Conditions are continually changing and it is up to you, my boy, to meet them. You should have the brains to originate and the courage to work out your ideas in practice, even though they be absolutely new and untried. Edison, Fulton, Columbus and hundreds of other pioneers of progress won fame and advanced the world in knowledge because they refused to follow precedent, branching out instead in new and untrod paths which led to fame and often to fortune. Men told Fulton the steamboat was impossible. Men said Columbus was a lunatic. Men stigmatized many, most, in fact, of our pioneers of progress who refused to be led about by the nose by precedent, as hair-brained lunatics. Time proved they were the benefactors of human kind instead. Have ideas of your own. Originate new things to meet new conditions and, above all things, have the courage of your convictions.

SOME MORE ERRORS OF THE PRODUCER.

By a Canadian Exhibitor.

I was much interested in your recent article on "Historical Errors," principally because what hurts the show business most in Canada is the incorrectness so often appearing in And when such topnotchers as the Selig people put out a American films of any subject dealing with British events. film called "The Highlanders' Defiance," one would think they would pay some attention to facts, considering that their films are shown in every house in Canada. Not only that, but surely every Scot (and they are found everywhere) must leave the show with a feeling of resentment after seeing it. Just a few errors in this film:

First—The Highlanders were not in the action at Spion Kop at all.

Second—Uniform is incorrect in every particular. U. S. Army gaiters don't make spats. White canvas strips don't make crossbelts. (Where were the cartridge bags?) The English uniform does not comprise bandoliers. Only the Canadian and Colonial troops wore those for the first two years.

Third—Who ever saw an infantry regiment armed with carbines?

Then, also, troops were not conveyed to Africa in warships. To the people here, where we have Highland militia regiments, and where so many have been to Africa, the whole reel simply creates a feeling of disgust at American ignorance. If they want to put on a Boer War reel, why not get some of us who were through it to give them pointers? I would offer my services gratis, with pleasure, because such a reel would be an immense drawing card in Canada.

Not long ago the Kalem people put out a reel, called "The Cattle Thieves," and advertised it as taken from the original "Northwestern Royal Mounted Police," which it evidently was not (they do say it was acted near Hamilton, Ont.), for when it was shown in Regina, the headquarters of the "Royal Northwest Mounted Police," the pride of Western Canada, the show was practically put on the rough, so I am told.

Give us good Canadian and British subjects, by all means, but only pay the same attention to detail as with American war pictures.

PITTSBURG, KAN., THEATERS KEEP PATRONS WAITING.

A late Frisco train, one day last week, caused late matinees for the nickel shows in the city. They had been expecting their new reels all day as fast as the trains came in from Kansas City, from which they are furnished. An hour before the opening of the afternoon matinees at both the Crystal and Electric, crowds had assembled and waited for the doors to open, and the patrons waited and waited on the assurance that the programs would be on time. They arrived later and in less than fifteen minutes after the music had started and the pictures were going over the machine. The Mystic, which is served by the Western Film Exchange, was the only show to open on time.

SUNDAY LAWS IN HARTFORD.

The people who started a crusade against the opening of the moving picture shows in Hartford, Conn., on Sunday seem to have stirred up a bigger hornet's nest of trouble than they bargained for. The Hartford "Times" is authority for the statement that no small portion of the community are in favor of enforcing the law to the letter, and this would mean the closing of drug stores, confectionery and cigar stores and other places which now enjoy freedom. The law reads:

"Every person who shall do any secular business or labor, except works of necessity or mercy, or keep open any shop, warehouse, or any manufacturing or mechanical establishment, or expose any property for sale, or engage in any sport between 12 o'clock Saturday night and 12 o'clock Sunday night, shall be fined not more than $50."

"That," says the editor of the "Times," "seems to be plain, but it has been differently construed. In fact, a law that is or can be made to seem double-faced is a danger and a disgrace to the State that maintains it on the books. But the action and the lack of action of the last few weeks are as anomalous as the law itself."

A reader of the Hartford "Times" who is in sympathy with the indiscriminate opening of the shows presents some very strong arguments in favor thereof. What applies to the "newsie" also applies to other members of the community. Other members of the community may be supposed to entertain ideas similar to those expressed by the "newsie" in the following verses:

THE NEWSIE'S POINT OF VIEW.

Buy a paper, mister, a Journal, Times or Post?
Gee! dis wedder's frosty; its down to zero, most.
Let's call it off now, Skinny, we've sold out all our Times;
We'll beat it to a pitchure show—I got two extra dimes
For helpin' of a boozy guy to get home wid his load—
I owes yer for a treat last week; I tink it's time I blowed.

I likes de movin' pitchures—yep—I tinks dere outer sight;
I used to go to see dem wid me goil on Sunday night.
Now don't yer kid me, Skinny, jest fer callin' her "me goil"—
It's Mag, what peddled papers down on Main street, corner Pearl.
Her old man was a rummy, an' her mudder, she scrubbed floors
An' took in family washins—she jest kept de wolf out-doors.

De woiken folks, like Mag an' me, don't have much fun.
Of all de evenin's in de week deres only one
When we can jest enjoy ourselves—jest Sunday night
A-taken in a pitchure show—now honor bright—
Do you tink dat dose preacher-guys is realy, realy, sure
Dat dey'r pleasin' de good Gawd by botherin' de poor?

Me an' Maggie an' her ma (we sometimes took her, too,
To be what dey calls "shaper-own," jest like de rich guys do.)
We'd set up in de galry dere, upon a Sunday night,
An' sometimes Mag's old man would come, when he was feelin' right,
Which made Mag's ma so cheery—why, it made de old dame feel
Jest as happy as a hobo dreamin' of a good square meal.

An 'wunst we seed a movin' pitchure of a guy what boozed
An' den comed home and 'bused his wife, jest like Mag's old man used.
De old man don't say nuttin', but I sees him bite his lip
An' feel back at de pint of gin he carries on his hip.
An' when we gets out on de street, by jinks! I hears a clink,
An' splash down in de gutter where he'd gone an' chucked de drink.

Right dere he took an' climbed up on de water-wagon seat
An' ever since Mag an' her Ma has clothes an' lots t' eat.
De old man's got a steady job, he works now ev'ry day,
An' it would do your heart good just for once to hear him say—
"I never knewed jest what a bum I gone an' got to be
Until dose movin' pitchures went an' showed meself to me."

Now Sunday nights dey goes an' closes ev'ry pitchure show,
An' dey don't give us woiken folks no other place to go—
That is, exceptin' to a church, which ain't no kind of fun;
Ask me—I sure knows about dat—for wunst I went to one.
De big woids what de preacher said, dey don't get in me ear,
He might as well talked Polack as de woids what I could hear.

But what I sees wit me own eyes I knows an' understans.
When I sees movin' pictures of de far-off furrin lan's,
Where de Hunks an' Ginnies comes from—yer kin betcher life I knows
Dat of all de lan's an' countrys; 'taint no matter where you goes—
Dis here country's got dem beaten—take me oat dat ain't no kid—
'Cause we learned it from de movin' pitchures—me an' Maggie did.

Now on de level, Skinny, dose yer tink deres any wrong
In a Sunday movin' pitcmre, or a illustrated song
'Bout de sweetheart dat is waitin' neat de maples on de hill—
(Which we all joins in de chorus an' we sings it wit a will)—
Why, dose guys, dey must be nutty, for to tink dat it's a sin
To be in de nice teaters, steader hallways, drinkin' gin.

Mag's old man says dat de preachers an' de party dat is in
Are a-blamin' of each other an a-cussin' like old sin,
'Cause deres been a mistake somewheres an' tings ain't gone jest de way
Dat dey framed it up an' fixed it, an' dat next election day
De people dat dey tink dey've fooled will set dese tings to rights
So us kids kin see dose movin' pitchures wunst again on Sunday nights.

Renew your subscription to the Moving Picture World, $2.00. Do it now. It will pay.

While strolling through the uptown streets of the metropolis the other night my mind drifted into comparisons. I thought of the moving picture business as it was six or seven years ago and as it is to-day. I well remember in the early stages the pictures were looked upon by most people as a joke. Vaudeville performers made meat of the pictures for their jokes; when managers were asked why they carried the pictures on their programs they jokingly replied that they could get them cheaper than another kind of closing act and they served as a notice to the audience that the show was over and thus saved jams at the exits, the audiences gradually thinning out after the flashing of the announcement slide for the pictures. At that time, it will be remembered, the vaudeville houses were using but one reel of film a week "just to close the show," as the saying went. Some people used to call it "the chaser," which was another joke floated by the vaudeville performer, who had a grudge against the pictures because they were taking up time and space on the programs that could be very conveniently filled by themselves. I was connected with a vaudeville house at the time and well I know how the performers looked upon the pictures. Even the innocent operators were at times ostracized from the professional circles. And in spite of all, the picture people were quite willing to be called and treated as jokes. Why? Because for that one reel, a machine and an operator they were getting more money than they have received since the business assumed aggressive proportions. Houses were then paying $75.00 a week for what I have enumerated. No change of reels from Monday to Sunday. The one reel, one machine and one man. Gradually the prices dropped to $60.00, then to $50.00, then $40.00, and for quite a while they held out at $35.00. About that time the store shows, or nickelodeons, started and the vaudevillians concocted jokes about the bargain-counter rushes at the store shows. No one would permit his mind to entertain for a moment any thought other than that the pictures were on the toboggan and would soon drift into oblivion. Had anybody suggested, no matter what his reputation for astuteness as a theatrical manager may have been, that houses along the Great White Way, or any other recognized theatrical center, be turned into a moving picture house, his friends would have urged his committal to a sanitarium. And yet while strolling along Broadway the other night I saw an immense electric sign in front of the New York Theater, announcing "Moving Pictures." I stopped for a moment to ask if they paid, and was curtly told that the management knew enough to drop anything that did not pay. And there is the old Fourteenth Street Theater, the home of French opera in years gone by the house that was packed night after night when Mlle. Aimee was in her prime, where the lamented Stuart Robson and the cherished Binnie Palmer interpreted "Black-Eyed Susan," where, O, ever so many other leaders in their profession held the public eye; and now the once despised moving pictures hold sway and make Manager Rosenquest happy. Go further uptown again and see the lines of people waiting for admission to the Lincoln Square, the Circle and the Majestic theaters. Within a stone's throw of Wallack's you will find another group waiting for admission to a Broadway house—to see the pictures.

* * *

And to cap the climax, the announcement is made that the famous old playhouse that for years was the home of what was the best in opera and drama, the historic Academy of Music, will become a moving picture house on June 1st. I have not seen the papers upon which control of the house was secured, but I learned from very excellent authority that the annual rental from June 1 will be $100,000 at least. Directly opposite the Academy is the Dewey Theater, which has been a picture house for some time, and a few doors west of it is being erected another immense house that will also be devoted to the pictures. And the three places I have mentioned will be controlled by one man. I mean by that that the ownership of the three will be identical. The pictures are evidently going some, and on this presentation of fact can anyone doubt that they pay?

* * *

I hear some exhibitor say, "O, that's all very well. That fellow has plenty of money and picks up everything in sight to shut out competition, on the theory that small returns from many places will make good return on the aggregate invested." This cannot be disputed, but when a man is willing to pay $2,000 a week in rental for one place he must know what is in the game.

* * *

I heard an exhibitor say, in commenting on the investments to which I have referred, "I can't see how they do it. I am paying $100 a month for my store and if the landlord should raise it to $125 I would be obliged to flash the 'Good Night' slide for the last time." The place of this exhibitor cannot be cited as a comparison with the gigantic ventures. The classes are distinct. To speak frankly, the exhibitors who pay from $1,200 to say $4,000 in rents are only pikers when we find other exhibitors pay from $35,000 to $100,000. And let me say right here that the big money spenders do not depend alone upon the pictures or the vaudeville acts for returns upon their investment. The house plays a most important part. Let anyone of these magnates take a storeroom, regardless of size, large or small, along the "White Way" and put pictures in it. Can you see the "to let" sign? I can. The vast investments, the gorgeous arrangement and the painstaking management of the modern picture houses have attracted to the pictures the attention of thousands of people who never entered a nickelodeon, and they have become regular patrons of the advanced establishments. I venture the prediction that before the dawn of 1911 there will be in Greater New York no less than fifty advanced picture houses under the management of people prominently identified with the theatrical business, people who two years ago would as soon have backed a Punch and Judy show as a moving picture house. And, mark my words, thousands of people who now claim to be "legitimate" vaudeville performers will be on the boards of the picture houses, playing circuits, as they do now. Many of them are already in line, but the percentage is insignificant to what it will be within the next ten or twelve months.

* * *

Unfortunately, moving pictures have not afforded to the vaudeville performer the outlet they have presented to what have always been known as "the legitimate" people. Monologists, singers and dancers are rarely available in the making of pictures. Acrobats and people with novelties and spectacular effects amount to nothing in value to the maker of subjects. There is nothing in those lines that the manufacturers of films cannot duplicate, if they wish to. A tricky manipulation of the camera can accomplish wonders. I have known the best of magicians to offer their services at picture studios and receive a curt but polite refusal. The invariable reply to all such applicants is, "Why should I pay you to do what one of our stage hands can do with a proper manipulation of the camera?" And let it be understood as a positive fact, it has been demonstrated time and again, all such acts fall flat with the audiences when reproduced in moving pictures. No matter how good the acts, or how prominent and popular the performers may be, the audiences will declare that the reproductions are the results of clever camera manipulation and refuse to accept them in the same spirit they receive the original. With the legitimate performers the case is different. The makers of the pictures are constantly reaching out for effect and perfection. Men, women and children who can act are constantly in demand. Amateurs no longer appear in pictures. The legitimate ranks are consantly drawn upon, and quite frequently the stars are induced to play the leading role in some important production. This is especially the case where the subjects to be worked out are of an historical character. If some of the foreign films are watched it will be noticed that in conjunction with the main title of the film, or immediately following it, a cast of characters is given with the names of the impersonators and the theaters with which they are, or have been, connected. Some of the leading legitimate people have been induced to assume roles in moving picture productions in this country, but announcements of this are very rarely made. The performers have not yet reached that state of mind justifying them in allowing the public to know they have "played for the pictures." They have a fear that should it become known they would lose prestige in their regular

line. This feeling will in time be dispelled. The picture makers are steadily and persistently laboring to make their productions true to every detail scenically, in costuming and in performance, and in time those who claim to devote their time to the art for the art's sake will find that the pictures afford an excellent field for their ambitions. The pictures of to-day are studied by the audiences and they are quick to detect true genius in certain characters. The makers of the pictures recognize this, and they are on the alert for people who can pass the criticisms of the audiences as well as the directors of the productions. There was a time when the pictures were made for almost the sole purpose of appealing to the eye. Not so now. Puppets need no longer apply for work in pictures. People who can act are wanted, and they must know how to act so that when the pictures are reproduced the audiences will say they can act, because these high rentals are drawing audiences that are critical and want the best.

SCENARIO WRITING FOR MOVING PICTURES.

The writing of scenarios, or manuscripts, for moving pictures has revealed itself to many of our foremost authors and playwrights as a fine art. The newness, but not the popularity of moving pictures, has worn off; they are an establishment for which the demand is greater and the appreciation keener, necessitating a larger, better and more diversified supply.

It is a great accomplishment to produce a good scenario for moving pictures, either drama or comedy, with all its necessary requirements of story, interest, sequence, logic, etc., and its practicability as a working script in the hands of the play director. Out of the two thousand submitted manuscripts received from all parts of the country by the extensive Manuscript Department of the Vitagraph Company of America in four months about 2 per cent. were accepted and only four of these were practical working scenarios; the balance of the 2 per cent. had to be rewritten by their own staff.

The producers of moving pictures will welcome the time when only bright and accomplished writers will contribute to their repertoires. There is a widening and increasing field for such contributions, for which the remuneration is not limited: it is only a question of quality, originality and practicability.

In none of the arts are there so many amateurs and poorly equipped aspirants for distinction than in play writing, persons who are depending upon natural ability, chance or accident to make a hit and be recognized, mere junk producing ink slingers.

Here is an almost incredible sample of a would-be writer. Anyone who could be guilty of the following and think he could get away with it would be a case of cerebral hopelessness:

"Dear Sir—I beg youse to read this story from the start to the finish. I hope if youse will read it youse will like it and if youse don't understand it please send a litter saying I should come so I could explain it to youse and show youse my motions. Hoping to receive your favorbly reply. I am. Yours truly.

"_____"

"Not all the literary curiosities," said the Vitagraph, "are furnished by the illiterate." To illustrate, we quote an idea for a moving picture sent by a college professor:

"A sick man is sent to a hospital. The doctors decide that an operation must be performed. They remove the man's stomach and place it on a table near the window. A dog jumps in the window and runs away with the stomach. The doctors are at a loss to furnish another stomach. They secure a lamb's stomach and sew it in the patient. After the man gets well he insists on getting down on all fours and eating the grass from the lawn, refusing to sit at the table like the rest of the family."

It is incomprehensible that a person who has ever seen a moving picture could conceive that the story would be of any interest or value; it is certain that he has not seen any of the recent productions or else his idea of humor must have been warped with the expansion of his collegiate brain.

As an evidence of what some writers consider an absorbing theme for a play, we reproduce a couple of scenes from the scenario, "The Adventures of an Amateur Photographer":

Scene 4. "The disaster." Hall outside of his room. His mother comes down the hall as though looking for someone and opens the door of his darkened room, spoiling his negatives.

Scene 5. "He forgives." Same room as Scenes 1 and 3. His mother tells him how sorry she is and he forgives her, brightening up as he takes his flash-light pistol. After loading it up, he takes his outfit and starts to go out to take some pictures by flash-light.

Scene 6. "A picture by flash-light." Need not be any place in particular. He arranges camera, fires pistol and when smoke clears away he is lying on the ground. Some passersby recognize him and take him home.

Scene 7. "Never again!" Same room as Scene 1. After being put to bed, he raises his right hand above his head as though to swear: "Never again!"

This goes to show that a great many persons think an incident is a story or a trivial individual experience is a matter of general interest and importance.

This effusion of an active brain, entitled "The Delusive Flea," was submitted as a regular "tickler" and something entirely original:

Scene 1. "Cause and effect." Dog scratching himself and saying: "What's biting me?" Screen showing enlarged picture of flea.

Scene 2. "The encounter." Another dog, different color from Scene 1, approaching first dog. Fight between the two dogs. Second dog whips first dog, who runs into house.

Scene 3. "What's one's loss is another's gain." First dog looking out of window, laughing at second dog scratching himself.

There are three things, and only three, primarily necessary to the writing of a good scenario—brains, study and knowledge, enhanced by originality and thought.

TAYLOR'S SCHOOL DEMANDS MORE SPACE.

Mr. F. C. Taylor will move into more spacious quarters in the course of a few weeks. He has taken the large front room at 49 West Twenty-eighth street, owing to the increase of his students. Mr. Taylor will also have placed outside of the building, from top to bottom, display signs, so it will be impossible for anybody to miss his place. An operator will be stationed in the large front window of the room demonstrating the different makes of machines, etc. He issues a little booklet which will give the student an idea of what will be taught him. It is sent free to anyone asking for a copy.

The length of time it takes a student to learn the art of operating depends entirely upon his ability, but Mr. Taylor guarantees to teach a person with the average amount of intelligence in from two to four weeks. The demand for good operators at his school continues, but Mr. Taylor will not turn them out until he is confident that a student is competent to give a good entertainment.

A correspondence branch of this school will also be established for the edification of those who cannot appear in person.

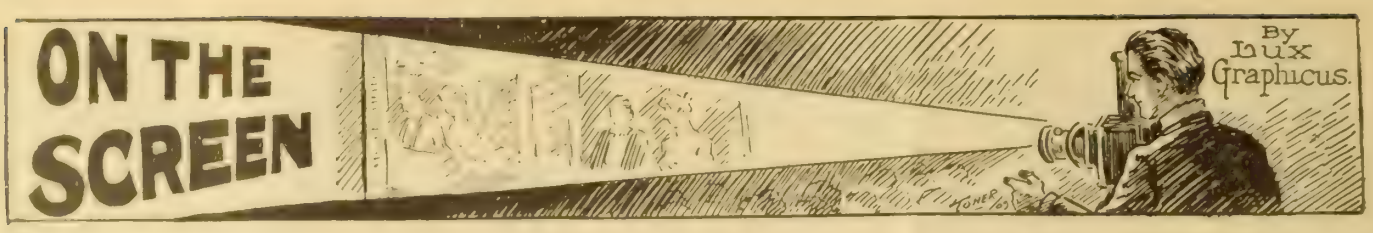
LEN SPENCER'S VOICE CULTURE SCHOOL.

Len Spencer, the song slide manufacturer, of 44 West Twenty-eighth street, New York City, has instituted a new branch of work in his building, and which will be a credit to the business in that it is designed for the voice culture of the song slide singers and when they secure employment their services are sure to be appreciated. This new department is a class devoted to the culture of the voice, and of which class Mr. Basil Storm is instructor. After the students have been thoroughly drilled in their work, they are given positions in moving picture theaters. Now we shall hope to hear singers who are worth listening to. The average vocalist of moving picture theaters can only sing one or two songs that they are acquainted with. In past issues of the paper we have advocated the necessity of a school of this sort, therefore Mr. Spencer deserves our heartiest praise on being the first to establish one.

PRESIDENT TAFT VIEWS ESSANAY AVIATION FILM.

Exhibition Under Auspices of Washington Aero Club—Other Aviation Pictures Shown.

President Taft, Vice-President Sherman, Speaker Cannon and about fifty Congressman attended an exhibition of moving pictures, given by the Washington Aero Club, under the direction of Courtland Field Bishop and other American aviators. The exhibition included the pictures: "Aeroplane Meet at Rheims, France," "Wright Brothers' Flight at Fort Meyer" and the Essanay's "Aviation at Los Angeles, Cal." The Essanay film was exhibited upon the special request of President Taft. Mr. Bishop, who was in charge of the Los Angeles meet, gave a special lecture on this film, which was highly complimented by all who viewed it. President Taft expressed himself as delighted with the exhibition and said some good things about moving pictures, along with his compliments to the American aviators.



I am a tired business man. That is to say for the purpose of writing this page of screen sermonizing this week, I put myself in the position of the "tired business man," whom we are told, on excellent authority, is a steady patron of the moving picture house, especially in the early part of the evening. The "tired business man" plays many parts in the world. He is said to be the chief supporter of the theatrical chorus; he is said to be the most afflicted person on the New York subway; he is said to be the man at whom the comic artists and the comic writer direct their choicest jokes. In fact, the "tired business man" is a pillar of the State.

* * *

So I thought I would go and study the "tired business man" at several moving picture theaters; I would watch him; I would question him as to what he thought about the pictures; I would find out if he was not only tired in business but tired of the pictures. Because, after all is said and done, though women and children are the main supporters of the picture theaters, the "tired business man" is the money earner. If he tires of the show himself it is reasonable to conjecture that he will put his foot down on the expenditure of any more five and ten cents. He will get too tired to let his wife and children go to the theater.

* * *

Apparently he is not tiring. There he sits steadily and loyally in the Broadway and Fourteenth street theaters, evening after evening, on his way up town. Sparing in his applause, he is nevertheless prodigal of appreciation and criticism. His taste looks to me to lean towards the humorous side of life, with a touch of the industrial and practical. "The tired business man" does not seem to want drama—nor does he seem much to care for history. He is too tired to worry his head about these things.

* * *

As I have said, his taste seems to lean towards comedy and humor. Just as mine does—being, as I have already said, "a tired business man." For, sometimes, the gentle reader may like to earn, I actually go to a moving picture theater, not for the purpose of looking at the pictures from the point of view of one who knows, or who thinks he knows, something about them, but simply by way of relaxation. It was in this mood that I sat in Mr. Gane's Broadway theater last Wednesday afternoon. I was tired when I went there—tired of many things which need not be specified. Apparently there were many more like me there, for it was just about 5 o'clock and the people were wending their way homeward.

* * *

We were all "tired business men" in our row. A very fat man sat on my left, and another man almost as portly on my right. They, like me, sat and enjoyed Essanay on Broadway. And the Essanay pictures were obviously very much to the taste of these tired business men who highly appreciated the two comedy subjects, "Oh, So Sick" and "The Winning of Father." In fact it seemed to me that the Essanay people have quite hit the taste of the Broadway public which likes a gentle ripple of humor running through its comedies—a public which goes to the theater to smile, to laugh, to be amused, but not to be saddened or depressed.

* * *

This was the kind of public that sat in Gane's Theater last Wednesday evening—"tired business men" with a sprinkling, of course, of younger people. They clearly wanted to be amused and they were amused. Of course I am not arguing in favor of a program of monotony; there must be some relief and variety in it, otherwise it would cloy. I want to make it clear that amongst the adult patrons of a theater. "tired business men" and women, the comedy subjects seem to be preferred.

* * *

It is interesting to notice the proportion of the various subjects which constitute a week's release. Out of 28 licensed releases for the week ending February 26, one was industrial, one was scenic, 20 were dramatic and 6 were comedy. This proportion, I venture to say, is not in accordance with the requirements of "tired business men" and others. There are not enough industrial and scenic, there are far too many dramatic and obviously not enough comedy. One comedy subject a day is clearly not enough, if the attitude of your "tired business man" at the entertainment be taken as a criterion.

* * *

If we look at the ordinary stage we see that the lighter form of entertainment is more popular and profitable than the heavy. In fact theater managers say that melodrama is as dead as a door nail. It is only good musical comedy or humorous themes which please the public. "The tired business man" seems to say that much the same sort of thing applies to the moving picture theater. Dramatic and heavy subjects are not liked so well as light comedy subjects. I have noticed on many occasions that the great feature pieces which the companies put out do not receive anything like the applause that they deserve in comparison with the light comedy subjects of shorter lengths. Take these two Essanay subjects which so won the favor of the Broadway tired business man; one is 479 feet and the other 508 feet. And indeed, parenthetically, I may remark, the makers seem to be leaning towards shorter subjects. That dear, good, "tired business man" is content with ten-minute doses instead of twenty-minute.

* * *

I would like to put in a word here for the magnificent way in which the pictures are shown at Mr. Gane's Broadway Theater. We three "tired business men" could find nothing to complain of in respect of the pictures, which were beautifully steady and evenly illuminated. Moreover, the fact that they are framed in a very handsome draped curtain enormously heightens the effect and shows them off exceedingly well. This is only the third time I have been in Gane's theater. Its handsomeness grows on me, and I am less disgruntled at the vaudeville acts than I was before, simply by way of thanks for the splendid manner in which the pictures are shown. My cup of happiness would be full if I could only persuade Mr. Gane to cut out vaudeville altogether and show nothing but the pictures.

* * *

It is true that my two "tired business men" friends and myself laughed at these very excellent vaudeville acts, which were generally well received, yet it seemed to me that the preponderance of favor went towards the pictures. The story which the pay box of a moving picture theater tells can never be doubted. I suppose, therefore, that vaudeville is a vital necessity on Fourteenth street and Broadway, yet I am still of the opinion that there is room for the moving picture house **per se** on Broadway and my tired business men friends were of the same opinion. There is another point for which I think Mr. Ganes should be thanked and that is for giving us such very nice music. He has a small orchestra which we three tired business men hugely appreciated. As I sat and listened to this little orchestra it seemed to me that perhaps the time was nearer than we imagined when the full orchestra will be given to the accompaniment of a picture show.

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On the whole then, I am distinctly of the opinion that the "tired business man" is a loyal patron of the moving picture and that his allegiance is not likely to be shaken. The tired business man is a powerful factor in any community. He belongs to the better, one might say the best, class of the community. He goes to the moving picture theater for a little rest and recreation and not, as Dr. Anna Shaw would have us believe, for the purpose of dealing in vice. As a house of assignation the moving picture theater, speaking generally, is not in it with some chapels that could be named. But this is a digression. May the "tired business man" as a supporter of the moving picture theater live long and prosper! ! !

The City Hall Theater, 93 Park row, New York City, is just about to open as a first-class moving picture theater and has installed two Power's Cameragraphs, No. 5, New York approved equipment. The Bridge Theater, 118 Park Row, New York City, has just purchased two Power's Cameragraphs, No. 5, New York approved equipment.

OPERATORS' COLUMN.

Conducted by F. H. Richardson.

QUESTIONS AND ANSWERS.

Rheostat and Condenser.—Grove City, Pa., wants to know if the coils of two Power's 25-ampere rheostats can be changed so that the machines will deliver 35 amperes instead, off the same voltage? Also where the coils may be had? Certainly they can, and the maker of the rheostat is the one to furnish them. They will simply send you coils made from wire of larger diameter. He also wishes to know what focal length condensing lens to use on an 87-foot throw. Two 7½ condensers should fill the bill with the size picture you have. Get good grade condensers.

* * *

Quickly Prepared Announcement Slides.—Los Angeles, Cal., wants to know how he can make announcement slides with a typewriter. Get gelatin paper, in very light yellow or pink tints, from any dealer in supplies. Write your matter on this, using a black ribbon, and bind up between glass the same as any other slide, using mat, of course. If neatly done, with good ribbon, the slide will look well and the writing be celar and distinct on the screen.

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Dry Batteries.—Des Moines, Ia., wants to know if dry batteries are of any account when worn out? Not that I know of.

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Shutter Repair.—Burlington, Ia., asks if an old Edison two-pin shutter, which is in perfect condition, could be used on the one-pin Edison machine? No, it could not. It would be altogether too wide. You could trim it up, using a one-pin shutter (Edison) as a pattern, and use if it it will fit the spindle. Better get a new shutter, though, unless you know exactly what you are doing.

* * *

Rheostat Wire.—Chattanooga, Tenn., writes asking if common galvanized wire can be used for rheostat coils and how long they would last as compared to regular resistance wire; also, would there be any loss in their use as against the regular stock? Yes, ordinary iron wire may be used for resistance and its use would involve no loss as against the regular alloy coils. I believe, though, they will become hotter and their life will be comparatively short. In the long run, I think you would find the regular rheostat resistance wire much more satisfactory in every way. As a temporary makeshift to cut down current more than a given rheostat will do it, coils made up of iron wire will work perfectly. They should be placed in series with the coils of your rheostat.

* * *

Resistance and Voltage.—Toledo, Ohio, writes: "My rheostats heat badly. The coils get red-hot. They were all right when I used them on the city 110-volt circuit, but I am now using current from a private plant at 125 volts. Can you tell me if this has anything to do with the rheostats heating excessively? If so, what can I do to remedy it?"

Yes, the change of voltage has all to do with it. I take it you have rheostats built for 110 volts. When you put them on a line carrying 125 volts the extra pressure operates to force current through the coils beyond their normal capacity, thus heating them excessively. You may remedy the matter by purchasing special coils made for 125 volts and installing them in place of the old ones, or you may get a couple of coils and insulate them thoroughly on the wall of the operating room, protecting them with a proper guard so that no one can come in contact with them. Then, instead of running the wire from your rheostat to the lamp, run it to one end of these coils and from the other end of the coils to your lamp, thus cutting the coils in series with your rheostat. You may make coils out of ordinary iron fencing wire, but you will have to experiment to get the right length to give the current you want.

A GOOD REWINDER.

We had a visit this week from Mr. Carl J. Lang, the inventor and manufacturer of Lang's Rewinder, a most serviceable article which is highly spoken of by all exchanges and exhibitors. The Lang Rewinder has one special feature which alone should commend its use. There is a tension spring on the loaded spood end which insures a steady pull on the film and which can be regulated so that 1,000-foot films can be reeled within the limits of the 10-inch spool without having to stop and tighten up. This, of course, prevents scratching and tends to increase the life of the film.

PAWTUCKET, RHODE ISLAND.

By F. H. Richardson.

Last week the writer made a trip to the town Coats thread made famous—Pawtucket—to straighten out the troubles of a new theater. The owners had made the too common error of investing several thousand simoleons in the show business without first acquiring a knowledge of that business. Strange it is that men will do this. They would no more think of investing twenty-five thousand dollars, or half of that sum, in a drygoods business without first learning at least something of the conduct of such a business; but they cheerfully jump head over heels into the show business while as void of real knowledge as a new-born babe. They seem to think it is nothing at all but just "take in the money." Well, they find out different and purchase several large bales of experience at highest market price. In Pawtucket there are seven moving picture houses, most or all of which run more or less vaudeville in conjunction with the pictures. The current is alternating and they, all but one and the new house (which latter soon will), have installed motor-generator sets and are generating their own direct current for projection. They run good service and have very fine light. The shows, all that the writer saw, are excellent. The houses are good—some of them very nice. While there I met Mr. Davis, owner of the New Star Theater, a most affable gentleman, who has made a success of his house. Mr. Davis was proud of his show, as well he might be. The New Star is neat, comfortable and well filled and the projection (first-run film) is beyond criticism. Power's machines are in most of the houses, and the new one has two new Model No. 6's which are giving excellent satisfaction. There is a strike-lockout on at the big J. & P. Coats thread mills and it will hit the city pretty hard for a time.

LOCAL ADVERTISING.

Exhibitors are becoming interested in the articles in The Moving Picture World in reference to advertising their shows in the local papers. Every week we receive a batch of these advertisements and some are quite elaborate. C. S. Sullivan, manager of the Royal Theater, Calumet, Mich., sends us two specimens of his advertisement in the Calumet "News." The name of the theater is very boldly displayed and also the feature film of the day. The idea of giving a short synopsis of the story under the title is a good one, but in one advertisement this is overdone, in our estimation, by printing the complete story, and it is one of the long ones. It is open to question whether there are not many people who will be satisfied with the reading of the story and not go to see the film upon the screen, but who would have their interest aroused by a shorter synopsis.

DRAWING THE COLOR LINE.

An exhibitor from a town in Louisiana is confronted with the problem of separating the white and black patrons of his show and wants to know if it is not possible to place a division in the middle of his place, topped with a curtain on which the picture can be projected from one end and be visible on either side of the screen. He also wishes to know the best fabric to use for this purpose. As the picture is projected from behind the screen in many places, the job of projecting a satisfactory picture through the screen presents little difficulty and the screen may be plain bleached muslin of good quality. Its translucence can be improved by a suitable sizing, or better still would be a screen of the translucent material known as architect's tracing cloth. But our correspondent will find that he runs up against another proposition which is more difficult of solution: On one side of the screen the lettering of the titles and all reading matter will be reversed, which would be rather annoying to those who cannot read backwards. The only solution for this would be to erect a large mirror at the opposite end of the hall and have the blacks or whites sit with their backs to the screen on one side. Of course, we in the North are not so keen on race prejudice, but we should imagine that reserving one side for each race would be sufficient segregation.

OHIO NOTES.

Mr. Elmer T. Lewis, manager, Theater Royal, at Sandusky, Ohio, states that he installed a 550 volt, direct current, "Hallberg" Automatic Electric Economizer last October. He speaks very highly of it and says that it produces the most beautiful light ever seen on any curtain, and his total bill has been reduced more than one-half. Mr. Lewis suggests that if anyone is in doubt as to the great work of the "Hallberg" Economizer, he would be glad to answer any questions a prospective purchaser may wish to ask.

COMMENTS ON THE FILMS

"The Englishman and the Girl" (Biograph).—To have a joke turned on them, and by an Englishman, too, is not the fortune of every company of lively Americans; but here is an instance where it is done. The Biograph players make the picture very real and succeed admirably in carrying out the spirit of the picture. To be set upon by a company of Indians was the fate of this Englishman, an amateur dramatic company supplying the means by which it was accomplished; but it is quite a novel turn in affairs to have the Englishman seize a gun and axe and chase the prepetrators of the joke out of the place and into hiding. It is a neat and attractive bit of humor, satisfactory in every sense, dramatically and pictorially, and received loud applause.

"A Honeymoon Through Snow and Into Sunshine" (Lubin).—Wading through huge snow drifts, the result of the recent blizzard, is a rather chilly way of beginning a honeymoon. But the scene changes. The swift train bears them to the South and there, amid the picturesque scenery at St. Augustine, Palm Beach and other Southern resorts, there is a bit of a quarrel to liven up things, but probably the principal interest will center in the scenic qualities, which are especially good. The fact that a little story is connected with it prevents the scenery from palling upon those who see it, and the sudden transition from deep snow to Summer sunshine adds emphasis to the beauty of the Southern pictures. Well photographed by an operator who understands the selection of view points, the entire picture is pleasing and to an extent educational.

"The Girls of the Range" (Selig).—One of those snappy Western pictures, so many of which have come from this studio. While this is of a slightly different type, the fact remains that it is quite as pleasing and is, in every way,

Scene from "The Girl of the Range" (Selig).

quite as satisfactory as those which have gone before. There is plenty of action, plenty of dash and go and plenty of the Selig quality which assists materially in making these pictures popular.

"The Miniature" (Edison).—A picture of a duel is not particularly interesting in most instances, but in this one the Edison Company have reproduced a historic incident with such close fidelity to facts and such consummate skill in working out the details that one becomes interested. Andrew Jackson is one of the most picturesque and rugged characters in American history, and when he is drawn into a deliberate plot to kill him in a duel there is a feeling of elation when he shoots down his opponent. The miniature of his wife in his pocket stopped the bullet and saved his life. The dramatic qualities of the picture are high, and the photographer was quite as accurate in his part of the production, the result being a finished film which has all the elements that go to make a motion picture interesting.

"A Trip to Mars" (Edison).—A comic which is intensified and made even more interesting by the interpolation of magic. The professor who upsets gravity gets a quick trip to Mars and has a succession of experiences there which are not altogether pleasing; and when he is shot back into his own laboratory he probably has no serious regrets. But, unfortunately, his marvelous powders upset his floor, and he gets another whirl through space, and is still spinning when the picture ends. It is all amusing and is managed with consummate skill.

"The Trapper and the Redskins" (Kalem).—This firm has added to its company some real Indians who are gifted with histrionic ability, and this is the first of what they call a series of hummers. If the others are as good as these there will be no complaint. It has all the thrills that are usually included between the covers of the most exciting novels. Inasmuch as there are real Indians included in the cast, the little details often overlooked by white men who are acting Indian parts are correctly introduced, adding materially to the strength of the picture. Steadily this firm is improving in its work and the first of its Indian series is an augury of a brilliant future in this direction.

"Panicky Picnic" (Pathe).—Fortunately not all picnics are so seriously disturbed as this one, so those who are contemplating picnics this season need not feel worried about such possibilities. However, the sympathy of those who may have been disturbed in previous picnics will go out to those who are unfortunate enough to be a part of this one, where panics seem to be the common lot of all.

"Muriel's Strategem" (Vitagraph).—A pretty little story which represents a girl who is opposed in her love affair by her grandfather. She overcomes his objection by impersonating her grandmother, whom she resembles very closely, and who eloped with her grandfather, and chiding him for his opposition to Muriel. The little strategem works to perfection and his consent to the match is speedily given. It is one of those tender little stories that stir one more, perhaps, by the memories aroused than because of any intrinsic merit in the story itself. The acting is quite in harmony with the subject and the pictorial end has been well taken care of. The picture should enjoy a long run because of its tenderness and beauty.

"Beautiful Windermere" (Vitagraph).—A study of some of the charming rural scenery in England. Lake Windermere is apparently an exceptionally beautiful locality and there is plenty about it to make the traveler want to linger indefinitely. It is an ideal place, visited alike by the artist, the poet and many others who delight in the wondrously attractive scenery of England. The photography is so good in this that one almost feels as though he were actually visiting the scenes depicted.

"Three Queens and a Jack" (Pathe).—A bit of comedy that amuses the audience and shows what can happen under certain conditions which might or might not be actual.

"Fate Against Her" (Pathe).—Here is a bit of strong drama, well acted and clearly photographed, yet, withal, conveying a somewhat depressing influence. Fate is a Nemesis which confronts most people in some way, though in no two instances the same; and there is always sympathy when one person sees another in the toils. The marked improvement in dramas recently, with reference to this particular feature of gloom, has pleased a considerable proportion of the patrons of the motion picture. This is not to be condemned, since perhaps it will arouse thoughts which may lead to sympathy for the unfortunate.

"The Cowboy and the Squaw" (Essanay).—A Western picture containing something of the spirit of the plains and showing a rattling good chase across country by the cowboys who are after a squaw that killed one white man to save another. However, the squaw and her lover escape and the posse ride leisurely back, satisfied that the squaw has, after all, only performed a service. The wild riding of the

Scene from "The Cowboy and the Squaw" (Essanay).

cowboys is interesting, as it always is, and the scenic effects are well worked out. It is a satisfactory Western picture.

"Life of Moses; V.—The Promised Land" (Vitagraph).—The fifth and last picture in this great series. So far as quality is concerned it is quite up to the standard set by the others and concludes what is one of the marvels in motion picture making. To properly stage these pictures is one of the greatest achievements this enterprising company has to its credit, and its interpretation of the life and times of that early date is to be commended from every standpoint. The series forms a set of pictures which should form a prominent part of a program in every chruch and Sunday school in the country. Although, perhaps rather too theatrical to please some folks, it will give the children a new and far more satisfactory understanding of the Bible story than they could obtain in any other way. To follow the children of Israel in this graphic way from bondage through to the promised land is an education in biblical history which could be obtained in no other way. No other method so satisfactory could be devised. Churches which may desire to make Lent a notable season this year would do well to make up a program of this series and present it for the benefit of their congregations.

"Better Than Gold" (Gaumont).—A strongly dramatic picture, beautifully photographed and satisfactorily acted, which interprets this old saying so clearly and graphically that its meaning cannot be mistaken. Sometimes it is well to offer dramas of this character. They not infrequently cause the thoughtless to pause and consider what is to be the outcome of the mad worship of gold which characterizes modern life. And this one is well played in every particular.

"The Comedy-Graph" (Gaumont).—The comedians representing this house have brought out a laugh producer in this which will not fail to put any audience in good humor. It is funny, and in addition is well acted and clearly photographed.

"His Last Burglary" (Biograph).—Here is a novel and good story, worked out with all the close attention to details for which the Biograph people are famous. To carry out the idea of a burglar stealing a baby, and one that had just been left in the house, is novel. Then, when the burglar reforms and discovers to whom it belongs and restores it during the night, another jog is given to the conventional order of things. It is impossible to realize the interest the dramatic situations excite without seeing the picture. A baby is an interesting subject at any time, and under the circumstances herewith depicted it attracts even greater interest. The ending, with the baby returned to its grieving mother and the burglar reformed, is good enough to call for more than ordinary commendation.

"The Gunby's Sojourn in the Country" (Pathe).—Here is a comedy which will be appreciated by those who have had experiences of different sorts in the country. It will keep the audience in good humor. That much is certain. And any comedy which does that fulfills its mission and performs an important function in the world of motion pictures.

"The New Marshal at Gila Creek" (Lubin).—Here is a stirring Western comedy drama with some thrilling action. It is of the detective type, showing the marshal in a disguise which protects him perfectly until he succeeds in rounding up the bad men and makes an important arrest. The gang of bad men in Gila Creek meet their match in the guise of an apparently semi-idiotic old farmer and their ringleader is arrested, which affords much pleasure to the audience, as these things always do. A love story runs through it, supplying the heart interest required to make it interesting. The action is strong and seems in entire harmony with the subject and the ending is sufficiently pleasant to satisfy the most fastidious critic in that respect.

"Paid in Full" (Vitagraph).—A strongly dramatic picture acted with the fidelity to the subject which characterizes the work of the Vitagraph players. An interesting touch is added by laying the scenes in a desert standstorm, continuing in little known Algiers and on to Monte Carlo and Paris. The heart interest is developed in a French officer inducing the wife of an Arab, who befriended him in the desert, to elope with him to Algiers. The husband follows and finds his wife just as she has been deserted by her paramour and is dying of poison. He forgives her and follows the officer to Paris, then to Monte Carlo, and there hurls him over a cliff where he is killed on the stones below. Even though this picture has one death, at least which seems unnecessary, the killing of the recreant Frenchman seems deserved and one almost wants to applaud. The action is strong, the story moving along in a relentless way which seems the embodiment of irresitible fate. The acting rises to heights of strong dramatic power at times and excites the admiration of the audience because of its power. The photography is clear and the representation of the sandstorm is a clever piece of work. "Paid in Full" will rank as a more than ordinarily attractive film.

"A Family Outing" (Urban).—A bit of a comedy which will call up amusing recollections and create a storm of laughter almost always when shown. Probably more than one who sees the picture will recall related experiences in the same general direction, and consequently the picture possesses more than a passing interest. Its memory will linger long and unquestionably it will always be pleasant.

"The Miser's Child" (Kalem).—A melodrama in which a love story and a plot to steal an orphan's fortune and force her to marry a man against her will, are important elements. The romance of the sea, the added romance of the greed for money and the unprotected orphan are important factors. When the lover returns, stops the wedding and puts a stop to all the persecution there is a general sigh of relief. The interest in these melodramatic pictures naturally centers about the lovers, all other scenes and actors being but accessories. But they are triumphant, hence the picture carries with it much of interest and not a little satisfaction. The dramatic work is good, and so is the photography. Altogether it is up to the average output of this house.

"The Lamp Post Inspector" (Pathe).—A comedy which might be a dig at politicians who attempt to secure fool places for their supporters. There is rather broad humor connected with the picture, but it keeps the audience good-natured throughout.

"O, So Sick!" (Essanay).—A comedy from this house which keeps the audience laughing and leaves them in good humor. It has all the snap and dash of the usual Essanay comedy and is lively enough to suit the most exacting.

"The Winning of Father" (Essanay).—The story of how an athletic young man succeeds in inducing his sweetheart's father to consent to the match. The vigorous action of a college athlete is quite likely to result in a settlement satisfactory to the young couple, and this instance is no exception. There is a rush and a fidelity to actual life in this which is refreshing and maintains the interest from beginning to end.

"Dooley's Holiday" (Bison).—Perhaps this is the same Dooley who had a remarkable experience with a turkey at Thanksgiving. At any rate, it must be his twin brother if it isn't him, because the remarkable experiences seem to

Scene from "Dooley's Holiday" (Bison).

be injected into the holiday and before the film ends the audience is treated to a series of adventures as amusing as they are remarkable and unexpected.

"The Impostor" (Bison).—A dramatic picture which carries one through many interesting and thrilling vicissitudes, ending with a romance sure to please, and contributing much to the attractiveness of the film. The photography is a distinct advance over some of the previous ones sent out by this firm, and the acting is equally in harmony with the subject.

"Louise Strozzi" (Itala).—A story of love, devotion and villainy mixed. The treachery of a faithless friend is graphically illustrated and the fidelity of the wife who would rather die than do wrong is produced with close attention to details. The acting and photography are alike good.

"Jane and the Stranger" (Imp).—A man hunt which ends differently. When the sister is avenged it is but natural,

perhaps, to look for the ending of the picture there, and, in truth, it is a good story to that point. The average man is thrilled when a coward is put out of the way by someone nobler and braver than himself, and this scene is no exception to that rule. But here, indeed, is full measure, pressed down and running over. A strong love story, with a few thrills and a more than ordinarily satisfactory ending, follows and the picture closes with the lovers surrounded by their friends, who are offering not only hearty, but vigorous congratulations. There is a wealth of good live action, without distortion of facts, and the sentiment developed is sufficient to satisfy the most critical. The death of the cowardly cur who deserted his wife and baby seems but an act of justice, consequently there is no sense of too much bloodshed. It is, altogether, a very satisfying production.

"For Her Father's Honor" (Bison).—A picture containing some romance and a good deal of illuminating explanation of the way gamblers play cards. It involves a love story, too, in which a girl sacrifices herself to save her father's honor, or what is assumed in the code of the gambler to be honor. But the gambler's trickery is discovered and the wedding is stopped, while the lovers are united and the gambler is banished in the vigorous fashion usually adopted by cowboys under such circumstances. The picture contains much that is interesting in its scenery, its acting and its suggestion. Its photography is clear in most of the scenes, though in some it is a trifle weak. As a whole, however, it is a creditable piece of work, melodramatic, perhaps, but alive and emotional.

"Face to Face" (Eclair).—A film, the scene of which is laid in France in revolutionary times. It is based upon the fact that an officer, a royalist, is compelled to sentence his son, who has been captured with many other Republicans, to death. A servant succeeds in managing things so the son is saved from execution. It is a touching story, well worked out and well photographed. It is an advance upon some previous work of this house and is, in most respects, an excellent film. Here and there a weak spot in photography shows, but it would be easy to correct them. Aside from this the film is excellent.

"Duty and Conscience" (Eclair).—A picture based upon a violation of the European game laws and showing how a kindhearted gamekeeper relieves the distress of a poacher whom he arrested. The scenic qualities of the film are quite satisfactory and there are some dramatic situations which deserve commendation. The photography is not entirely up to the standard, however, but most of the picture is so good that these minor corrections could easily be made and the film would then possess a high photographic standard.

"The Witches' Ballad" (Ambrosio).—A fairy legend of Italy, which, while not possessing any great characteristics, is, after all, a very entertaining film. Some of the scenic effects are beautiful, showing picturesque bits well worth seeing. The legend is worked out with skill and the photography is generally good. Withal it is a satisfactory film.

"Why Tricot Was Sent to College" (Ambrosio).—A comedy which explains why the gentleman mentioned, and does it in such a genuinely humorous way that the audience laughs from beginning to end. The action is lively and the photography is good.

"In Arizona" (Nestor).—Here is a film, in which the characters are acted by the firm's own company of actors, assisted by a troupe of genuine cowboys. Naturally a combination of that character has produced a film of the popular kind. The life and customs of the country are well produced. The background against which the actors work is typical and displays a wise choice in making selections. The film has been commended by competent critics, the more sanguine of whom refer to it as indicative of the great improvement which has taken place in the production of American motion pictures.

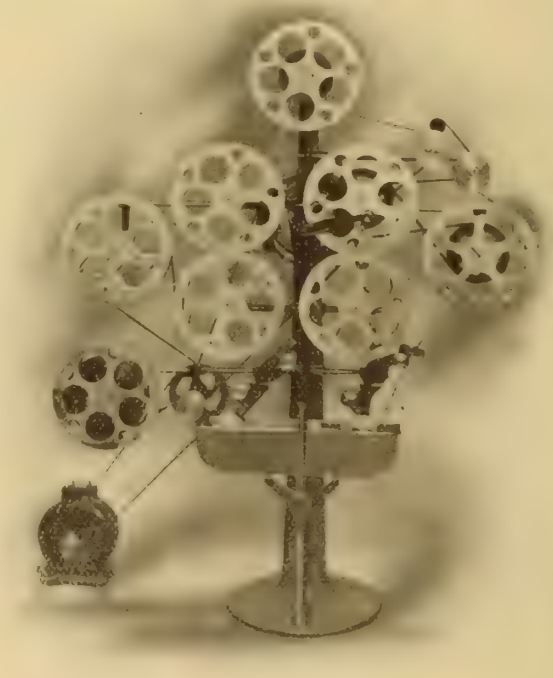
"The Runaway Stove" (Lux).—A novel knockabout comedy depicting a runaway stove, which wanders all over town, creating all sorts of disturbances in some instances, but acting as a benefit in others. After a time it returns and is prevented from further peringrinations by binding it in place with a strong rope.

"The Fisherman's Honor" (Lux).—A strongly dramatic film, representing a fisherman as determined to kill his little son to save his own honor. The little one discloses the hiding place of some fugitives whom the authorities want. The father takes him to the seashore to kill him, but the mother rushes upon the scene at the last moment and saves the child's life. As can be easily understood, the picture is intensely dramatic, and the actors make the most of the opportunities offered.

"The Ten of Spades" (Bison).—A truly Western drama rendered by the company which is now working in California. The imagination is stretched a bit in some of the situations, but it is well connected and stirring enough to please the average audience.

FILM WATERPROOFING AND CLEANING.

In our report of the address delivered by W. A. Daniels, president of the National Waterproof Film Co., before the F. S. A. Convention, we quoted him as saying: "We have never claimed that our coating would add strength to a film, but we do claim that it will not lessen the strength." As a matter of fact Mr. Daniels said: "We have never claimed that our coating would add unlimited strength to a film." Now, we like to be precise on matters dealing with the good and welfare of the business, so we requested Mr. Daniels to send us a section of the coating that they applied to the gelatine side of the film. He very courteously did so, and we cut it up into strips of regulation film width and found after proper test that these strips of the thin, transparent pellicle, as delicate to the touch as tissue paper, had a lifting strength of ten pounds. So that it is evident that a film that has been subjected to the waterprofing process will stand at least ten pounds extra strain before it will break.



Wideawake exchanges are also not slow in seeing the advantage of keeping their films spotlessly clean by the simple process of running them through the washing machine. Fred C. Aiken, of the Theater Film Service Co., Chicago, is having one of the machines installed, and his customers will soon be able to note the difference in the brightness of their pictures—not that the Theater Film Service has not always been of the best quality, but it shows their progressive spirit when they very promptly avail themselves of any innovation that will still further improve it.

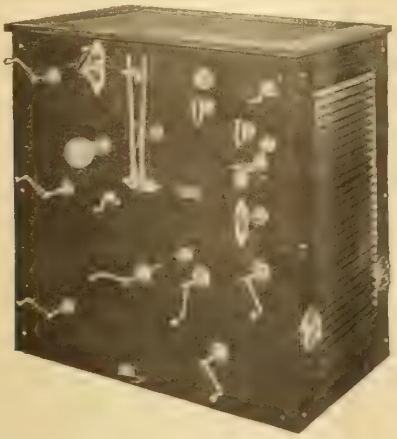
We show above a cut of the washing machine. It can be operated by any girl or boy. Only soap and water is placed in the washing trough and the film is automatically scrubbed as it passes through the water and thence over drying pads on the various reels until it reaches the rewind perfectly dry and clean.

It is safe to say that the waterproofing and washing process has so many good features to recommend it that it has come to stay.

Bellaire, Ohio.—The Spragg Amusement Company, operating the Olympic Theater at Bellaire, Ohio, has just leased the Columbia Theater, the only regular theatrical house in the city, which has a seating capacity of 1,700, and will operate it as an exclusive motion picture house. Two new Motiograph machines have been installed. The company will continue to operate both houses.

THE SOUNDOGRAPH.

This apparatus, which created so much comment at the film men's convention, is now on exhibition at the Imperial Film Exchange, 44 West Twenty-eighth street, New York, where Mr. Levine, the manager, is pleased to arrange a



demonstration for any exhibitor. We have heard incidentally from exhibitors who have installed the Soundograph that they are well pleased with their investment and we would advise Eastern exhibitors to call and see and hear it at the office of the Imperial Film Exchange.

SELIG NOTES.

Closely upon the announcement of the addition of Elbert Hubbard to the Selig writing staff, comes the announcement of the closing of a contract by that firm with Opie Reade for the production of his famous works that are read throughout the civilized world and have long since found a place in every public and private library in the country. The first book to be produced in film will be "A Kentucky Colonel," with others of his more important works to follow.

Mr. Reade is a member of the Press Club of Chicago, as well as belonging to numerous clubs and societies of the "Windy City." He is now on an extensive lecturing tour of the States and will soon return to enter upon his new duties and superintend the production of his various books.

William V. Mong has sold all picture rights and titles to his copyrighted version of "The Clay Baker," together with his services, to the Selig Polyscope Company, Inc.

The Selig Polyscope Company adds other stock companies to their fast growing interests. In addition to the excellent stock maintained in their Los Angeles studio, they now have very strong producing organizations in New Orleans and Old Mexico, and are just preparing to send producers to Japan and the Orient. These announcements coming as they do upon the heels of arrangements to double the present capacity of the Chicago plant, makes it more apparent to the picture interests that there must be some activity at 45 Randolph street.

Not a showman in the country but who has heard of M. B. Curtiss, and it was a stroke of good business judgment when the Selig Polyscope Company secured the rights for "Samuel of Posen," together with Mr. Curtiss in his original part of "Sammy." The story starts in far away Posen, Germany, and after varied and strenuous experiences in the new world, ending with a prearranged fire sale in Baxter street, New York, we are carried back to old Posen, the home of his birth. The photography and story are both of high quality and the film promises great popularity with the exhibitor.

ESSANAY NOTES.

Work is to begin on several new big buildings for the Essanay Film Company, store houses, carpenter and machine shops and a new addition to the photographic department. With the opening of Spring the company will begin work on their grounds, the artificial lake will be completed, while clearings will be made for the erection of outdoor sets.

The Essanay studio is to be fitted with double its present artificial lights. The Essanay Company has purchased a number of scenarios which call for gigantic indoor scenes. With the increased lights, it will be possible to produce pictures with settings of enormous proportions.

"An Interrupted Honeymoon," a big full reel comedy, ready for release March 9, is said to be one of the funniest Essanay comedies released in a long time.

When the Essanay aviation film, "Aviation at Los Angeles, Cal.," which was shown to President Taft, his cabinet, and a number of Congressmen, was ready to be shipped on to New York it was found that no train was leaving Washington in time to arrive in New York on the time previously set. As it was necessary for the film to reach the Waters Film Exchange before noon Tuesday, Mr. Courtland F. Bishop undertook to deliver the film himself. A special train was made ready and the film delivered to the Waters Exchange by no less wealthier messenger than Mr. Bishop himself.

The Essanay's "Ranch Girl's Legacy," a Western comedy film, is reported to be the best of this variety since their notable Western comedy, "The Best Man Wins." It is released Saturday, March 5.

The Essanay's Saturday release of Western and high-class dramatic films continue very popular with the exhibitors. One enterprising Western exhibitor, Glen D. Hurst, of the Isis Theater, Reno, Nev., tells of some methods he has of stimulating the interest of the public in the films shown in his theater. Mr. Hurst was formerly a newspaper man and not only knows what the people like in the way of film subjects, but knows how to get space in the Reno papers. He writes splendid articles on the moving picture business and gets considerable space in advertising any special feature film which he may show during the week. An article on "Making Moving Pictures In the West" preceded some of the Essanay Western films. "Now," writes Mr. Hurst, "when I advertise such films as 'His Reformation,' 'The Best Man Wins' and 'The Cowboy and the Squaw,' I always show to packed houses." Another scheme for creating interest adopted by Mr. Hurst is a scenario contest. Three prizes are offered for the three best scenarios, and the winners will probably see their productions on the screen. The Essanay producers will act as judges in this contest and if the stories are available to them will produce them.

The film exchanges and exhibitors are commenting very highly on the Essanay's latest dramatic production, "The Price of Fame." It is considered, by many of them, the best dramatic production, from the Essanay Company, released in a long time.

G. M. Anderson, the Western producer of the Essanay Company, tells a funny story about picture taking in Santa Barbara, Cal. The prohibition question is a big topic in Santa Barbara, the town seeming to be about equally divided with these two factions. Recently Mr. Anderson made a picture with several of the scenes in front of Santa Barbara saloons. The saloon element was under the impression that the prohibition forces were to reap the benefit of the pictures. Quite a stir was created over the affair, and neither of the factions were satisfied until Anderson promised to take no more pictures in front of saloons.

VITAGRAPH NOTES.

In the interest of our readers, we again call attention to the tragic drama, "Elektra," which the Vitagraph Company will soon release. This will be the piece de resistence and the greatest picture play ever produced for the benefit and enjoyment of the public. From the standpoint of scenic and costume elegance, it is unsurpassed. The correctness of detail and the vigor and dramatic power of acting displayed by the all-star company make it superb in every particular.

This is not all; there are other surprises and meritorious renditions for the lovers of drama and comedy. Here are a few that should be borne in mind: "The Tongue of Scandal," a melodrama of human sympathy in opposition to intolerant prejudice and scandal; "The Girl in the Barracks," a modern drama of love in a Russian military barracks with moments of intensity; "Uncle Tom's Cabin," with reproductions of scenes and characters "before the war," presenting the story with all its dramatic incidents and faithfulness to facts and topography of the period; and "St. Elmo," a dramatization of the well known story of this name; "A Funny Story," a comedy of laughs in which everybody takes part and laughs with everybody else.

The Vitagraph release, on March 22, of the dramatic subject, "Capital vs. Labor," will be one of the most extraordinary moving picture dramas of the year. It is peculiarly fetching in its variation of climax and powerful in its purpose, the supremacy of right over might. Interwoven with the stirring intensity of the mob scenes and the piercing sincerity of the acting there is the soothing charm of a most delicate love story in which the man of heart and moral courage proves superior to the man of power and violence.

LUBIN NOTES.

Unless a decidedly unfavorable change in the weather takes place, the contractors expect to turn the new studio and factory over to the Lubin Manufacturing Company by the middle of March and promise the most perfect picture plant in existence. From twelve to twenty scenes can be erected at once in the spacious all-glass studio, or the whole big floor space may be utilized for a single stupendous picture.

The section of the Lubin Stock Company sent South for the Winter has been sending back some notably attractive releases, but now they have gone further afield than Florida their first stopping place, and are established in the West Indies, the most recent work being even more attractive than the "New Marshal" or "The Ranger and the Girl."

The Mondays and Wednesdays are Lubin release days and, as St. Patrick's Day falls on a Thursday this year, first run exhibitors will profit by the release for that day, "The Irish Boy." One of the settings, showing a cabin in Ireland, is from a famous painting, one of the poses reproducing that painting entire, and the factory scenes later shown were done in an actual machine shop, the heavy equipment of lights and reflectors being especially installed for two scenes from the play.

The other week a theatrical company was closed at one of the Philadelphia theaters, the stoppage being not entirely disassociated with a failure to pay salaries that had become chronic. Many of the players were stranded in town with New York only $2.50 away. One of the company was acquainted with a member of the Lubin Stock Company, and learning that extra people were needed communicated the joyous fact to his companions. "Marriage in Haste," as a result, shows more high priced actors in a mob than any picture ever produced, and the players moved on to New York convinced that there was something in pictures after all. The film is set for release March 7, and is a comedy story of unusual novelty.

GREAT NORTHERN NOTES.

The enterprise of the moving picture manufacturer is shown by the fact that the Great Northern Film Company announce for their release of March 5 a drama by Sopus Michaelis, the Danish author and playwright. It is entitled "A Wedding During the French Revolution," and is just the kind of subject that lends itself to the elaborate setting and beautiful photographic rendering for which this company is noted.

It is also worthy of note that the same drama, under the title of "A Son of the People," will shortly be produced at the famous New Theater, in New York City, with John Mason in the cast. The American rights of the drama by Michaelis were purchased by the Schuberts, who have also purchased "Napoleon at St. Helena," by the same author.

Mr. Sophus Michaelis, with his talented wife, is now in this country, the guests of his brother-in-law, Baron Dahlerub at New Rochelle. They will remain here until after the presentation of "A Son of the People."

Madame Michaelis is herself an author of note in Denmark and throughout Scandinavia and one of her novels, "The Child," has been translated into English. In Austria her books stand fourth in popularity among the authors whose works are sold there.

The Great Northern Company are to be congratulated on having the collaboration of such distinguished writers and they expect to feature a new play, "The Little Mother," on which Madame Michaelis is now at work.

NEW YORK MOTION PICTURE COMPANY'S NOTES.

The Bison Stock Company, now in the Northwest producing new subjects for the New York Motion Picture Company, is composed of many well known stage favorites. Among the prominent members of the company are: Miss Jewell Darrell, Miss Evelyn Graham, J. B. Sherry, Charles Avery, Frank Montgomery, Major McGuire, Wm. Gibbons and Charles K. French. As the company has had great success in producing subjects of life on the plains, they have secured two genuine Indians, Young Deer and Red Wing, members of the Winnebago tribe, both of whom have posed for some of the best known artists in this country and are perfect types of their race. Mr. Fred J. Balshofer, stage director of the company, is one of the pioneer motion picture men in America. The motion picture in its perfected state is a little more than ten years old, and for that length of time Mr. Balshofer has been engaged in producing films that have caused wide comment among those familiar with the business.

"IMP" FILMS ARE REALISTIC.

It is a trick with moving picture producers, when it is necessary to show a dead baby on the sheet, to cover a dummy and lay it on the bed as required. But now, for the first time in the history of moving picture making, the feat of using a real baby has been accomplished. An eighteen-months-old infant was put to sleep in the studio; the entire company waited for two hours for this to be done, for baby was feeling pretty frisky and seemed decidedly inclined to view the proceedings. As soon as the producer was sure that the child was fast asleep it was taken up and all hands tiptoed into the scene. The picture shows the infant on a little bed, face to the camera, with nary a quiver of an eyebrow to destroy the illusion that it had just passed into the land of angels, nor did it move a muscle all through the scene. About an hour after a series of lusty yells proved that the kid was only acting. The extraordinary pains taken with the child are characteristic of the treatment of every detail in the next release of the Imp, "Mother Love," a play destined to take first rank in moving picture production.

NESTOR FILM NOTES.

Beautiful tinting and toning will mark the releases of the Nestor studio in the future, as a special department has been fitted up for that purpose and an expert placed in charge of this work.

The Nestor studio is now in course of construction and no expense will be spared to make it complete in every way. There will be room for the simultaneous staging of four plays and the lighting effects will enable the production of pictures either night or day.

The return of this company to cowboy subjects has caused a marked increase in the demand for Nestor films, compelling the factory to work overtime every night during the past week.

Bonehead paid a short visit to the Nestor studio this week and will no doubt be able to work again in a short time, to the great joy of the numerous exhibitors who like clean comedy subjects such as the Bonehead series proved to be.

FOR PENNSYLVANIA EXHIBITORS.

Having established an enviable reputation for first-class lantern slides and song slide service throughout Pennsylvania, the Novelty Slide Company, of New York City, have found it necessary to open a branch office in Scranton, Pa., so as to be in a better position to handle the rapidly increasing trade from that section. The Scranton office is located in the Real Estate Exchange Building and is under the capable management of Chas. V. Meinzer, an energetic, experienced moving picture man, who has made many friends by his honest, straightforward way of doing business. This office is well stocked with a large selection of late popular songs, also travelogues, lecturettes and Novelty Puzzlettes are on hand for rental. In addition, a complete line of all the Novelty Slide Company's lantern slide products and moving picture specialties are carried in stock. Exhibitors will find Mr. Meinzer always ready and anxious to solve their slide troubles, and all inquiries and orders will receive prompt attention.

STOLEN PROPERTY.

An epidemic of thefts of apparatus and films seems to have broken out. Just as we go to press we are informed that a Power's machine, No. 5 (serial No. 2525), was stolen from Chas. Steiner, of the Essex Theater, 133 Essex street, New York. The thief also lifted the following reels: "Voice of the Violin" (Biograph), "Paris Flood" and "Twin Brothers" (Vitagraph), "The Little Beggar" and "Panicky Picnic" (Pathe) and "Woman's Stratagem" (Edison). A reward is offered for information that will lead to the recovery of the property.

E. H. Duffy, formerly of the Calumet Film Exchange, and Wm. J. Liederman, formerly of the United States Film Exchange, have joined the staff of Eugene Cline at Chicago.

Mr. Budd Menzel, for many years associated with the Chicago Film Exchange, now has charge of the force of traveling men representing Eugene Cline.

The Actophone Company are releasing one reel a week at present and the quality of the product is very good. They are trying, in the quality of the story, the class of acting and the photography, to uphold the standard of Independent films.

CORRESPONDENCE.

FROM A DENVER EXHIBITOR.

Denver, Col., Feb. 21, 1910.

Editor Moving Picture World:

Dear Sir—We desire to inform you that a change is to be made in the Grand Theater, 657 Jason street, which we only a few months ago purchased from an independent concern, and immediately changed to a licensed house. It will be removed from its present location into a new building at 763 Jason street, built especially for a picture show, well ventilated and lighted, making it among one of the best picture houses in Denver.

The seating capacity is to be increased to 300, and with the present West Side Theater, the seating capacity in our location will be 600. These houses run strictly licensed pictures only.

We started about a year ago with a small house, enlarging same in about six months from time of starting. Being located in a residential district, we cater mostly to ladies and children, and always run suitable pictures for such patrons, thereby building up our trade.

Shortly after starting our house, an independent house started at the present location of the Theater Grand, but owing to the class of pictures shown, failed to make a success. This is the theater which we bought, and by installing licensed pictures soon built up the patronage of the theater to such a point that it now requires a larger building.

Yours respectfully,
MYERS & HALE.

WATCH OUT FOR STOLEN PROPERTY.

300 East 23d St.,
New York City, Feb. 14, 1910.

Moving Picture World:

Gentlemen—Would like to inquire through your paper if any exchange throughout the country has done any business with a man by the name of Wm. Fudge. If you will communicate with the undersigned, it may be to everybody's advantage, owing to the fact that this man has never returned the six reels of film and three sets of song slides that were shipped to him upon his order some two or three months ago. Any advice received from any of the exchanges in reference to this man will be amply rewarded, as there is a standing reward of $100 for the knowledge and conviction of this party if found.

Knowing that your paper has a wide circulation, I ask you to kindly print this for me.

Yours very truly,
PURDY'S FILM EXCHANGE.

San Francisco, Cal., February 18, 1910.

The Editor of the Moving Picture World:

Dear Sir—As a subscriber to your paper, and my knowledge of your striving to discourage thievery in the moving picture business, I kindly request you to publish in your valuable paper a few facts, as follows:

On Thursday night, February 10, some one broke into my theater and stole the head of a type B Edison moving picture machine. It was a one-pin movement; the serial number being 10,743 and the license number 693. From my observation and the clues left I have come to the conclusion that it was someone in the business and know well enough that by publishing the same in your paper the exhibitors will be on the lookout for the knave. The two magazines and two Edison lamps were also taken.

Hoping you will publish these few facts, and thanking you, I am Yours Respectfully,
A. T. MALMED.
Proprietor Golden Eagle Theater, Ninth avenue, San Francisco, Cal.

INDISCRIMINATE CONDEMNATION.

Editor Moving Picture World:

Dear Sir—The writer was astonished to read the article credited to H. F. Hoffman in last week's World, entitled, "A New Race of Degenerates." In effect, the man classes all operators in all cities as degenerates. In effect, he says that I, myself, am a degenerate, and that my hundreds of operator friends of Chicago, and in other cities, are to be classed the same. True, he qualifies by saying that not every person seen in an exchange is degenerate, but he seems careful not to say every "operator." Presumably, his qualification only covers those who happen in, other than op-

MOTION PICTURE PIANO MUSIC

This is a book of descriptive music, regular sheet music size, and arranged for both hands. Specially selected, arranged and composed by one of the best descriptive Pianists in the U. S., who for the past twenty years has been Musical Director in all lines of Theatrical Productions. This work is the result of actual experience, and is now being used in hundreds of M. P. Theatres. Contains music, for all probable scenes, actions, characters, etc., and its suggestions are entirely practical. Increases the value of YOUR SHOW 100%. Descriptive circular sent free to anyone upon request. This book sent promptly upon receipt of price. $1.00 Remit either by P. O. or Express Order, Draft or Check to

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I Wonder How the Old Folks are at Home.
When the Bogey Man says Boo.
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Flowers of Love
Sweet Angel Eyes
What's the Matter With Reilly.

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The only complete and up-to-date effect-producing machine ever invented is now complete and ready for the exhibitors. Everybody pronounces it a wonder. Almost any sound or effect imaginable is easily and realistically produced by simply turning a crank, pulling a handle or pushing a button. The effects are all mounted in a handsome cabinet structure, 25 x 40 inches square and 42 inches high, with means exterior for the operation of each effect separately, or they can be operated in combinations. The Soundograph can be located either in the orchestra, pit or back of the screen as the exhibitor prefers. No expert operator is required, any one person is all that is needed to operate the Soundograph and produce perfect sound effects. A boy or some other employee of the theatre learns quickly to work the effects, thus relieving the exhibitor of the services of an expensive operator. It will put life and realism in your pictures and delight your audiences. It holds their interest and attention to the end of the reel and assures you of big box office receipts every day.

Let us ship you a Soundograph now

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EASTERN AGENT:

IMPERIAL FILM EXCHANGE

44 W. 28th Street, New York City

erators. Now, there are in Chicago, and other cities of this fair land, hundreds of operators whom the writer is proud to number among his friends. They are not degenerates in any sense of the word. Chicago operators, as a whole, will compare favorably with any other class of craftsmen, I believe. Of New York operators I know little or nothing, but it is strange if there are no decent men among them, even taking into consideration the fact that the wage paid here is not such as is likely to attract high-class men. With such sweeping condemnation the writer has no patience at all. The most charitable view of the writer of such an article is to believe he is prejudiced. Did he say that **some** moving picture operators are degenerates, I would not disagree, though I might feel that the publication of such fact is not creditable to the business and can serve no good purpose. Sweeping condemnation is not logical. It is merely the platitudinous insulting of many good men to get a more or less deserved fling at others. But that fling could be as well or better taken were the writer to specify the fact that he only aims at the class of men who deserve condemnation. But, as I said before, it may reasonably be questioned if Mr. Hoffman's position is tenable, and if not, it certainly places him in the position of giving an equally prominent explanation or apology. F. H. RICHARDSON.

AN OPEN CONFESSION.

Springfield, Ohio, Feb. 7, 1910.

Editor Moving Picture World, New York:

Dear Sir—I certainly must congratulate you on your spirit of fairness, and was very much pleased by your note to A. H. Sawyer's letter in your issue of February 12.

I am perfectly satisfied that the independent picture people are making good. I am filling my house by showing independent goods, and I am congratulated fifty times a day for the fine pictures I am getting. I am sorry now that I did not get wise before. What would associations do without a few leaders—and some are getting tiresome. I love to read unbiased news and like your independence.

Owner of "Fairyland."

With best wishes for your valued paper, I remain,

Yours truly,

W. O. ZIEGENFELDS,

WHAT ARE WE HERE FOR?

Prescott, Ariz., Feb. 10, 1910.

Editor Moving Picture World, New York:

Dear Sir—I have read with much interest quite a number of articles in your valuable paper concerning the protection the exhibitors were supposed to receive for the $2.00 per week license fee charged by the Patents Company. To tell all of my experience, would require too much space, so I will only tell it briefly.

We all know that immediately after the formation of the Patents Company we were informed there would be levied $2.00 per week royalty, but the small exhibitor would not have to pay as much as the big fellow. According to the amount of business done was his license to be fixed.

I came to Prescott, Ariz., and opened a picture show, February 9, 1909, and, of course, I was informed by my exchange it would be necessary for me to send in my ten at once, which I did.

There was already one show in operation here at the time, and the proprietor showed me a letter, also a telegram, from his exchange, telling him to send in his ten by Saturday, February 13, 1909, or his service would stop. Well, he did not send in his ten, nor did his service stop, but, to my own knowledge, he received service up to the 14th of May, 1909, at which date he was still receiving service from a licensed exchange from whom I am now getting my service. I wrote lots of letters and even sent some one dollar telegrams to the Patents Company, stating the case fully, and all the satisfaction I got was promises to see that things would soon be straightened out.

I informed the Patents Company that after bitter experience, and that insomuch as I had complied with all their rules and found also that this city would **not** support two picture shows, they should see that my competitor did not receive licensed service. I even offered to submit my receipts and expenses to them to show that only one could make a go of it here. But no action was taken.

On May 15 we consolidated and closed one house, and did very well for a while, till another party jumped in, secured licensed films, ran three months and one day, lost $2,500 and closed up. Then, in about one month, another would-be manager came along with $300, ran nine days on licensed service, lost his $300 and skipped; and at the present time

I have the only picture theater in this city of 6,500. I know I am giving as good a show as can be found anywhere, and the idea of so many that two shows are better than one, is a delusion. And right here is a case where the Patents Company should step in and say: No more than one license in a town of less than 8,000.

If I had all the money back I have paid out in license, I could buy myself a mirror screen. I would not think of going to the independents for service, for I do not believe they can deliver the goods at the present time; but it's about time that the Patents Company were waking up along the lines of the protection we were promised and are paying $2.00 weekly for.

Yours truly,
CHAS. B. HOWARD.

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Nick Carter as Acrobat

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This is a thrilling detective story, unique in its display of the intricate plans adopted by this famous character in hunting down his criminals. Excitement and interest reign throughout.

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This is a film of educational interest to both old and young, and portrays very beautifully the picturesque scenes one may view on this body of water.

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A brilliant comedy, affording infinite amusement and provoking much laughter. A film that cannot fail to please.

The Cage. (Morgan the Pirate.)

(DRAMA) RELEASED MARCH 7th

A thrilling tale of the good old days "when hearts were young and lovers bold!" A film of compelling interest. Superb acting, beautiful photography.

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Shoes and Socks, Shock Susan.
Yiddisha Rag.
I'll Make a Ring Around Rosie.
'Tis Tough When Issy Rosenstein Loves Genevieve Malone.
The Little Cottage on the Hillside.
I'm Afraid of You.
What's the Matter with Father?
Old Doctor Brown.
Good-bye, Peter; Good-bye, Paul.
Santa Fe.
Won't You Be Mine?
I'm On My Way to Reno.

AT $4.00 PER SET.

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Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theaters in Chicago.

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CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS TACOMA

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, February 28.

Biograph—The Final Settlement (Dr.).....981 ft.
Lubin—The Ranger and the Girl (Dr.).....825 ft.
Pathe—Joseph Sold by His Brethren (Biblical) 754 ft.
Pathe—A Mica Mine, The Ubagnia Mountains (Industrial).....279 ft.
Selig—Industries of Southern California (Ind.).1000 ft.

Tuesday, March 1.

Edison—Ranson's Folly (Dr.).....1000 ft.
Gaumont—The Vale of Aude (Scenic).....991 ft.
Gaumont—The Plucky Suitor (Dr.).....555 ft.
Vitagraph—On the Border Line (Dr.).....930 ft.

Wednesday, March 2.

Pathe—The Violin Maker of Cremona (Dr.)...676 ft.
Pathe—The Wrestling Match (Sports).....250 ft.
Urban—From Beyond the Seas (Dr.).....564 ft.
Urban—Baby Bet (Comedy).....133 ft.
Biograph—The Newlyweds (Dr.).....981 ft.
Essanay—Rags, Old Iron (Comedy).....598 ft.
Essanay—The Egg Trust (Comedy).....402 ft.
Kalem—The Court Jesters (Comedy).....295 ft.
Kalem—The Treacherous Pequots (Dr.).....610 ft.

Thursday, March 3.

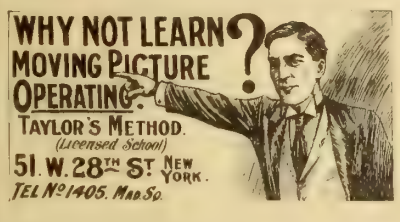
Lubin—The Millionaire's Adventure (Dr.).....900 ft.
Selig—Samuel of Posen (Dr.).....1000 ft.

Friday, March 4.

Kalem—The Girl Thief (Dr.).....910 ft.
Vitagraph—The History of a Sardine Sandwich (Ind.).....478 ft.
Pathe—The Door (Comedy).....479 ft.
Pathe—Brittany Lassies (Comedy).....508 ft.
Edison—At the Eleventh Hour (Dr.).....880 ft.
Edison—The Man Under the Bed (Comedy)...200 ft.

Saturday, March 5.

Gaumont—The Poet of the Revolution (Dr.)..960 ft.
Essanay—The Ostrich and the Lady (Edu.)...175 ft.
Essanay—The Ranch Girl's Legacy (Com.)...825 ft.
Pathe—Pierrot (Dramatic).....571 ft.
Pathe—A Happy Turn (Dramatic).....446 ft.
Vitagraph—An Eye for an Eye (Dr.).....930 ft.



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Moving picture and vaudeville theaters in Oklahoma and the great Southwest are making BIG money ALL OF THE TIME and prospects NOW are brighter than ever before. Why not sell your show and come out to this new country while the field is clear? You can make more clear profit on a $1,000 investment out here than you are now making on an investment of probably three to five times as large. We will find you a location and help you in any way we can. We have a few exceptionally good theaters now that can be bought RIGHT and will bear closest investigation. Write us for our list. Exhibitors here are making $500 to $1,000 a month.

Write us TO-DAY, to-morrow may never come.

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Films I have a system of keeping away from Repeaters No reels older than one year. This sounds bad but not half as bad as it is to hand you gunc three years old

I am open and frank and tell you what you get for your money—Try me for a week anyhow. You can't lose

PURDY'S FILM EXCHANGE
300 EAST 23d STREET, Cor. 2nd Ave., NEW YORK CITY

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED FEBRUARY 28, 1910.

THE FINAL SETTLEMENT

A STORY OF A WOODSMAN'S LOVE AND WEAKNESS.

In this Biograph subject the awful result of drink is graphically shown. Two woodsmen, chums since boyhood, are in love with the same girl. Both are men of good character, and while Ruth cares for both as friends, her love is for Jim. John realizes her preference and withdraws. Jim, however, becomes addicted to drink and Ruth dismisses him. John now renews his suit and is successful. Jim sinks lower and becomes a renegade. Five years later the chums meet in the woods and the old enmity is revived. They quarrel and a duel is arranged. Jim, bent on robbery, breaks into a cabin, and is surprised to find it occupied by Ruth, whom he learns for the first time is married to John. As he leaves the awful thought of his meeting with John occurs to him. His love for Ruth being stronger than his thirst for revenge, and not to fight would brand him a coward, he meets John with a pistol loaded with blanks.

Approximate Length, 981 feet.

RELEASED MARCH 3, 1910.

THE NEWLYWEDS

A COMEDY OF ERRORS CORRECTED BY CUPID.

This is one of the most amusing comedies yet produced by the Biograph. A young man, jilted by his fiance, becomes a womanhater and joins the Anti-marriage Club. In another part of the town a young lady suffers like treatment by her fiance. She becomes a manhater. They, to forget their woes, have taken a little trip, but are now seen returning by the same train, and occupy the same seat, though unknown to each other. The young man on his way to the station has run into a child laden with grocery parcels, upsetting her burden, among which is a bag of rice. In a rage she throws a handful of the spilt rice at him, several grains of which stick to his clothing and hat. The passengers see this and assume it is a bridal couple. A member of the Anti-marriage Club is aboard and telegraphs ahead that Dick is a traitor and to arrange a reception. Such a reception. It is indescribable. That isn't the worst. The mock bride is the recipient of numerous wedding presents. Well the presents are not returned and Dick becomes part owner in them.

Approximate length, 981 feet.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

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My Love Is Greater Than the World.
I Didn't Mean to Make You Cry.
Every Girl I Get the Other Fellow Steals.
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Flippitty Flop.
Sunbeam.
Tie Your Little Bull Outside.
The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
Busy Little Cupid.
When the Daisies Bloom.
Shaky Eyes.
Mandy How Do You Do.
Margarita.
Love Me Dreamy Eyes.
Nora Malone.
By the Light of the Silvery Moon.
There's Nothing Else in Life Like Love, Love, Love.
Take Me Back to Sunshine Land.
Mary you're a Big Girl Now.
My Dream of Long Ago.

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE NEWLYWEDS.—Two of the most delectable toys of Cupid are the womanhater and the manhater, and the anti-matrimonial clubs are to him roaring farces. He may play with you as a fisherman plays with a trout, but you are hooked eventually. Dick Harcourt was betrothed to little Alice Vance, and it looked as if the villagers would soon hear the tintinnabulation of wedding bells reverbrating through the flower-clothed vales of Southern California. The world is bright for Dick, the flowers take on a brighter hue, the birds sing sweeter and mental sunshine possesses him, when suddenly he is seized with an ominous convulsion. He asks himself, "Can this be indigestion?" No. Little does he know that it is a premonition of a prank of Cupid, for down the lane we see approaching Alice. To our question, "Alice, where art thou going, pretty maid?" "To give Dick the mitt, sir," she said. This she does, hurling poor Dick from the seventh heaven of delight into the depths of despair by giving back the engagement ring. In the glorious country of oranges he has picked a lemon. At that moment he becomes a womanhater, and in resentment joins the anti-marriage club. Meanwhile a similar tragedy is enacted at the home of Dora Dean, who is cruelly jilted by her sweetheart, Harry. Here, of course, we have the menmater. They are unknown to each other and by strange coincidence determine upon a little trip to induce forgetfulness. This has not the desired effect, and a homecoming is resolved upon. Ah! Cupid is still busy—that's the trouble, and by fortuity the bruised hearted couple board the same train. Dora, with her extreme loathing for men, refuses to share a seat with anyone. Dick is seen absentmindedly sauntering to the station and runs against a child laden with grocery parcels, spilling a bag of rice over the sidewalk. The child in anger throws a handful of the rice at Dick, grains of which repose on his hatbrim and shoulders. After paying the damage, he continues on to the railroad station, entering the coach wherein is seated disgruntled Dora. Hers is the only seat with but one occupant and although she has refused to share it with others, a handsome fellow like Dick has some weight. Another laugh for Cupid. Shortly after the train stops one of the passengers discovers the grains of rice on Dick's hatbrim: A bride and groom well! Congratulations are in order. Denials useless. On the train there happens to be a member of the anti marriage club, who telegraphs ahead the news that Dick is a traitor, requesting the club members to be at the station to give him a reception. Oh, such a reception. Headed by a tube band, the members carry signs reading, "Another Good Man Gone Wrong," "Marriage is a Good Thing, Nit!" etc. A carriage, to which is hitched a razor-back mule, is waiting. Into the carriage is forced Dora, and on the rail back of the mule is placed Dick. Through the town they parade towards Dora's home. Two things may be imagined—the consternation of the Dean family on the arrival of this bizarre caravan; also poor Dick's condition after his ride on this animated fence rail. This however, is not the worst of it, for when Dick calls to apologize for the scene in which he was an unwilling actor he finds that a wealth of wedding presents have been received by the groomless bride. He is blamed for it all and her intention is to throw them out, but Dick impresses her that such a course would be shameful—Cupid still busy. Well, the presents are not disturbed nor are the address cards reading, "To Mr. and Mrs. Richard Harcourt" changed. Cupid lands a knockout.

THE FINAL SETTLEMENT. The despicable habit of drink has directly wrecked more lives than any other weakness that flesh is heir to, and so fascinating are its effects that it is almost impossible to resist when once acquired. In this Biograph subject is shown a man who not only surrendered the prosperity and happiness of his future for it, but indirectly cut short that future. Jim and John, two woodsmen, are rivals for the hand of Ruth. John is an honest, unobtrusive fellow, and lets Jim lead in their suit, hence, Jim and Ruth are betrothed. Ruth truly loves Jim, having assumed that John's little attentions were merely expressions of friendship, so John retires. After the betrothal Jim and Ruth are more in each other's company and consequently she learns his true character. She is amazed to find that he is a slave to drink, and realizing her hopes of future happiness with him in vain, she dismisses him. She is crushed beyond measure, but is thankful that she escaped before too late. John learning of the broken engagement, renews his suit and is accepted by Ruth, for she now sees the difference in the two natures. They are married, and we find them five years later happy in their little cabin, a child having blessed their union. Off John goes for his work in the woods felling timber. Jim has meanwhile become in a measure a renegade. He whiles his time hunting, looting and in fact, anything that will bring him drink to satisfy his insatiable thirst. He does not know what became of Ruth, nor does he seem to care. It is lunch time in the lumber camp when Jim staggers along to come face to face with John. John good naturedly offers Jim a share of his lunch. This Jim refuses and, furthermore, picks a quarrel with John, for the meeting has revived the old enmity. Friends interpose, but a challenge to fight later is passed, the meeting to take place the same evening. Jim, appreciating his talent as a sure shot, doesn't worry, but goes along with his friend to see where he can raise money for drink. They come to a cabin and break in, not knowing nor caring who the occupant is. You may imagine his amazement at finding himself in the presence of Ruth, whom he learns for the first time is married to John. He leaves the cabin and at first is elated at the extent of the revenge he is about to wreak, but later he realizes what disaster it would work for poor Ruth and her little one. These thoughts arouse his better self, so long benumbed by drink, and he resolves to refuse to fight, for his love for her is stronger than his thirst for revenge. But no. That would not do. To refuse to fight would mean to be driven from the woods as a coward. He must make a sacrifice. Taking the shells from his gun he extracts the bullets, so he meets John on the field of honor with a weapon charged with blank cartridges.

EDISON MFG. CO.

RANSON'S FOLLY. Lieut. Ranson has drifted into the American Army, not from patriotism nor from necessity, but entirely from the spirit of adventure. After many exciting episodes he finds himself quietly stationed in a frontier fort; things are far too sedate to suit his "devil-may-care" nature. So one evening, midst falling in love with the post trader's daughter and listening to the stories of college pranks by the West Point officers, his eyes chance to fall upon the sign posted: "Reward! $500 for the capture dead or alive of 'Red Rider,' the Stage-Coach Robber!" Ranson laughingly jests that holding up a stage-coach is a very simple matter, and to prove the fact he lays a wager that upon this very night he himself will hold up the incoming stage with only a pair of shears as a weapon. Taking an oilskin coat to hide his uniform and a red handkerchief to cover his face, he starts on his lark, as he terms it. Scarcely has he gone before orders are received that Paymaster Patten will be aboard the coach, and a detachment of cavalry is to meet him and escort him in. Now the folly of Ranson takes a serious turn. There is a vast difference between holding up a stage coach and one with a Government paymaster aboard who always shoots to kill. The officers go forth to do their duty regardless of consequences, but all this has been overheard by the post trader himself, who is no other than the real "Red Rider," the stage-coach robber. He sees his chance and, disguising himself identically the same as Ranson, starts out on his mission. Fate changes things around; the paymaster misses the stage coach and follows shortly after in a private carriage.

Lieut. Ranson carries out his threat, reaches the stage-coach first, holds it up with a pair of shears and is flirting with the ladies, when he is interrupted by the arrival of the detachment of cavalry. Ranson has succeeded in making his escape unidentified, when suddenly the cavalry hear firing down the road. They arrive just in time to find an overturned carriage, the driver dead and Paymaster Patten defending himself behind the vehicle. The robber is wounded in the hand, but escapes. That night Lieut. Ranson comes gallantly swinging into the officers' quarters, with a gleam of mirth sparkling in his eyes. A toast is proposed, but suddenly interrupted by the entrance of a detachment of soldiers and the sharp order "You are under arrest, Lieut. Ranson, charged with stopping the stage-coach, holding up Paymaster Patten and killing the driver." Ranson is dumbfounded when in a few minutes he finds himself under guard in his own quarters, a prisoner.

Needless to say that by chance it is discovered that two black-coated figures rode forth in the moonlight that night. And when "Red Rider," otherwise the post trader, finds that his daughter is in love with Ranson, the man whom he is trying to condemn, and realizes that his daughter's happiness lies in Ranson's vindication, he reveals the truth to Ranson. In the midst of the exciting scene the old post trader steals from the room. A pistol shot rings out and a tiny curl of smoke steals from above the curtain of the door. Then a moment later the tragedy of "Ranson's Folly" is revealed.

THE ELEVENTH HOUR.—To make clear what has occurred before "The Eleventh Hour," it is necessary to go back five years when we are shown a fond but stern father learning the sad truth that his son is not only a drunkard but that, while under the influence of drink, he has so forgotten his honor as to deem it no disgrace to rob his father's safe. The young man rebels against his father's stern words of reproach and, filled with hot anger, raises his cane to deal his father a blow. This is more than the parental love is willing to stand, and the boy is turned out of the house. Five years pass by, and the father has become the Governor of the State. One morning, while seated at his desk in his private office, the following message is handed him from the warden of the penitentiary:

"I have just discovered that the young man, who is to be hanged at 11 o'clock for murder, has been identified by marks on his clothes, as your son. What shall I do?"

This is an awful blow to the Governor, and all at once the love of the father springs into his heart. He writes out a pardon, but ere the secretary has reached the door, the man slinks away and only the Governor, the representative of the law, remains. He tears up the pardon and writes, "Let the law take its course." The secretary pleads with him, but he will not listen. What right has he to stop the wheels of justice? His son is guilty and the law says he shall be hanged; and he, the Governor, must uphold the law. The message is sent. Left alone, all the tender chords of a father's love for his boy are being torn asunder. In his mind he sees himself a young man, his arms around the young mother of his boy as they stand smiling down at the tiny crib before them. If he could but shut out the sight and silence the clicking of the clock, which is slowly but surely bringing his boy to the moment of that death from which he has refused to raise a hand to save him!

The Governor starts for the door, but suddenly before him stands the vision of Justice. The scales are balanced, and the sword is in her hand. The struggle is too great—he is afraid of his own weakness. He locks the door and hurls the key far out of the window. Now he is safe with his duty. Slowly the hands of the clock creep toward that awful "Eleventh Hour." Now he can see the prison wall, the reporters and doctors standing before that little iron door. It opens, and his boy comes forth. How young he is, and death but a few moments away! He sees the boy stagger, shrinking from the awful future. At last the agony is too great and the Governor falls fainting on the table.

Outside a young man appears with a grip in his hand. "May I see the Governor? I am his son." The secretary cannot believe it possible until a messenger rushes in from the penitentiary with the following message:

"Clothes found on condemned prisoner were discovered to have been stolen. He is not your son. I humbly beg your excellency's pardon. R. P. Holmes, Penitentiary Warden."

A few moments later and the door is smashed in, and what an awakening of great joy when the Governor finds his boy, now leading an upright life, clasped in his arms.

THE MAN UNDER THE BED.—A Western inventor, deeply absorbed in his book, wanders into an old maid's room by mistake, takes off his shoes, puts on his slippers and starts to make himself at home. He suddenly discovers her hat and coat on the door, snatches up his belongings and beats a hasty retreat, leaving the stub of his cigar on the stand and his shoes under the edge of the bed in such a position that they look suspiciously as if some one's feet were sticking out. Of course, when the old maid enters the room she detects the odor of cigar smoke, and her apprehensions are immediately aroused. Looking hastily about the room she discovers what she thinks is "a horrid man," and runs shrieking through the corridorss, alarming the entire house. The timid young clerk and chambermaids, responding to her frantic calls, arm themselves with a revolver, brooms, etc., and attempt to dislodge the intruder, maintaining a respectful distance at all times from the man (?) under the bed. How the owner of the shoes comes in at the opportune moment, how he attempts to escape from the threatening weapons of his now almost-heroic captors, how he makes an impression on the old maid's heart and how she calms his perturbation with the butt of his cigar to the amazement of the clerk and chambermaids are better told in the film itself than in words, which do not suggest the uproarious fun of the story.

ESSANAY FILM MFG. CO.

RAGS, OLD IRON!—Two youngsters, Issy and his brother, Willie, are passing a moving picture theater when they are attracted by the loud-voiced "barker" and the picture posters in the lobby. But they have no money, and after loitering about for awhile they are chased away by the "barker."

Issy suggests that they hunt up a bunch of rags or old iron and wait for the junkman. So they hie them off to the cellar of their house and emerge shortly with a large bag with a few rags. There are not enough rags, apparently, and Issy suggests that Willie get in the bag to make up the weight. Willie hesitates for a moment, but finally consents to be sold and crawls into the bag.

Finally the ragman comes driving up the alley and Issy hails him. The ragman weighs the bundle, throws it upon the wagon and counts the change. Then he mounts his seat and starts to drive away.

Suddenly the bag begins bouncing about on top of the wagon as Willie endeavors to get out. The ragman looks around suspiciously at the bag and at Issy who is following along behind. But nothing occurs until the ragman clambers off his wagon to weigh up a bundle of rags for a neighbor lady.

The bag rolls off and begins rolling under the wagon, the ragman after it. Finally the ragman is caught in his scales and Issy starts the horse, dragging the frantic ragman down the alley.

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EDISON FILMS

Release of March 1

RANSON'S FOLLY

Preferred for Edison production by the author, Richard Harding Davis. A thrilling story of the prank of a "devil-may-care" officer, who disguises as "Red Rider," the outlaw, holds up a stage coach; of the real "Red Rider's" attack on the paymaster's wagon, of its defence and the death of the driver; of Lieut. Ranson's arrest and vindication by the suicide of the outlaw. An absorbing story of a Western military post, splendidly acted and staged. The big film of the year.

No. 6595 Code, VESTIDO App. Length, 1000 feet

Releases of March 4

AT THE ELEVENTH HOUR

An intensely dramatic story of a father's love, a son's ingratitude and crime, and a mistaken identity which forced the father to apparently condemn his own son to death by refusing, as Governor of the State, to reprieve his sentence. Terribly realistic in its unfolding and interpretation. Marvelously photographed.

No. 6596 Code, VESTIDURO App. Length, 800 feet

THE MAN UNDER THE BED

Precarious comedy. An absent minded man wanders into an old maid's room in a hotel during her absence and leaves his shoes sticking out from under the bed. The fun follows fast and furious.

No. 6597 Code, VESTIFICOS App. Length, 200 feet

Releases of March 8

THE RIGHT DECISION (Dramatic)

No. 6598 Code, VESTIFLUAM App. Length, 600 feet

MY MILLINER'S BILL (Comedy)

No. 6599 Code, VESTIGABAS App. Length, 400 feet

Releases of March 11

HIS FIRST VALENTINE

No. 6600 Code, VESTIGABIT App. Length, 770 feet

LOVE DROPS (Comedy)

No. 6601 Code, VESTIGASOR App. Length, 230 feet

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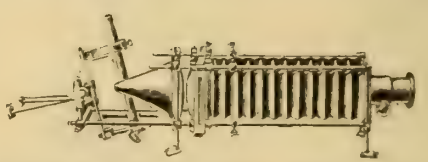

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THE MASTERMARK OF PICTUREDOM

SELIG

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Release Date February 21st
Length 1000 Feet.
Code Word: "Tide"

Back Among the Old Folks

Release Date February 24th
Length 1000 Feet.
Code Word: "Home"

TRADE MARK

A FEW OF THE BIG ONES ON THEIR WAY

SAMUEL OF POSEN

THE WIZARD OF OZ

ACROSS THE PLAINS

Insist on a SELIG POSTER every time you use our films

SELIG POLYSCOPE COMPANY Inc. - - - 45-47-49 Randolph Street, Chicago, U. S. A.

THE MASTERMARK OF PICTUREDOM

A few minutes later the boys meet and enter the picture house. Here they enjoy the antics of two "vaudevillains" and laugh at the funny pictures which are thrown on the screen. This little comedy within a comedy is a humorous one and a decided novelty.

Finally the boys are put out when they start a "rough house" and meet up with the ragman again. A lively chase follows but they elude the ragman and go home, tired but happy.

THE EGG TRUST.—We will say that the time of the story is a number of years hence. The egg dealers have formed themselves into a powerful combine, controlling every egg laid on earth. They are in a position to set whatever price they desire on eggs and of course the price has soared to the very topnotch in the food products.

The first scene shows a few farmers gathering eggs. The scene is the interior of a hen house. But the real producers of our many palatable omelets do not seem to have received their just dues, as it is a very common, ordinary sort of a hen house and the hens are doing business in the same old-fashioned way. But it is the egg trust, the big combine, who are reaping the benefits.

The next scene shows a scene in a city street. Three big drayage wagons, labeled "Eggs" and loaded down with cases of the delectable hen fruit, are seen moving slowly down the street guarded by United States soldiers.

At the storage house another company of soldiers are on hand as the eggs are removed from the wagon and carefully carried into the storage house. A crowd has gathered to watch this interesting sight. Occasionally some one sees an egg and the crowd becomes greatly excited.

In the storage house, employees of the trust are seen candling the eggs. Egg cases are stacked up about them, all labeled with the dates when the eggs were gathered. Some date back as far as 1492. Occasionally, when an egg is placed too close to the candle, it explodes.

We are next shown the interior of a restaurant. A German waiter is hustling about. On the walls signs read: "Ham and Eggs, $3.25," and "Ham and Eggplant, $.25." A typical Westerner enters, seats himself at a table and orders ham and eggs. The waiter is electrified. He questions the man again. "Yes, yes," says the stranger, "ham and eggs!"

"Mein Gott!" says the German, "the first order in two years!" And he goes to the safe to remove three eggs to fill the gentleman's order.

We are next shown the interior of a luxurious banquet hall, in the home of the president of the trust. The assembled guests rise to toast "The Hen bless her." When the feast is through with, the president conducts his guests to a private room, a sort of sanctuary, where there is an enormous egg, on which is perched a white chicken. On the base of the marble pedestal is wrought "O, Yea Chicken!"

The president and his guests enter. The scene is impressive. All gather around and lowering their heads, worship for a moment, and quietly withdraw.

LUBIN MFG. CO.

THE RANGER AND THE GIRL. The Ranger is a member of the famous band of Texans whose exploits have made them the equals of the Canadian Northwest Mounted Police. The girl is the daughter of a smuggler whose livelihood is gained by smuggling laces and other goods across the Rio Grande. Esmeralda loses her scarf, which catches upon a branch projecting over the roadway and when she realizes her loss and returns to search for it, she finds it in the possession of Captain "Bud" Carver, of the Rangers. Carver is smitten with her charms and accompanies her to her home. While seeking a drink his hat blows down the well into which the laces have been lowered and the efforts made to dissuade him from recovering the headgear rouse his suspicions. He later returns to verify his theories and is captured by the smugglers who carry him off to kill him in a more deserted spot. Esmeralda alarms his fellows in the troop and they ride to his rescue. Carver is threatened by one of the smugglers, who has instructions to kill him should the Rangers attack, and Esmeralda knows that her father means his threat. As the only way of saving her lover she wounds the smuggler and her father but aids them to escape, offering herself as hostage to Carver, who gladly accepts the proffer.

THE MILLIONAIRE'S ADVENTURE.—Mary Hennings, the pretty daughter of a prosperous but quick tempered farmer, is driven to leave home by her father's brutality. She cuts off her curls and dons a suit of her brother's clothes. She takes to the road and when some brakemen attack her for stealing a ride a tramp comes to her rescue. They cast their lots together and the tramp protects her from many of the hardships of the road. They enter a tavern to warm themselves and are about to be put out when the tramp spies a fiddle on the wall and offers to play in return for a meal. The inkeeper is so well pleased with his playing and Mary's singing that he gives them the instrument. With this they find their progress easier and when the tramp notes the date on a bulletin board and declares that he must be back east in two days Mary helps him earn the money for the railroad trip. It develops that the tramp is John West, a millionaire, who has made a bet that he could travel for a month without funds. West takes his little comrade to his home where she is forced to disclose the secret of her sex. West turns her over to the housekeeper, who provides her with one of her own daughter's pretty party frocks. West falls in love with Mary. They are married and the new Mrs. West takes her husband to visit her mother, where the little runaway is received with open arms.

PATHE FRERES.

OUCHARD, THE MERCHANT. "Ouchard, the Merchant," is a strong dramatic piece played by the new Russian stock company of the leading actors from Moscow, under the direction of the stage manager from the theater at Vincennes. The scenes were photographed in Moscow and the picture play is adapted from an old folk-song. Seldom has there been a more intensely interesting film, and the spectators' interest never flags from beginning to end. The film is colored with exceptional care and beauty.

Marcha, a beautiful peasant girl, is the daughter of a disreputable old drunkard whose sole object in life seems to be to get enough to drink. In the first scene we see Marcha begging her mother to take her to the village fair, and after considerable entreaty the old woman consents and accompanied by her husband and daughter she leads the way to the fair grounds. Here we see the peasant girls and the stalwart sons of Russia dancing the quaint country dances and Marcha dances the best and seems to take the greatest delight in the rhythmic motions. She embodies all the grace and beauty of perfect youth in her movements. Soon there comes an interruption. A wagon is seen approaching and word is passed from mouth to mouth that Ouchard, the wealthy merchant, is coming to show his wares. Selling, however, in such surroundings soon tires Ouchard, who would rather make love, dance and drink than work, and so many pretty girls entice him away from his goods into the circle of the dance. Seeing Marcha, the merchant tries to embrace her, but is repulsed by the old mother to whom the honor of the family is still dear. The offer of money has no effect upon the old woman but to bring a look of scorn to her wrinkled face. Marcha's father, however, who has drunk all the wine for which he can pay and is in search of more money to buy still more wine, overhears the offer of money for the mere relaxation of parental vigilance and he strikes a bargain with Ouchard in which his daughter is the chattel. Frightened, the simple villagers run away and soon poor Marcha is left alone with this terrible man who tries again and again to get her to drink enough of the native wine to stupefy her, but she resists until, having led her protesting to his hut, he makes her drink the insidious liquor by means of threats. In a moment the wine has its effect. The senses are dulled and the caresses of Ouchard are less abhorrent indeed almost welcome.

In the meantime Marcha's father has spent all he had in wine and is thrown out of the tavern where he has at last become unwelcome because he has no more money, and has wandered home. His wife is sitting alone waiting in forlorn despair the return of her beautiful daughter. The father falls in a drunken stupor on the floor of the rude but ornate hut and thus the night is passed.

In the next scene we see Marcha with her head bowed on her arms, stupefied by the wine she has taken. Her long black hair hangs in two lustrous braids across her shoulders and Ouchard, who realized its value, steals behind her and feigning a caress, cuts her hair off short. In Russia it is considered a disgrace for a young woman to have short hair, and so the poor girl starts to her feet in dismay, but Ouchard, who now has what he wants, thrusts the unhappy girl out into the road. Homeward the miserable girl drags her leaden feet and after stumbling across the prostrate body of her drunken and oblivious father, she scatters the few pieces of money Ouchard has given her over the floor and casting herself at her mother's feet sobs out the story of her experience. The patient mother caresses the bowed head, but nothing can assuage poor Marcha's grief, for with her as with us "a woman's crowning glory is her hair."

THE GUNBYS' SOJOURN IN THE COUNTRY.—The Gunbys are enjoying their day in the country, when Mrs. Gunby, on seeing a beautiful cool-looking little brook, decides to take a swim: whereupon some mischievous lads steal her clothes, and bedeck with same a horse which they find quietly grazing in a nearby field. When they have the animal dressed up to their liking they let him out of the field, and he goes galloping down the village street, causing a regular stampede among the villagers. The substantial-looking owner of the stolen garments, cutting a no less ridiculous figure in her bathing suit as she hurries wildly after the fast disappearing animal, only adds to the excitement and fun. When the terrified animal finally seeks his stable, his bewildered owner, on seeing the fat panting woman in her ridiculous bathing suit hastening after him, rushes to the door and chases her off with his broom.

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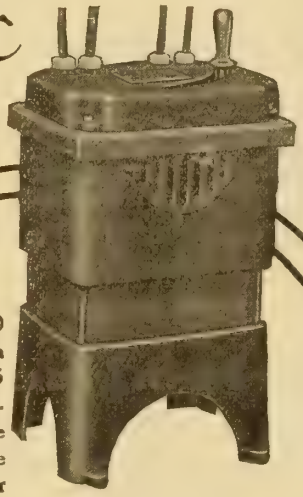

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GREAT NORTHERN.

DOCTOR'S SACRIFICE.—Dr. Kramer is sitting one evening in his comfortable home, in conversation with his wife, when the nurse appears with his two children to let them say good-night before going to bed. The doctor is struck by the appearance of the boy, who looks very ill, and he examines him carefully. Before he has finished the examination, a man arrives with a message that a poor workman's child is very ill and requires the doctor's services. The doctor hesitates about leaving his own boy, but it is his duty to go, and he follows the messenger from the house. He arrives at the workman's home, attends to the child until he is out of danger, and then hurries back to his own boy. During his absence, however, his son grows steadily worse, and the mother at last, in desperation, sends for another doctor. This doctor has less experience than Dr. Kramer and is unable to do anything for the child, who dies before the father arrives home. This is the heaviest blow that could strike Dr. Kramer, and he sinks into deep melancholy, talking to nobody. Even his little girl cannot console him for the loss of his boy. He walks around as though he were in a dream, and one day while sitting in the park, the workman whose child he had attended sees him, and approaches to thank him again for saving the life of his little boy. But the doctor refuses to accept his thanks, for in his grief he unjustly blames the workman for the loss of his son. Greatly surprised, the workman is about to withdraw, when he sees the little daughter of the doctor sitting on the grass, innocently playing with a poisonous snake. He grasps the snake, but before he can kill it, it has its poisonous fangs in his hand. As the doctor sees this he suddenly wakes up from his stupor, and he realizes that there is not a minute to be lost in performing an operation on the man, to save his life. All the old interest in his work returns, and he saves the workman's life through a quick operation. The doctor after this is a very different man, and through his gratitude to the poor workman for saving his daughter's life the two families become very good friends.

ECLAIR.

ASPIRANTS TO THE HAND OF HELEN.—Helen is very much distressed. A most embarrassing state of affairs exists. Three suitors are clamoring for her hand, and every day is made discordant by the quarreling and envious strivings of these three pretenders. Would that some kind fairy would whisper in Helen's pink-shell ear, the kindly advice her heart desires. But, no! And, therefore, she must herself devise a plan for choosing aright. At last, with her father's aid, she hits upon an admirable scheme she will choose the man who proves himself to be the most efficient housekeeper! Accordingly, the lovers are requested to present themselves upon the appointed day; aprons, brooms, feather dusters, etc., are provided, and the test begins. The competition is rather an exciting one, as one of the suitors is extremely near sighted, and his awkwardness is beyond defining. Many and embarrassing, as well as humorous, are the troubles which beset these poor aspirants to the throne of one young and very beautiful maiden's heart, in their mad endeavor to prove themselves worthy. At last, more out of sympathy for the furniture, etc., the gentle Helen gives her hand to the young man who went most gracefully about his appointed task, and there is great rejoicing in the home of Helen, in which, we are very much afraid, the two rejected gentlemen do not participate.

THE CAGE.—Returning victorious from one of his glorious cruises, the renowned Morgan meets a young lady, with whom he falls violently in love, and is fortunate enough, also, to win the affection of the object of his devotion. However, a great obstacle arises the girl's guardian will not hear of the union of his ward with the celebrated chief of the buccaneers. The young lady decides, ultimately, to disregard the wishes of her guardian and to determine her future happiness for herself, and, therefore, though unable to see her lover, she sets to work by means of correspondence to lay plans for their elopement. Unfortunately, however, for the plot, one of the letters falls into the hands of the enraged guardian, who immediately orders the capture by his servants of the venturesome pirate, and lover of his ward. The servants, therefore lie in wait for the chief, seize him, and drag him before their master, who has him thrown behind bars. When the young lady hears what has occurred, she is greatly distressed, and gives herself over to despair. Her maid, who has been devoted to her mistress since childhood, is so unhappy at her dear lady's trouble that she decides at all costs to endeavor to restore her to happiness. The maid, therefore, makes her way to the den of the pirate friends of Morgan and discloses to them all she knows of the capture of their chief, and also explains how they may make their way to the place of imprisonment and release their captain. A unique scheme is devised by which the friends of Morgan make their way, disguised, into the premises of the old guardian, and, after drugging him, deliver the captive, who immediately flees with his lady love, without stopping to enjoy the rage of the old gentleman when he awakes.

BISON FILMS.

THE COWBOY AND THE SCHOOL-MARM.—Jess Wilson, a young and pretty school teacher of the "Golden West," is just leaving the little school house in which she teaches, when Joe Blackburn, a man with a "bad reputation," meets her and forces his attentions upon her, finally proposing marriage. Jess is insulted and orders him away. Blackburn, angry and vindictive, swears he will get her yet. A few nights later, Jim Brady, a cowboy, who is courting Jess, proposes marriage and is accepted. As Jim is slipping an engagement ring gon Jess' finger, Blackburn appears and again makes his threat, saying, "You haven't got her yet and you never will." Young Deer, an Indian, and his squaw, Red Wing, are trying to sell some beadwork, when Blackburn, who has been drinking very hard and is in a fighting mood, attacks both of them. Jim Brady, seeing the plight of the Indians, comes to their aid and drives off Blackburn, who is now more determined than ever to get revenge. The next day, as Jess is riding along the road on her way home from school, Blackburn and his pals surround and force her to ride ahead of them at the point of a revolver. Young Deer and Red Wing, who have pitched their camp along the side of the road for the night, see the whole occurrence. Young Deer, perceiving the situation, tells Red Wing to follow Blackburn and his pals, instructing her to drop some of the beads at every turning point along the trail, while he goes to warn Jim of Jess' danger. Red Wing, who follows the trail, dropping the beads as she goes along, falls exhausted, just as Young Deer and Jim overtake her and pick up the trail, which proves to be long and hazardous, but finally ending after a hard gun fight between Blackburn and Jim, who makes a daring rescue, saving Jess from death at the hands of Blackburn.

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THE THIRD DEGREE.—John Nolan is a hard-working, honest man, who has been thrown out of employment, and, from causes over which he has no control, finds it extremely difficult to find work. His wife and child are reduced to the point of starvation, when John happens to think of an old friend and decides to call on him for work. Cold, hunger and want have so worked on the overwrought nerves of the wife that she falls into a sleep, but her rest is broken by horrible dreams. She dreams that her husband has gone to the home of his friend with the intent to rob him. A burglar has just entered the house for the same purpose. A struggle ensues between the old man and the burglar, in which the old man is choked almost into insensibility. Just as he recovers, John enters the room, and, mistaking him for the person who had assaulted him, the old man springs on John with all the fury of a man defending his possessions. In the struggle the old man is thrown near the por-

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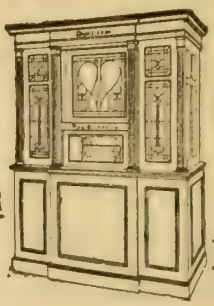

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tiers over the window, when the burglar, who has concealed himself in the window, strikes out, and the old man falls to the floor. John believes he has killed the old man, and in making his escape falls and sprains his ankle. He is arrested for the crime, and, in order to make him confess, is given the third degree. He confesses the crime and is sentenced to die. The day of execution arrives and he is being led to execution, when the real murderer, who has been hunted down by the wife in disguise, his conscience awakened by a recital of the crime, confesses the murder and the husband and wife are reunited. She wakes from her sleep as the husband enters their room, accompanied by the friend he went to see, only to find that the horrors she has undergone have been purely the creatures of an overwrought brain.

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Feb. 3—Foxy Hobo Married for Love.
Feb. 9—Ten Spade (N. Y. Motion).
Feb. 9—Son of Nod (Lux).
Feb. 9—Pirate's Fiancee (Lux).
Feb. 9—Spike's Battle (Actophone).
Feb. 11—Young Deer's Gratitude (N. Y. Motion).
Feb. 12—Foolshead Preaches Temperance (Itala).
Feb. 12—Foolshead Receives (Itala).
Feb. 11—The Mountaineer (Actograph).
Feb. 11—Hard Heart.
Feb. 11—Souvenirs of Paris.
Feb. 14—Untimely Visit (Pantograph).
Feb. 13—Worried to Death (Great Northern).
Feb. 13—Never Despair (Great Northern).
Feb. 14—Blind Man's Tact (Imp).
Feb. 14—Brown's Gouty Foot (Imp).
Feb. 14—Serum (Eclair).
Feb. 14—Bootblack's Daily Luck (Eclair).
Feb. 12—Mesinillo (Itala).
Feb. 12—Vulture of Siene (Eclair).
Feb. 12—Nema Lescout.
Feb. 12—False Oath.
Feb. 15—Government Rations (N. Y. M. P. Co.).
Feb. 15—Dolly's Revenge (Lux).
Feb. 15—Man Who Could Not Sit Down (Lux).
Feb. 15—Silent Piano (Ambrosio).
Feb. 15—I've Lost My Latch Key (Ambrosio).
Feb. 17—A Daughter's Devotion (Centaur).
Feb. 17—Dooley's Holiday (N. Y. M. P. Co.).
Feb. 19—Louise Strozzi (Ambrosio).
Feb. 17—Camargo (Romo).
Feb. 19—Jane and the Stranger (Imp).
Feb. 17—Hobo's Dream of Wealth (Pantograph).
Feb. 19—Face to Face (Eclair).
Feb. 19—Duty and Conscience (Eclair).

The following films have been released by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

	Feet.
Feb. 14—Brown's Gouty Foot (Imp)	408
Feb. 14—Blind Man's Tact (Imp)	587
Feb. 14—Bootblack's Daily Labor in Algiers (Eclair)	403
Feb. 14—The Serum (Eclair)	592
Feb. 15—Daring Lion's Bride (D. G. B.)	388
Feb. 15—Tragedy at Sea (Meister)	550
Feb. 15—Government Rations (Bison)	950
Feb. 16—Silent Piano (Ambrosio)	700
Feb. 16—I've Lost My Latch Key (Ambrosio)	315
Feb. 16—The Silent Messenger (Actophone)	1000
Feb. 17—Man Who Could Not Sit Down (Lux)	324
Feb. 17—Dolly's Revenge (Lux)	500
Feb. 17—Daughter's Devotion (Centaur)	475
Feb. 17—Easy Job (Lux)	462
Feb. 18—The Impostor (Bison)	575
Feb. 18—Dooley's Holiday (Bison)	450
Feb. 18—Hobo's Dream of Wealth (Pantograph)	820
Feb. 19—Louise Strozzi (Itala)	850
Feb. 19—Ruined by His Son (Great Northern)	950
Feb. 21—Face to Face (Eclair)	500
Feb. 21—Duty and Conscience (Eclair)	498
Feb. 21—Jane and the Stranger (Imp)	1000
Feb. 22—For Her Father's Honor (Bison)	1000
Feb. 23—Foolshead at the Ball (Itala)	625
Feb. 23—The Dog of the Cheese Monger (Itala)	375
Feb. 23—The Third Degree (Actophone)	1000
Feb. 23—In Arizona (Nestor)	990
Feb. 24—The Fisherman's Honor (Lux)	639
Feb. 24—The Runaway Stove (Lux)	344
Feb. 24—Death of Minnehaha (Imp)	950
Feb. 25—Dooley Referees the Big Fight (Bison)	1000
Feb. 25—Iron Arm's Remorse (Pantograph)	980
Feb. 26—Doctor's Sacrifice (Great Northern)	810
Feb. 26—The Witches' Ballad (Ambrosio)	500
Feb. 26—Why Tricot Was Sent to College (Ambrosio)	500

INDEPENDENT FILMS

THE ACTOPHONE CO.

Feb. 23—The Third Degree (Dr.) 950

LUX FILMS.

Feb. 16—The Man Who Could Not Sit Down.... 468
Feb. 16—Her Dolly's Revenge..... 324
Feb. 23—The Fisherman's Honor (Dr.)..... 639
Feb. 23—The Runaway Stove (Com.)..... 344
Mar. 2—Sailor's Dog (Dr.)..... 596
Mar. 2—The Golf Mania (Com.)..... 400
Mar. 9—A Father's Patriotism (Dr.)..... 534
Mar. 9—He Knew Best (Com.)..... 455

GREAT NORTHERN FILM CO.

Feb. 5—The Foxy Soldiers (Com.)..... 235
Feb. 12—Never Again (Dr.)..... 715
Feb. 12—Worried to Death (Com.)..... 280
Feb. 12—Never Despair (Dramatic)..... 715
Feb. 19—Ruined by His Son (Dramatic)..... .
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Mar. 5—A Wedding During the French Revolution (Dr.) ..... .

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Mar. 2—The Mysterious Track (Dr.)..... .

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Feb. 21—Duty and Conscience (Dramatic)..... 498
Feb. 28—Nick Carter as Acrobat 721
Feb. 28—The Castles on the Rhine from Bingen to Coblenz (Scenic)..... 183
Mar. 7—The Cage (Dr.)..... 600
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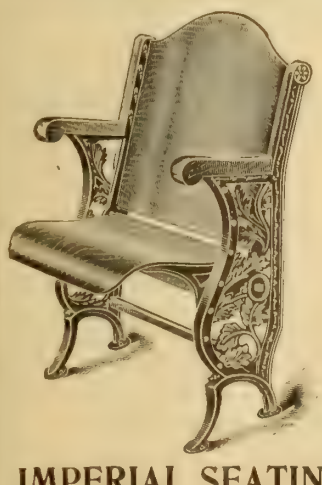

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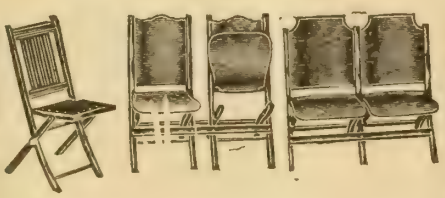

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Feb. 15—Pastoral Scenes (Mystical).....285
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Feb. 26—In the Gulf of Salerno (Scenic).....377
Feb. 28—Joseph Sold by His Brethren (Biblical).754
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Mar. 2—The Violin Maker of Cremona (Dr.)....676
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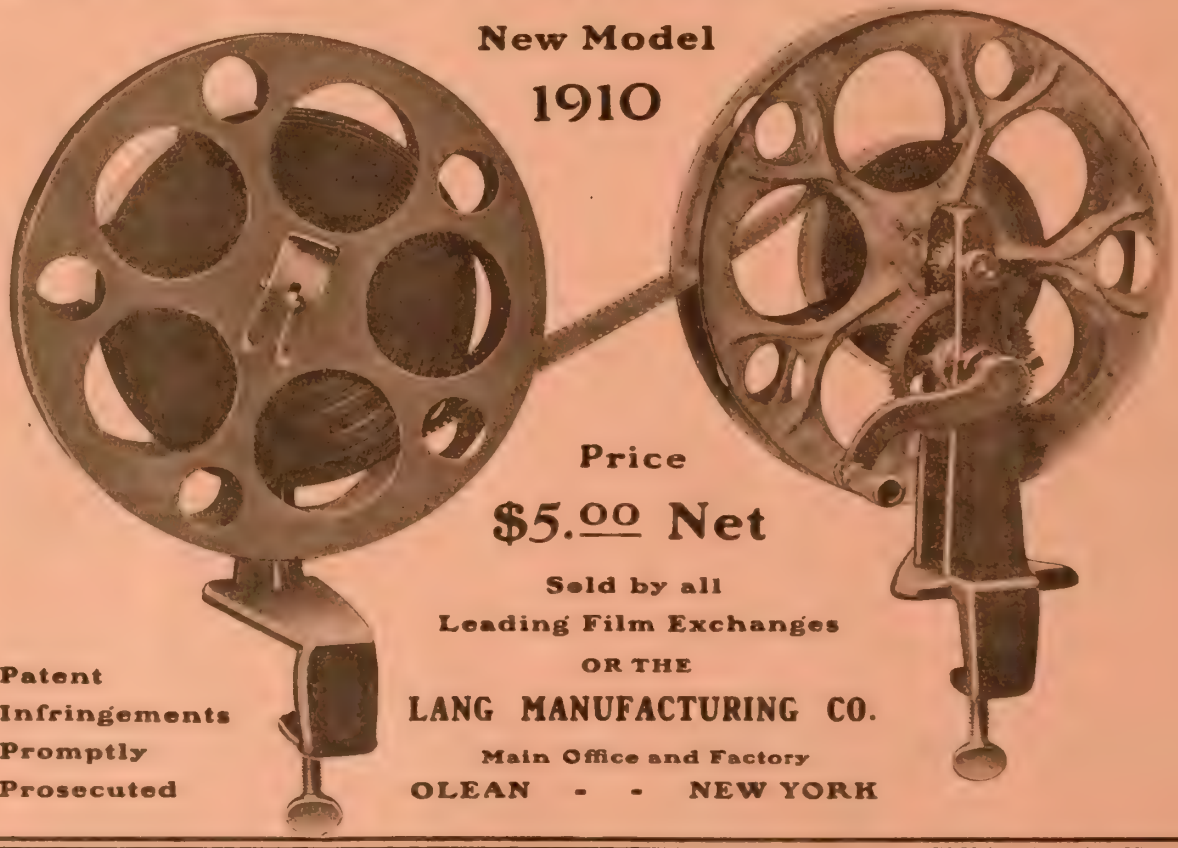

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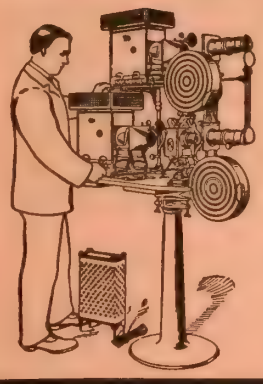

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**Beyond the Rockies.
*Vindicated.
*The Deceiver.
*The Nemesis.
*Forgiven.
*Mishaps of Bonehead.
*Wages of Sin.
*The Ordeal.
*Second Adv. of Bonehead.
*Justice.
**The Mountaineer.
*A Daughter's Devotion.
*The Old Maid and Bonehead.
**In Arizona.
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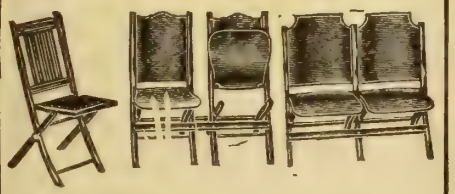

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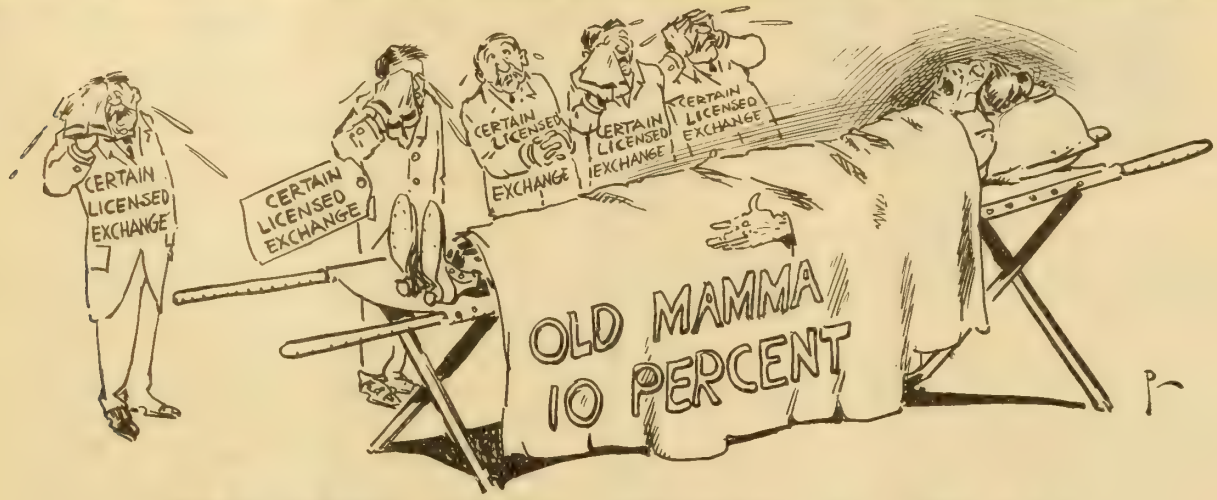

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Murdered in Ice Cold Bludddd by Carl Laemmle.

—She's dead!
—Old Mamma Ten Percent is dead!
—Deadernell!
—Get out the crepe! Sound the doleful drums of death. Boom! Let the mournful trombone croon its agonizing dirge. Oom-pah! Oom-pah! Toll the bells. Ding-a-ling!
—For she's dead!
—No more will Old Mamma Ten Percent dance jigs of joy on the flattened pocketbook of Mr. Exhibitor.
—For she's deadernell! She died Monday, February 28th.
—Old Mamma Ten Percent was a good friend of certain Licensed Exchanges. She made it impossible for an exhibitor to switch his business from one to another of them without paying a penalty of ten percent.
—I published the story week after week, hammering it into the exhibitors until they took action and demanded that the penalty be abolished.
—While Old Mamma Ten Percent was a creature of certain Licensed Exchanges, yet unintentionally she did a good turn for the Independent cause. She opened the eyes of many an exhibitor to the fact that he was being used for an easy mark.
—At first there were many exhibitors who didn't want to believe that they were being milked. But they tested the penalty game themselves and found that it was only too true!
—Finally, after several weeks they brought such a pressure to bear upon certain Licensed Exchanges that the latter did not dare to continue their ridiculous conspiracy.
—This only goes to show what a TREMENDOUS POWER lies in the hands of the exhibitors if they will only USE IT.
—I could have exposed the ten percent thing till I was black in the face but it would have been utterly useless without action on the part of the exhibitors.
—Acting in concert the exhibitors can bring about any reform they want and there is no honest exchange, licensed or independent, that will not accede to any reasonable and honest demand.
—The exhibitors are simply repaying me for the fight I have made for the independent cause. I HAVE MORE BUSINESS NOW THAN EVER IN MY MOVING PICTURE CAREER and I am giving the best films and the best service I ever saw or heard of.
—Owing to the enormous increase of business I have been compelled to increase my buying to a greater extent than I ever dreamed of. But I am only too glad to buy BECAUSE THE INDEPENDENT FILMS NOW BEING PRODUCED ARE SIMPLY MAGNIFICENT.
—It was on account of the stampede of exhibitors toward independence that the Licensed Exchanges were compelled to drop Old Mamma Ten PERCENT. Put that in your cob and puff at it a bit.

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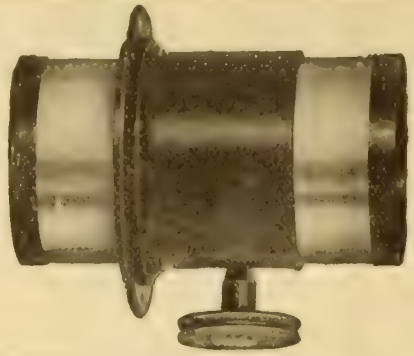

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"The Optics of the Moving Picture."

IMPORTANT SERIES OF ARTICLES.

There is no more fascinating department of moving picture work, or projection work generally, than the optical side: that is to say, the relationship or interrelationship of light, picture, condensor, lens and screen—the optical system, in fact. Yet there is also no branch of the work which is so little understood. As to the ordinary operator, his lack of knowledge is so considerable that one despairs of implanting in his mind even the most rudimentary idea of what optics are.

We first gave attention to the optics of projection a good many years ago. Indeed, one of us, whose name is on this page, edited a London publication called the *Lantern Record,* in which it was our business to expound the principles of optical projection. We propose doing this again, commencing next week. We shall go over, in simple language, in a series of short chapters, the optical principles that apply to the moving picture projector, explaining in clear and simple language what it is desirable the operator should know in theory. An operator with good theoretical knowledge of projection optics can do much towards making his pictures successful. The fact that he rarely has this theoretical knowledge is probably the reason why there is such a general complaint as to the bad and inefficient manner in which moving pictures are shown all over the country.

Giving Credit Where Credit is Due.

Is the moving picture public interested in the personalities of the writers of film scenarios? This question is suggested to us by a letter from a correspondent, who urges that the authors' names should be given on the screen. He seems to think that the authors should receive credit. The point he raises is an interesting one and is worth discussing.

Two facts stand out with remarkable clearness in the last year's history of the moving picture. One is that the public is unmistakably interested in the personalities of the chief performers. This interest is growing. We ourselves only this last week stopped, quite unconsciously, outside of a well-known moving picture theater in New York City and looked at the pictures of a group of actors and actresses, and after we admired the pictures we discovered that we were looking at portraits of the Kalem Company's stock company. Yet before that we seemed to be simply conscious that we were looking, as all of us do at times, at pictures of ordinary actors and actresses outside an ordinary theater.

This is a healthy sign of the times and shows that the moving picture is progressing in dignity and esteem. It is another sign that public interest in the moving picture is on the increase and not on the decrease. Clearly, then, the personalities of the performers interest the public, and possibly the personalities of the writers of the stories. Of this, however, we are not quite sure. It is true that the Edison Company, Selig, and other manufacturers are publishing the names of their noted authors, but we are without evidence of the effect of this upon the public. No doubt the exchanges and the exhibitors are influenced. Whether the public is, is another matter. The personal equation of the author has hardly yet manifested itself in the moving picture. A Fitch play, a Pinero play can be identified by one glance at the book of the words What is there about a moving picture play by such men to distinguish it from a play by an unknown author? Does the public really care, then, for the authors of moving picture stories when there seems to be no means of identifying them or labeling them with a distinctive quality? This is a point on which we would like to have the opinion of some of our readers. Do they find their audiences attracted by a moving picture story to which the name of a well-known author is attached? It would be interesting to have some data on this point.

When answering the correspondent who wrote us on this subject, we said that we were rather curious to know

who the authors of certain stories were that we admired during the past year. These stories struck us as extremely fresh and dramatic, and so they struck the public. We could give quite a list of them, though, perhaps, no useful purpose would be served. After all, the life of a film is very brief. It is not advertised like a play, so perhaps the point at present is not very material.

There is one aspect of the mattter that has not received attention: and it is this, that at present no outside reputation has been made by scenario writers. The well-known writers who are supplying some manufacturers made their reputations as novelists and dramatists. They have come from the outside. Inside, there does not appear to be any scenario writer who is making name and fame so that his work is extensively requested. Maybe, however, the future has something in store for us in this respect.

Agitation and Alarm.

The agitator and the alarmist are as busy as ever in the moving picture field. Some of the articles that have recently appeared from the pens of these people amuse by their very absurdity. Indeed, they point to a state of things in the moving picture industry almost inconceivably grotesque. A heavily capitalized company was recently registered. Thereupon the alarmist and the agitator began to draw and publish conclusions; that the whole of the moving picture industry of the United States is to be gobbled up by a set of plutocrats whose one object is the monopoly of the business. More ridiculous nonsense was never put into print. We have been amused to read it, but, at least, in one direction, we have not been surprised, for agitation and alarm is the sole stock in trade and the sole reason to be of the foolish individual who lives by scenting danger and disaster when none exist.

We discussed this printed rubbish with regard to the General Film Company with one of the most prominent film renters in the United States the other day. This man, who is on the licensed side of the business, smiled. His deliberate opinion was that there would probably be a diminution in the number of renters, as he very cogently pointed out that there were too many in the business, and that those that were in it were not making anything like the amount of money they had a right to look for from the volume of business they were doing. But as to the possibility or even the probability of a monopoly of the exchange business by any one company, he was equally derisive. He laughed outright and said that the exhibitors of the country would certainly not stand for that.

The exhibitor, in fact, is a factor in the business who is constantly gaining strength, especially where he is lucky enough or clever enough to ward off local competition. As we have pointed out over and over again, he is the vital factor in the moving picture business in the United States to-day. He picks and he chooses; he cuts prices and bargains: he makes and breaks the reputations of the exchanges and manufacturers; indeed, to all intents and purposes, he has all possible freedom and independence in the exercise of his business. In this condition of affairs, therefore, it is a little difficult to see what possible ground there can be for the agitation and alarm which we see is trickling through some newspapers of inferior standard.

This bogey of monopoly is a favorite device of the agitator and the alarmist. We, who write this, well remember how in England a few years ago in another industry a cry of monopoly was raised where none was attempted or contemplated, by a huge company merely anxious to get its goods on the market in a legitimate way and to insist upon certain conditions of sale. The alarmist and the agitator saw their way of making newspaper capital of the threatened terror and meretricious agitation was engineered. The alarmist and the agitator got a few more advertisements, sold a few more copies of their papers and so achieved their ends.

That is just what the alarmist and the agitator are doing in the moving picture field to-day. We are not going to give away any free advertisements, but there are three American publications touching on the moving picture in a perfunctory, illiterate and ill-informed manner, which at this moment are deliberately misleading their readers with needless agitation and alarm. The freedom of the exhibitor is no more threatened to-day than it was twelve months ago; on the contrary, he is in a far better and stronger position all the way round. Nor is the reputable exchange man any the worse; nor are the Independent manufacturers who are not interfering with other people's rights. All the alarm and the agitation that is printed in newspapers to which we refer arises simply from the desire to create a false impression—the false impression that a secret body of American business men are planning to corral the moving picture industry of the United States. Not a bit of it. We thought we had done away with writing this kind of article a long time ago, but apparently it is necessary to put these highly imaginative agitators and alarmists in their proper place, and their proper place is the society of the demented. In other words they are very stupid people to whose writings no importance whatsoever should be attached. The moving picture industry to-day is stronger than ever it was. It will increase in strength and make money for all concerned in it and it will prosper in the inverse ratio of what these alarmists and agitators think it will. In other words, as we pointed out weeks ago, "it will go on."

"Recruiting Stations of Vice."

A Libel on Moving Picture Theaters.

The interviews which Miss Nixola Greely Smith prints in *The Evening World* of New York City are always interesting, human and timely. This lady seems to have the happy knack of making people talk freely and entertainingly and also in an agreeably natural way. Sometimes they talk nonsense, but then that is inevitable in newspaper interviews, which have to please both the interviewed and the interviewer as well as the public.

No greater nonsense was ever talked than in an interview which Miss Nixola Greely Smith printed in the *World* on Saturday, February 19. The subject of this interview was the Rev. Anna Shaw, a lady so well known in the ranks of progress that it is unnecessary to say anything at all about her qualifications for eminence. Dr. Shaw is a woman of whom the country may justly be proud. But now and again, like all zealots, she damages the cause she espouses by far too ardent a partisanship. In the course of the interview to which we are referring she dealt, of course, with the progressive possibilities that lie before the modern woman. Dr. Anna Shaw is quoted as making the following reference to the moving picture theater:

Recruiting Stations of Vice.

> There should be a police woman at the entrance of every moving picture show and another inside. These places are the recruiting stations of vice. In Chicago recently twenty-three young girls in one month were lured from

a moving picture show and shipped to Texas for immoral purposes on the representation that they were being engaged for a theatrical spectacle. This could never have happened had two police women been stationed there.

Moreover, the newspaper in making up this interview in its columns repeated Dr. Shaw's unfortunate phrase, "Recruiting Stations of Vice." So that with the weighty authority of Dr. Shaw, with the enormous publicity in the *Evening World*, the moving picture theater, rightly or wrongly, falls under this terrible stigma of being a "Recruiting Station of Vice."

We think it is the duty of every honorable man engaged in the business to protest against this odious slander. For it is nothing but a slander. No doubt in the lower quarters of large cities there are moving picture theaters where people of indifferent reputation gather, and where, if you like, recruits are to be had for the white slave traffic. Yet slaves for this traffic are sometimes to be had in Sunday schools, churches and chapels, and other places where women and girls congregate. Again, the police records show that clergymen—and we make this counter-blow with much reluctance—are, occasionally, at least, as vicious as any other section of the community. In other words, there are good and bad everywhere.

In all our experience of moving picture theaters, both in this country and abroad, we have never seen anything take place in them to justify Dr. Shaw's aspersion. We have been in small theaters in many parts of New York City, Brooklyn, Chicago and other large cities. We have gone in like any other member of the public, paid our money and taken our seat with the rest. The very next day after the publication of Dr. Shaw's article, we made it our duty to pay a surprise visit to a five-cent moving picture theater in New York City, which we calculated would be crowded with a miscellaneous audience. We mixed with that audience, unknown to the proprietors of this nickelodeon, and we saw nothing compatible with Dr. Shaw's aspersion. The frequenters of this particular theater are drawn from the industrial classes: poor men and women, boys and girls; and yet they were as well-behaved as they could reasonably be expected to be if Dr. Anna Shaw were lecturing.

It is not necessary for us to pursue this refutation and denial of a most uncharitable slander upon what is called the poor man's theater. But a protest is certainly called for. We protest against the publication of this part of the interview. We think the lady who took the interview should have been more careful in what she printed. We think that Dr. Anna Shaw should guard herself against damaging generalizations on such comparatively slender evidence as "that in Chicago, recently, etc., etc." It is unjust, it is uncharitable, it is, we go so far as to say, positively malicious, to condemn an entire class on one or two flimsy bits of evidence. Note what this reverend lady says: *"There should be a police woman at the entrance of every moving picture show and another inside These places are the recruiting stations of vice."* We call upon all reputable moving picture theater exhibitors all over the country; we call upon licensed and independent manufacturers; we call upon the honorable firms whose advertisements appear in our pages; we call upon the readers of THE MOVING PICTURE WORLD to join us in telling the Rev. Dr. Anna Shaw that she does not know what she is talking about. We hope she will be more careful of what she says in the future.

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Send in your subscription now. $2.00.

Educational Moving Pictures.

It is pleasanter for us to discuss what some public-spirited men and women in New York City are doing for the popularization of the moving picture than it is to deal with the rabid utterances of unfortunate fanatics of the Dr. Anna Shaw type. The very same evening when her spiteful attack upon the moving picture houses was published there was being held in New York City a meeting of prominent educators to witness a display of educational moving pictures.

This experiment was due to the idea of City Superintendent of Schools William H. Maxwell, who seems to be of the opinion that moving pictures may be applied to the education of children in New York City. There were many members of the Board of Education and visiting educators present at the display of pictures. These dealt with such subjects as tobacco culture; chemistry; fishing industry; wild beasts in their haunts, etc. This exhibition is to be repeated in various parts of the city, and although it is not yet certain that the city authorities will adopt the moving picture for educational purposes, yet there is no doubt in our mind that this demonstration will have some effect in expediting that end. In other words, scientific progress will demand the use of the picture for instructive purposes.

* * *

Two weeks ago we asked the exhibitors to give us their opinions on the educational subject and also what was the most popular film shown during the past three months. Out of the interesting replies received, which we will publish as space permits, we select the following from an exhibitor in a town in New York State, which fairly expresses the attitude of intelligent exhibitors toward the educational or travel subject:

Moving Picture World:

Dear Sirs—The little paragraph at the bottom of page 289 caught my attention. The constant cry of our patrons is for educational, industrial and scenic pictures. As an exhibitor in a small town, I would venture it as my opinion that the film manufacturers would make pictures in general more popular by issuing more of the kind mentioned. The growth of the business will then, in my opinion, be vitally affected for the better. The educational possibilities of the moving picture are great. The unjust scepticism some people now have toward this form of entertainment will be lessened with the cultivation by manufacturers of the educational field. We figure that the best advertising we can do is to feature the educational films. Yours very truly,

G. H. C.

We would like to hear from more exhibitors on this question. Meanwhile the manufacturers are actively engaged on work that will bring the moving picture into wider spheres of usefulness.

* * *

Our readers well know, as we pointed out a few weeks ago, what Mr. Charles Urban and Mr. George Kleine are doing for the educational moving picture. Moreover, we happen to know that the latter gentleman is busy on a scheme whereby the microscopic moving picture will be introduced into universities, public schools and all centers of instruction. You will look into the microscope and see instead of the still picture the moving picture of similar objects.

We are glad indeed to see the action taken by the People's Institute in showing what can be done for education by the moving picture. We have noticed that in what Dr. Anna Shaw so unfortunately calls these "Recruiting Stations of Vice," educational moving pictures are invariably popular. Over and over again we have referred to the fact in these columns. While this is so, the progress of the moving picture in favor with the public is bound to continue.

THE "DRAMATIC MOMENT."

By Thomas Bedding, F.R.P.S.

Having, I think with success, played the part of Brutus in Shakespeare's "Julius Caesar" in the last term of my school days, and having, moreover, assisted in the production of the play in which, besides being the fiery Brutus, I doubled several other non-speaking parts, it was a tolerably sure thing that when I left school I should be interested in theatrical matters. So it proved to be.

The very first money that I earned from a newspaper was in the capacity of assistant dramatic critic. This was at the mature age of 15. It was my business to take the crumbs that fell from the rich man's table. I was pleased to have them, for they were toothsome, and they were the means of giving me a love for the theater and the drama that has remained with me all my life.

Since that time I have had many associations with the theater and with those who make the theater their business—whether it be in a managerial, histrionic or administrative capacity. May I also, at the risk of being thought too egotistical, tell the reader that besides being a novelist, I am and also have been dramatist (and probably shall be again); that I have studied the technique of the theater, *in* the theater; have assisted in many successful productions and, generally speaking, know as much of the business from the inside as well as the outside as any man of similar opportunities and experience?

A long course of theatergoing, and an apprenticeship to the moving picture development, has taught me the wisdom of doing that which Sir Charles Wyndham recommended aspiring authors to do, the other day. Said Wyndham: "When you go to the theater, study the people around you, see what they like and why they like it. Then go home and write your play." Unconsciously Wyndham uttered a thought that has been present in my mind for a long time past. It is this: that moving picture audiences, like other audiences, are influenced very much by the mood of the moment. A moving picture audience may be likened to a delicate musical instrument upon which the executant, in the shape of the moving picture, plays with greater or less effect. If the executant is an accomplished musician, then the effect obtained is bound to be satisfying, esthetically and emotionally.

In other words, the average audience responds to the moods or sentiment shown on the screen. Which of these moods is predominant? Which has the most permanent effect? Which takes the average habitue of the theater back again to the theater in the hope of seeing something like what was seen before, of having the same thrill, the same sensation, the same chord touched, the same note struck? Which of these is it that the average patron of a moving picture theater is mostly influenced by at the time and likely to be attracted to again in the future? I have no hesitation in saying it is what is called the dramatic moment. The climax of the story.

Of the hundreds of pictures which I have looked at this last year, but a few of them linger in the memory, and, oddly enough, in comparing notes with others who go to the theater, men of my own way of thinking seem to appreciate the very same point. For example: There was that famous Biograph picture which provoked a woman sitting near me in a Fourteenth street theater to exclaim, "Thank God, they are saved," when the husband returns to free his wife from the attack of burglars. To quote Garrick, "The house rose" at this dramatic moment. It had been cleverly worked up to. As the film progressed, the people seemed to think that the situation had got to be saved, and their excitement was increased when they wondered how it was to be effected. And when it was done, long pent up feelings were given vent to. The entire audience was one person and the woman who spoke voiced a common feeling.

Then I remember a pretty little Essanay picture in which a woman returns to her room and discovers tthat a burglar is hidden for the purpose of taking her jewels. It was absorbing to watch the play of the woman's mind and how she was preparing to outwit the intruding assailant. When she left the room and returned, and after her return the police broke in and surprised the startled burglar, one felt again that one had reached a cleverly wrought out and thought out climax.

Pathe's "La Grand Breteche" was full of these dramatic moments. You all remember the story of the husband who returns to find, or rather to suspect, that his wife has been dallying with a lover during his absence. He knows, and she knows, that the lover is in the room behind the door that is visible to the audience. And when that door is bricked up we are in for a series of very dramatic sensations indeed!

People seem to like dramatic movements in the moving picture. I know I do. I like to see the plot move consistently and with a swing towards its climax. Judged by this standard, then, a great many of the films that are produced are undramatic. They are discoursive, disconnected, though they may be spectacular, photographically beautiful and well acted, pleasing the eye but not stirring the deeper emotions. Of course, it would not do for all our films to be intensely dramatic, as was pointed out last week. A large section of the community favor comedy subjects. But even comedy subjects can be, and I suggest ought to be, dramatic; in that there should come a supreme moment when the whole interest of the film is made manifest by a single situation. When *the* moment, when *a* moment that has been led up to by the playwright arrives, then we feel that the cardinal point of the story has been reached. "Wasn't that good," we say one to another; "wasn't that rich, wasn't that funny, wasn't that interesting," as the case may be.

Far be it from me to assume to be teaching the band of capable producers who are sending out moving picture films their business. The critic or the commentator, writing as I do, runs the risk of being told that he knows nothing at all about it. Whether I do, or whether I don't, must of course remain as a matter of opinion. In my first paragraph I endeavored to state my qualifications for offering these views. More than that, I am and always have been a persistent playgoer, and I never fail to learn what other playgoers' and moving picture theater patrons think about the pictures and why they think it. In this short article I have endeavored to tell the reader that there are a vast number of moving picture theater patrons who, like myself, always look for dramatic moments, if I may so call them, in moving pictures, and who if they do not arrive are dissatisfied, or at any rate disappointed. The moving picture play, then, is just like any other stage play, or, indeed, a novel. It has those tense moments that linger in the memory and to which the memory can return again and again. In the film world to-day reputations are being largely made by the really dramatic nature of the subjects treated of. And it will be found that those reputations rely very largely on what I call the dramatic moments of those subjects.

OBSERVATIONS BY WIDE-AWAKE EXHIBITORS.

The Editors Invite Contributions for this page from Exhibitors who can Express an Idea that will be Beneficial to the Business.

MANAGEMENT.

By S. L. Rothapfel.

It is indeed a deplorable fact that over fifty per cent. of the motion picture theaters of to-day are very badly managed: practically no care is given this most vital principles that apply to the moving picture projector, expoint, which is directly the cause of more failures than all other causes combined. Practically no attention is given to detail, and without detail you can never have a first-class performance.

Like in any other pursuit, to insure success the careful and intelligent manager will first install a system, and strictly adhere to same, swerving only from this path when the welfare of the performance demands it.

Study your conditions carefully; learn the likes and dislikes of your patrons, and cater to them accordingly; see that your house is clean and kept clean; that the air is pure and sweet; that the employees are in their respective places and keep them there—nothing looks so bad as to see your singer or piano player or other attaches of your theater running around the audience, or skylarking. There are few things that will cheapen your house more quickly. Teach them in a nice way, yet be firm, that upon their individual efforts depends the success of the performance as a whole. Teach them and use as a motto, *"Everybody work toward the screen."* Try to make them take an interest in your business, and prevent them from becoming automatons, or, in other words, keep them out of a rut, for just as soon as they get into a rut you will have a great deal of trouble to get them out of it. Do not tolerate familiarity in your employees, as this will surely destroy their respect for you in the end and make system impossible.

It matters not how humble your theater is, or where it is situated, try and have an air of refinement prevail throughout, try and have everything run smoothly and evenly and as quietly as possible. Noise and motion pictures will never go well together. Have your employees speak softly and as little as possible; and I also strongly advise some covering for the floor of your theater, as there are few things more annoying than to hear someone walking heavily upon an uncarpeted floor while the actors on a screen are depicting some intensely dramatic scene; in fact, the least foreign noise of any kind is very liable to utterly spoil the effect that has taken careful study and a great deal of trouble to produce.

Take pride in your performance and see that your working staff do likewise. As soon as you are satisfied that all they care for is their pay envelope on pay-days, get rid of them quickly for the good of your business.

Try to get acquainted with your patrons, and see that they receive little attentions from you; a nod and a smile as they enter or leave your theater will ofttimes act as balm for a poor performance, and they will appreciate it, too. Show them that you are trying to please them and the results will astonish you.

I have found it a very good policy, especially in small towns where you get the same people nightly, that when you get some good feature reel, or historical subject, to make a brief announcement in a few well-chosen words before each performance, giving them a brief outline of the picture, and, if a historical subject, read it up and then impart what you have learned—not in a speech, as that is very likely to become tiresome, but just in a few words—and you will be very surprised at the different interest that your audience will take, and how much it will enhance your picture. Of course, careful judgment must be used in a case of this kind, but it will help considerably.

Do not allow any of your attaches to smoke in or about the theater during a performance, and do not smoke yourself. Dress neatly and keep well groomed, as it won't help your place any if the manager appears slovenly; you should set an example for your employees.

I want to impress one thing upon you, my brother exhibitors, for the welfare of your performance and for the welfare of motion pictures—and that is a careful rehearsal of your show.

After all is in readiness, the music chosen for the respective reels, and reels having been inspected, take a seat in your theater and view your performance from a critical standpoint. Make note of things that you do not like and, if possible, correct them on the spot. Do not let it proceed until you are satisfied that it is all right, and when you are, O. K. it, and you may rest assured that if the performance pleases you it will invariably please your patrons; but be honest with yourself, do not say that is good enough, rather say it *must* be just so.

Make your relations with your exchange as cordial as you possibly can, and take into consideration that they, too, have their troubles, and, before you go and make a howl, be sure that you are justified. Remember, they are only human like yourself and are just as liable to mistakes, and if you took time to cool off and think the matter over carefully you would never dream of doing what you intended upon first impulse. Select your exchange; tell them what you want, and then stick. *Change only if absolutely necessary,* as you never can tell what minute you are liable to need your exchange to battle competition, and you may rest assured that they will do all in their power to help you if you have been reasonable and decent to them.

(To be continued.)

WHAT IS THE MOST POPULAR FILM?

Minersville, Pa., Feb. 22, 1910.

Moving Picture World:

Gentlemen—In your issue of February 26 you ask for an opinion from exhibitors as to what, in their opinion, was the most appreciated film shown during the past six months. As an illustration I quote the following:

On November 22 I had on my program "Leather Stocking," put out by the Biograph Co. On or about January 27, one of the eighth grade grammar school teachers asked me if it was possible to again put on that picture. She gave as her reasons that one of the studies that her scholars were taking was American writers, and at that time were on the works of J. Fenimore Cooper, and she informed me that those of her scholars who had seen this picture when it was put on in November seemed to more readily grasp the study than those who did not see it. I again put this picture on my program with two others, and the result was that the teacher in question was present with her whole school, and immensely enjoyed the entire program.

The superintendent of the schools has asked me to inform him when I have any industrial pictures on; this I do, and he then announces it in all the schools. One other film that I featured and which pleased greatly was "The Prodigal Son." Trusting this little may help along your good work, I am,

Respectfully,

CHAS. F. KEAR,
Mgr. Opera House.

THANHOUSER COMPANY: A NEW FILM PRODUCER.

LARGE MANUFACTURING PLANT HAS BEEN INSTALLED AT NEW ROCHELLE, N. Y.

Strong addition to the Independent Ranks.

A new star has appeared on the moving picture horizon that promises to develop into one of the first magnitude before many seasons have passed. "Only forty-five minutes from Broadway," in the very town made famous by George M. Cohan, another actor-manager (perhaps equally prominent in his sphere), has deserted the living stage and cast his lot with the silent drama. Edwin Thanhouser, theater owner, manager and erstwhile director of his own stock company, has given up a business that brought him more wealth than to many of his compeers, and he has settled down in New Rochelle to spend it in making moving pictures after his own ideals.

We had heard considerable about this new manufacturing plant along the line of the New York & New Haven Railroad, and journeying thither we were directed to the large building, of which we show a photograph, by a New Rochelle citizen, who seemed not a little proud of the new industry in their midst. And they have reason to be, for it has all the outside evidence of prosperity and stability and it houses the most efficient and most complete moving picture manufacturing plant that has yet been established in this country as an initial venture.

We have cast our optics on quite a few fixed stars, shooting stars, planets and comets in the film manufacturing field, and we were anxious to dissect the personality of this new aspirant to fame and dollars, for such were the reasons, Mr. Thanhouser finally admitted, that prompted him to relinquish a lucrative profession and embark in a new field. In the prime of life, clean-cut, sincere, and with a self-assurance based upon the success of his past career, Mr. Thanhouser inspires confidence and respect. He has been identified with the stage for the past twenty-five years, for the last fifteen of which he was director of his own stock company. "And," said he, "I made enough to retire."

"But, instead, you have sunk it in the moving picture game."

"No, not sunk it. I have invested part of it here, and if this goes up to-morrow, I still have enough to live on."

"What attracted you into this field?"

"I saw its possibilities. I became filled with the idea that I could produce better pictures than the majority of those I had seen. That idea became a determination. I studied the situation and the market. To be frank with you, I applied for a license as a manufacturer, but was, of course, refused, as I then had no plant and may be said to have known nothing of the business. I have great respect for the Motion Picture Patents Company and appreciate what their protection means to the licensed manufacturer and to the moving picture business; but this was not helping me to realize my ambitions. So I set about seeing how I could make pictures without infringing upon patent rights, and being convinced that the Bianchi camera gave that protection, I placed an order for one and four months ago leased this building. It was an empty shell, with no heating plant, and it took considerable time to get this installed and the skylight and arc lamps. During that time we made some outside scenes and now we have several subjects completed."

Thanhouser Studio and Factory.

"Mr. Thanhouser, I am intensely interested to know what lines you intend to work upon. What kind of subjects do you intend to produce?"

"We will produce comedy, not the slapstick kind, comedy-drama, and (pulling down several bound volumes of plays) you see all these dramas played by the Thanhouser Stock Company. We have plenty of good material to select from and in due time I will produce some of the classics that I have staged. But we will keep away from the wild, wooly, Western, over-acted, overdone, cowboy style of melodrama."

"Amen to that! Now, do you depend upon getting experienced employees and actors from other manufacturers? If you have vacancies, we have several applicants on file."

"I do not want producers or actors from any other manufacturer. I will train my own stock company. That is not new to me. Of course, I had to get experienced men for the mechanical departments, but I do not believe in trying to draw men from any other manufacturer, either licensed or independent, and I would want to be treated in the same way. If an experienced man comes to me, who is out of employment, that is another matter. All men must live."

Mr. Thanhouser then guided us through the various departments and into the large studio, where a scene was being rehearsed. Not having seen the latest improved Bianchi camera, we were allowed to examine one of the two that the firm possesses and found it to be, in construction and solidity, a great improvement over the one shown to us by Mr. Bianchi over a year ago. Cleanliness and order prevailed everywhere throughout the factory and studio, and Mr. Thanhouser is evidently a believer in having things right first—then go ahead.

He next took us into the exhibition room, where we were shown what will be his first and second releases. "The Actor's Children" (March 15), a clean and attractive story, and "St. Elmo" (March 22), a dramatization of the famous novel of the same name. It did not take many scenes to convince us that a master hand had directed their production. The acting was free and natural, the setting was convincing, and there was nothing lacking, even in the quality of the photography, to place the work on a par with concerns who have been in the business years instead of months, and infinitely superior to much that has been and is being produced.

We can say no more until the films have had their chance upon the public screen, except this, that independent exhibitors will make no mistake by insisting on having these films on their programs. Exchanges may order, subject to screen approval, for, Mr. Thanhouser says, the films are "made to sell—on their merit."

Education, Science and Art and the Moving Picture.

HOUSE FLY ACTORS MAKE THEIR DEBUT ON THE STAGE.

Tiny Nuisance Makes Biggest Kind of a Hit—His Success Calculated to Prove Blow That Will Have Fatal Ending.

[From the New York "Evening Telegram."]

PARISH HOUSE.—"The Housewife and the Fly," a continuous drama, written by Mr. Moving Picture.

Mr. House Fly.....Mr. Stingem Bacteria
Mrs. Flat Fly.....Miss Handa Germ
The Fly Twins.....Little Larvæ
Juggling Flies.....Messrs. Pesky Nuisance
And all the other little Flies.....Supernumeraries

Again Mr. House Fly, persevering and as pesky as of yore, appears in the limelight. This is a literal truth, for he has made his first appearance in New York City on the public stage. This took place last week in the Parish House of the Church of the Messiah. Although credit is here given grudgingly, it must be set forth, in the interests of veracity, that the tiny nuisance, with a full company of carefully trained actors and actorines, made the biggest hit of his long and varied career.

The try-out on the "dog" of the tabloid drama of the humble but energetic fly was had in Washington, D. C., the city where vastly more pretentious stars have striven for footlight fame. There, in the presence of Senators, Representatives in Congress and other notables, the American Civic Association, in the District of Columbia Building, on Wednesday began a moving picture campaign of education, the object of which is to hand the fly a swat that will prove fatal.

This crusade, which has the indorsement of President William Howard Taft, among many other well known public men, is to be carried on in every State in the Union and in Canada by the novel aid of the moving picture film. A committee of scientists and business men, headed by Mr. Edward Hatch, Jr., of New York City, is directing the work. Mr. Hatch first conceived the idea of telling the public by means of pictures just how dangerous the fly is and what he costs the country in lives and money each year.

Stunts by Mr. Fly.

In carrying out his unique plan Mr. Hatch commissioned Mr. H. V. Andrews to visit England, where moving pictures were made in accordance with suggestions supplied. A series of educational views of a remarkable character were produced by a London firm and brought to America by the Kleine Optical Company. In the pictures the fly appears as large as a hen and performs all sorts of acrobatic stunts that prove not only educational, but entertaining as well. The performance in this city was the first public one of a large number that will be given in schools, churches, theaters and other places in every city in the United States.

Put in the form of a life drama of the fly, the moving pictures take an added interest and make a most attractive entertainment which carries home its lessons of cleanliness perhaps more forcibly than the work could be accomplished in almost any other manner.

In the first act of "The Housewife and the Fly" the films portray various home scenes. Flashed on the screen, in the limelight oval, a fly is pictured taking a sip of honey from the point of a needle, showing the action of the proboscis, which is very much like the trunk of an elephant in miniature. Other pictures show the tongue, with every microscopic hair distinct. How the busy little worker packs his valise full of bacteria and carries them along to the next boarding house or flat is here shown.

Twenty-Minute Drama.

The second act of this little life history is entitled "How Flies Carry Contagion." In it the scenes follow one another in rapid succession, so that the most thoughtless spectator cannot fail to grasp their full significance. One view shows the fly on the nipple of a baby's feeding bottle, and, last of all, a pretty baby placidly sucking the mouthpiece from which the flies have just departed.

The whole life drama is played in about twenty minutes; "but in that brief time," said Mr. Hatch, "the average man, woman or child learns more of the dangers arising from the fly pest than could be imparted by twelve months of lectures or twelve volumes of literature on the subject. These pictures will be the most popular and important feature of the anti-fly campaign in 1910, and will be shown in thousands of moving picture theaters throughout the country, as well as before schools and scientific societies.

"Our first idea," continued Mr. Hatch, in describing his plan to a "Telegram" reporter, "was to construct a huge model of the housefly, showing its physical structure on a highly magnified scale, like the model of the mosquito in the American Museum of Natural History. We decided, however, that this would not answer our purpose so well as moving pictures of the insect.

First Fly Photographs.

"The model would take a long time to construct and could appeal to only comparatively limited numbers, while the motion pictures could be shown to millions of persons at once. When I began investigating the subject and got in touch with the makers of moving picture films in this country and abroad, I found that such photographs of this insect had never been made. One big firm in London had made motion pictures of birds, animals and insects—the latter including the flea and the mosquito—but not of the fly. The fly before this project of ours never had been photographed while at work, so far as I have been able to find out.

"We shall put the moving pictures in the hands of every exhibitor of motion pictures, of whom there are more than seven thousand in the United States. One-third of the spectators at the moving picture shows are children. We shall keep up the work in the public schools throughout the United States. We are especially desirous of having the enthusiastic and earnest co-operation of the three thousand women's clubs in the United States with their 150,000 members, and of having these pictures shown before them also.

"It is the women—the housewives—who can do more than any other class to abolish the plague of flies. We are getting in touch with these societies and pushing the campaign as fast as possible. It is a big task, but we shall not rest until we have achieved it."

SUPERINTENDENT OF NEW YORK SCHOOLS FAVORS THE PICTURE

Study of the statuary, paintings and antiques in the Metropolitan Museum of Art by the children of the public schools is a plan that is now being considered by the superintendent of schools and his associates. Another idea which is receiving attention and which will probably be carried out at the same time is the use of moving pictures in the schools for the education of the pupils.

These two projects are in charge of Mr. Gustave Straubenmuller, assistant to City Superintendent Maxwell, and are an outcome of the success that has attended the study by the school children of exhibits in the Museum of Natural History.

Moving Pictures as Instructors.

Dr. Maxwell recently witnessed an exhibition of moving pictures by Mr. Charles Sprague Smith and was very favorably impressed with the idea of using them to help educate the children. If the idea is adopted, pictures of historical subjects and of the great men of the country, living and dead, portrayed by capable actors, will be shown.

Practical application of the pictures to teaching chemistry, commercial geography, nature study and history is contemplated.

For some time groups of pupils from the various schools throughout the city have been taken to the Museum of Nat-

ural History under the guidance of teachers, the visits usually being made on Saturdays. Those who were unable to visit the museum have received instruction through what the museum calls its "circulating collection." This consists of numerous specimens that are loaned to the schools for certain periods, being passed along from one school to another.

Requests have been coming in from pupils and teachers for exhibitions of collections from the Museum of Art, but as it would be impossible to compile a "circulating collection" of these exhibits, it has been decided to take the pupils to the museum.

But there will be restrictions In the first place, only the pupils in the two highest elementary grades will be allowed to view the exhibits and in the second place all pupils admitted to the classes for the study of art will be required to bring written permission from their parents or guardians.

Paintings and Statuary as Object Lessons to Pupils.

It is planned to have some teacher assigned from each school to conduct the classes to the museum. There they will be taken in hand by Miss Fenton, a museum worker and lecturer, who will explain all about the works of art and give the pupils the correct perspective. She will instruct them as to the correct viewpoint from which to view the various art objects.

Aside from the visits of classes of pupils to the museum it is planned to include lectures in the schools on different phases and schools of art. This is intended to prepare the minds of the pupils for the proper understanding of the art works they are to view later.

Up to the present time children of the public schools have not been permitted to view the collections at the Museum of Art, although some groups of high school pupils have been admitted.

Negotiations are now under way with the museum authorities looking to an arrangement advantageous to the children. Mr. Straubenmuller, who is chairman of the Committee on the Course of Study, has made a proposition to Mr. Robert W. de Forest, secretary of the Metropolitan Museum, and has been encouraged to go ahead with his plans.

Lectures are now given to classes from the public schools at the Museum of Natural History, at the Zoological Park and at the Botanical Gardens and they have proved very successful.—New York "Telegram."

MOVING PICTURES AS A CURE FOR INSANITY.

At the State Asylum for the Nebraska Insane, located at Norfolk, Neb., the State Board of Public Lands and Buildings has authorized Dr. Percival, superintendent, to experiment on the inmates, being convinced by his argument that moving pictures have a soothing effect upon the minds of insane persons and that many cases of mild insaity have bee cured by the same means.

Dr. Percival holds that the viewing of pictures produces the most soothing effect upon the mind where they are shown in action, and that the rapid change in the view will be much more beneficial than any regular course of treatment that could be suggested by experts.

A small private picture machine has been operated at the asylum a number of times, and after each exhibition Dr. Percival says he has been able to note a greatly improved mental condition among the patients who gazed upon the pictures.

POPULARITY OF MOTION PICTURES.

Four millions of people go to motion picture shows in the country every day, according, to a recent estimate which seems to be reasonably accurate. In twenty-five days, or less than a month, more than the entire population of the United States have been to motion picture theaters. To carry this a bit further, it is pertinent to add that this total is four times as great as go to all other theaters combined.

The unquestioned influence of the motion picture is here very graphically presented. An industry which appeals directly to 4,000,000 people a day, or 25,000,000 a week, is not to be slighted. It is a powerful business force, an element which cannot be ignored and which exerts an influence second to none in the country.

Pursuing the subject a bit further, it will be recognized that the educational opportunities in motion pictures are greater than in any one thing, excepting the schools. And yet, even when the comparison is pushed to that point, it is found that but four and one-half times as many go to school each day as go to motion pictures. Further, those who go to school are all children, of varving ages, of course, while the motion picture is a force which acts upon all ages alike. Its appeal is universal, and its influence is beyond estimation.

Fortunately, most manufacturers realize their responsibilities and maintain their films on a very high plane, both morally and intellectually. Comparatively little complaint is heard now, and there is a steady improvement in all directions. Dramatically there is no longer reason for criticism in the direction of offering pictures which appeal to, or encourage, depravity. Quite the contrary is true, and the standard of acting is gradually improving. More and better actors are employed and the work is more satisfactory from every standpoint.

The same is true of the photography. Improvements are rapid, and during the present year there will be changes of far more importance than have yet occurred. It is worth while working for 4,000,000 people a day. The incentive is sufficient to urge producers to a very high grade of work.

PROGRESS OF KINEMATOGRAPHY.

[From Photo-Era for March.]

In our last issue we expressed the hope that Kinemacolor, or the Urban-Smith motion picture process in natural colors, might be exploited for the benefit of the American public. We are glad to announce that the process has been acquired for America by the Motion Picture Patents Company, of New York. We understand that this firm is in a much better position even than a theater magnate with twice the capital to attend to the manifold details of this new enterprise. On account of the necessarily great expense, motion pictures in natural colors will be a luxury that can be afforded by few of the cheaper motion picture houses—thank the Lord! It requires intelligent and capable operators to do it justice, and these are not usually found in second-class show places.

Every lover of kinematography will rejoice that a new era has arrived in this important class of entertainment. It is high time, for it was being rapidly degraded. But there is still room for further improvement, noticeably in the number of pictures taken and projected, which now averages only sixteen per second! For this reason, human beings, animals, vehicles, water craft and other objects, which move in a direction approximately parallel to the plane of the picture, are annoyingly blurred, whereas objects approaching, or receding from, the point of sight (the camera) are generally well defined, except when they leave the field of sharp focus. For instance, a person standing in the foreground or middle-distance will appear quite sharp; but the instant he begins to move away, however slowly—except in a direction parallel with the axis of the lens and then only within the limits of the focal planes—his appearance loses distinctness of form and detail. Fortunately, this feature is not impossible of improvement. It is merely a matter of increasing the number of exposures and, consequently the amount of film per second, which, however, augments the cost of the ultimate result—the positive film ready for projection; but second-class purveyors are generally not eager to provide their patrons with the best products of kinematography, so long as they continue to endure the rubbish now being shown.

[If the editor of our contemporary were in as close touch with the progress of kinematography as we are, he would not allow himself to say that it was being "rapidly degraded." The exact opposite is the case. Moreover, the number of blurred pictures produced is singularly small. It is doubtful if Kinemacolor has been acquired by the Patents Company. Finally, to characterize the pictures now being shown as "rubbish" inclines us to think that Mr. French, the editor of "Photo Era," has a very impeffect knowledge of what is being accomplished in the moving picture field.—Ed. M. P. W.]

"KINEMACOLOR AND SOME AMERICAN CRITICISMS."

This is the title of an eight-page pamphlet issued by the Natural Color Kinematograph Company, 89 Wardour street, London, W., in the course of which the author, Mr. Charles Urban, replies to some practical criticisms of kinemacolor that appeared in our pages and those of the Dramatic Mirror shortly after the Madison Square demonstration last December. Those of our readers interested in the subject should obtain a copy of this pamphlet of the Natural Color Kinematograph Company. We understand from Mr. Urban that he proposes to be in the United States next month, April, and then we shall probably have further opportunities of dealing with such phases of kinemacolor as may be necessary to refer to in our pages. Indeed, we have asked Mr. Urban to write us an article on the subject, which will be published contemporaneously with his presence in the United States next April.

PATENTS.

By Maxwell Stevenson.

What is a patent? This is a question that has been answered time after time, argued in the United States courts written of in books on the subject, and is still bothering people. But a full exemplification must not be expected in the space at our command, as we desire to write on several sections or branches of the question. Briefly, then, a patent is a grant from the Government to an individual, or several individuals, of the exclusive right for a term of years to make, use or sell some particular invention or discovery. The word discovery in this case is misleading; to inventors it means invention pure and simple. This apparently sole monopoly is, however, not an odious monopoly. In "Robinson on Patents" we read that a patent "lays no burden upon the people except that of remaining for a while without that which they never yet enjoyed." A live definition, and one that is the kernel of the subject at issue.

* * *

Extension of Patents.—A patent cannot be extended beyond the term of years for which it is granted, except by act of Congress. As above written, a patent is a monopoly and public sentiment is opposed to extension of monopolies.

* * *

What is Patentable.—A patent may be obtained or granted for any new and useful art (process), machine, article of manufacture, or a composition of matter, including mechanical or chemical compounds relating to the various arts, etc., as well as for new and useful improvements in connection therewith, for the grant of a patent for an invention will not stop or hinder the grant on an improvement in such invention. The inventors must not, however, use each other's inventions. An invention to be patentable must not only be useful, but it must be novel. There are various forms, statutory and otherwise, that determine the question of novelty and usefulness, but it may be broadly stated that when a person conceives an invention which is original to him, and at the same time is useful and new in the general acceptation of the term, a patent may be obtained therefor. Naturally each case has its peculiarities, and must, therefore, be handled as well as answered separately; no two cases are similar. As long as the contemplated improvements are not such as would bring the change in the plane of equivalents it is safe to say that a patent will issue.

* * *

Who May Obtain a Patent.—A patent may be obtained by any person (man, woman or child, citizen or alien, and the administrator of the estate of a deceased inventor, as well as the guardian of an insane inventor), who has invented something new and not known or used for a certain period, and not printed in any publication. Upon the death of an inventor, before application, the latter can only be made by the executor or administrator, to whom the patent will issue. In case of death after application, but prior to the issuance of the patent, the same will be issued to the executor or administrator.

* * *

Joint Inventors.—Where two persons work together to produce an invention, each contributing suggestions and efforts, a joint application can be made, but in cases where a person furnishes the capital only, a joint application cannot be made, though a part of the interest can be assigned to such person by the inventor, for a patent would not be valid in which one of the parties interested has signed the papers without being a co-inventor.

* * *

Caveats.—A caveat is a document properly prepared in which the inventor sets forth his invention and prays that protection (which will be explained) may be had until he shall have completed his invention. This implied protection remains in force for but one year, but can be renewed. Its principal, in fact, only statutory function, is to prevent the issuing of a patent to another for the same invention until the caveator has had an opportunity to file a completed application, and then contest the right to the invention by interference proceedings. It, further, gives no rights than that above; it is not a "patent applied for," and should a completed application be filed for the same intention, the caveator is notified to have his complete application prepared and filed within a certain time. A caveat really gives an inventor an opportunity to bring his invention to a working basis, while being able to show, should an interference be afterwards declared, that his invention in almost its entirety was subject of caveat protection from a certain undisputable date. Applications for caveats, like patents, are held in secrecy by the Patent Office.

* * *

Patent Applied For.—This term is very often a source of imaginary trouble for the inventor; he wants to know if he can manufacture and sell his invention and be protected; also, if infringement be discovered, can he prosecute. An application is a request for the Commissioner of Patents to grant a patent for an article as described in the specifications and shown in the drawings, and until such issues there is no real protection—that is covering infringement, for, on the other hand, there is no actual infringement. True, a person can manufacture and sell, and by marking the goods with the words "Patent applied for" or "Patent pending," he gives notice that his intention is to secure a patent, and, further, if any one "infringes," it is apt to cause a suit to recover damages if such act is continued after the patent issues. But no action can be brought against an alleged infringer until after the patent has been issued.

* * *

There are other features to be considered in the practice, but as they lean to the technical, and are difficult to explain in a short article, they will not be gone into, except to mention a few, such as: "What Constitutes Infringement;" "Interferences;" "Use and Publicity;" "Reduction to Practice;" "Abandonment;" "Equivalents," and "Novelty." To answer any of the above would require a full knowledge of any particular case coming under any of the headings.

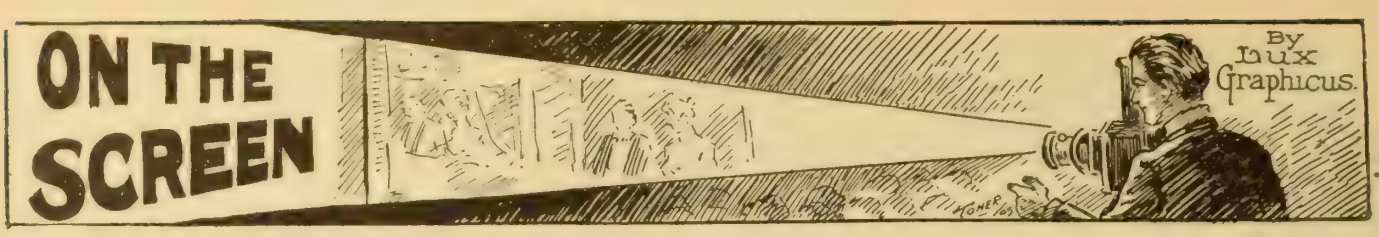
AMONG THE SHOWS.

The Bronx Hippodrome, on Prospect avenue, under the management of J. M. Cohen, seats 294 persons and does not exhibit vaudeville. Most houses seating from 250 to the seating capacity of an ordinary theater have vaudeville as a part of the entertainment but Mr. Cohen does not believe in having vaudeville as a part of the entertainment of a moving picture theater. The Bronx Hippodrome opened on New Year's Day and has been giving the public nothing but pictures and illustrated songs, which are appreciated by its patrons. It is a well ventilated theater and is well provided with exits. The only thing that was not deserving of our commendation was the kind of music played while the Vitagraph picture, "The Life of Moses," Part 4, was on the screen.

The Mystic Theater, 1313 Boston road, Bronx, under the management of A. Rosenthal, gives Independent pictures and vaudeville. For a couple of days he was featuring Signor Di Noto and his band, which played patriotic airs while slides of Washington and other pictures were thrown upon the screen. This place is also well ventilated and is well fitted with exits. The entertainment as a whole was worth the admission price.

"WIZARD OF OZ," SELIG'S BIG EASTER RELEASE.

Folk lore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Anderson have brought more happiness to childish hearts than all other human creations. Yet the old-time fairy tale, having served for generations, may not be classed as "historical" in the children's library, for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incidents devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident. The Selig Polyscope Company having this thought in mind, the film of "The Wizard of Oz" was produced to please the grown-ups and children of to-day. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heartaches and nightmares are left out.



Representative Mellen, of Worcester, Mass., whose stupid attack on the moving picture formed the theme of one of my little sermons on the screen a few weeks ago, has stepped down from his pinnacle of absurdity in favor of a lady, the Rev. Dr. Anna Shaw, whose uncharitable references to the moving picture house are dealt with in another part of this week's World. Mellen occupied his melancholy pontificate of fanaticism only a few short weeks. Dr. Anna Shaw, in the Papacy of persecution, is, it seems, to have even a shorter reign. Law making and divinity are to be replaced by justice in the campaign of persecution against the moving picture which seems to have recently reopened.

* * *

I feel a very great personal soreness in this matter. Wherever I go in New York City I am identified with the moving picture. And when I sit in my little restaurant day by day or in my tea house, around about Broadway or Fourth avenue, my conversation with those whom I meet is about the moving picture, its progress, its influence, its qualities, its popularity and the like. Similarly, whenever I penetrate into that hive of philanthropy known as the Charity Building, the talk there with my friends is about the moving picture and its excellencies. In all my life I am standing up for the moving picture.

* * *

If I thought for a moment, if I had to admit for half a moment, that what Mellen said about the picture house was true, and that what this lady, Dr. Anna Shaw, also says about it was anywhere near the mark, I would not stay in the business another five minutes. I am not alone in this. To read what these people say about the picture theater anyone would think that it was purposely made the excuse for the vile trade in immorality which flourishes in the lower parts of the city—of every city—and, let it also be said, in parts of the great White Way and also, let it be said, in the immediate vicinity of 287 Fourth avenue. Anybody might think that there was absolutely no good in picturedom, and that the ten or twelve thousand picture houses throughout the United States were simply so many dens of iniquity for ruining women and children!

* * *

It is a lie! It is worse than a lie; it is what Tennyson calls "half a lie," because there is just enough truth in the lie to give plausibility. I wonder what Dr. Anna Shaw would say if a picture man turned round and stigmatized every chapel and church in the country as a recruiting station for vice, because some girl or woman who attended the chapel had gone to the devil indirectly on account of her attendance thereat! Yet the picture man would be just as much justified in making this sweeping charge as Dr. Anna Shaw is in condemning the moving picture house. But it was not of Dr. Anna Shaw that I wanted to speak in this column. She has been deposed from her pride of place as the chief temporary persecutor of the moving picture by Judge O'Sullivan, to whom the newspaper man this last week has unconsciously assigned the primacy in the campaign of persecution that has recently broken out.

* * *

It seems that some girl was attacked by a youth after a picture show performance and was sentenced by the judge to a term of imprisonment. And the judge is reported to have made a speech adverse to the moving picture show. When justice opens its mouth, dear reader, you and I invariably listen with respect, because the man who makes his way to the judicial bench is not an irresponsible commentator. He has been trained in the study and administration of the law, he is accustomed to deal with matters of fact and while administering the law or dispensing justice and mercy he represents or rather typifies the principles of good government. In other words, a judge is the deputy of the ruler of the country.

* * *

Hence it is, that your newspaper man, whenever a judge commits himself to a matter of opinion on manners or morals, takes particular notice of what his honor says. Judicial utterances, you see, make good copy. They carry great influence, and people believe in them as they believe in the utterances of a legislative Representative like Mellen or a theological pastor like Dr. Anna Shaw. For these people are educated people and presumably truth tellers.

* * *

Listen to what the judge says: "There are no snares for the catching and bringing of young girls down to the level of infamy and shame like the moving picture shows. It is time that the mothers and fathers in this city learned that these shows are dens of iniquity where their children may be ruined. The law cannot protect young girls from the human dogs and scoundrels who infest these moving picture shows"!!! It is necessary to tell Judge O'Sullivan what was told Representative Mellen and what is being told Dr. Anna Shaw; that he is libeling an honorable industry a cheap and agreeable form of entertainment, and that he is branding with disgrace thousands and thousands of honorable people engaged in the manufacture, selling and the exhibition of moving pictures.

* * *

Here we have the case of a man, presumably well trained in the law, presumably with a level mind and competent to adjudicate upon matters of fact that are presented to him—here we have a man, who, because a boy and a girl misconducted themselves after a moving picture show, brands all these places (which, by the way, are attended each day of the year by from six to eight millions of people in this country), he brands them as dens of iniquity!! In other words, according to Judge O'Sullivan, one-tenth of the population of the United States passes part of its time every day in "dens of iniquity"! Presumably built, if I understand the judge aright, simply for iniquitous purposes!

* * *

Now, Judge, just withdraw what you said. When you come up town again, make your way to Mr. Ganes' Moving Picture Theater, at Thirty-first street and Broadway, or to Keith & Proctor's, on Twenty-third street, or to the Auduborn Theater, at 181st street, or to the little Fair, on Fourtenth street, or to the moving picture theater on Park row. Just walk right in like a man; pay your money, and in the interests of truth and justice satisfy yourself that you have made a mistake; that these places are **not** dens of iniquity; that they are cleanly and well-conducted houses of rational, healthy, stimulating amusement. Because one vicious boy and one stupid girl go wrong after visiting a moving picture show it is no more right for you to stigmatize moving picture shows as dens of iniquity than it would be for you to say that every chapel in this city is a den of iniquity, because Colonel and Mrs. Astor who were secretly divorced the other day and are therefore violating the divine law of the indissolubility of marriage were married in a chapel. One might as well turn round and stigmatize every court in the country as dens of iniquity because injustice was occasionally dispensed there and stupid nonsense talked from the judicial bench.

* * *

When I read the utterances of people like Judge O'Sullivan, Dr. Anna Shaw and Mr. Mellen, I regret that we have not in the moving picture field some representative body for putting these fanatics right; for neutralizing in the press the harm which their utterances do. It will be remembered that a year ago the Motion Picture Patents Company started out to protect the interests of the moving picture in the press. This policy was dropped. It seems to me that if the company, as it is at present conducted, cannot do this work, its associated manufacturers should get together and appoint somebody to watch over the interests of the moving picture in the press and to obviate if not prevent the effects of the poisonous utterances of Representative Mellen, Dr. Anna Shaw and Judge O'Sullivan. It is only two weeks ago since I devoted this page to a little note of congratulation that the press of the United States was more favorably disposed towards the moving picture than it used to be, and that the fanatical clergy had stopped their stupid fulminations and ignorant criticisms. But, here we are in the thick of a revived persecution! Is it because of the Lenten season, or the bad weather, that these volcanoes of puritanism have again become active? Will Mr. Mellen, Dr. Shaw or Judge O'Sullivan favor us with a reply?

CHICAGO NOTES.

I am greatly gratified to see that The Moving Picture World is not only read but that its advice is acted upon.

Several theaters, objects of some previous letters, have taken warning, and fully realizing the good work done by the Orpheum, are fast modifying their music, and some are adopting proper sound effects. In other words, the manager, the first one interested in the receipts of the place, is not allowing his pianist and other musicians to amuse themselves with noisy old ragtime tunes to the detriment of pictures. No. Mr. Manager stepped in and seems to have given some strict orders.

At the Pastime they had a Vitagraph picture of a Mexican type. The musicians gave us a good Spanish selection, very appropriate to the production, and several sound effects were rendered. There is still room for improvement, as it is not correct to sound the gallop of horses running on soft ground as loud as if on stone pavement, but as long as the managers show the real spirit of reform, we must be a little lenient, give them time to perfect the music and the sound effects, and encourage them.

The show managers should have the same faith in the future of moving pictures as we find on the part of the manufacturers, and not act on the supposition that pictures are merely a sideshow or a curtain-raiser.

Cinematography is still in its infancy and will last for many generations to come. Capital is invested every day in the erection of new theaters and in the promotion of new branches of the industry.

An example is the great prosperity of Bell & Howell, of 90 Illinois street. These enterprising young men have so many orders booked ahead for their different machines that they are compelled to increase their plant by taking another floor of the same building.

The Old Reliable Film Renovating Company have also been forced out of their old quarters to seek increased facilities at 22 Randolph street.

The exchanges are settling down for business after what has been a sort of general moving.

The American Film Service occupies the bank floor of the building, 77 South Clark street, and looks like a bank with its large, spacious anteroom and its fine hardwood and glass partitions. Six windows with brass ornamented gratings complete the appearance. The windows are marked: "Cashier," "Information," "Booking," "Song Slides," "Films Out," "Films In." Everything looks cheerful and prosperous.

The Standard Film Exchange occupies the whole second floor of the two buildings, 159-161 Washington street, and as the carpenters and painters have completed their work, everything looks as bright as a new penny. A spacious anteroom, furnished with opera chairs, is provided for the operators waiting for and returning with the reels. One side of the front part of the building is occupied by a very tasty private office for Mr. Hopp, in the rear of which is still another smaller private office, a real cozy-corner. The remaining part of the front is devoted to the general offices and a large exhibition room for machines, etc. In the rear is a very large room for the examination and rewinding of the films, with two large vaults in which are kept the reels, each reel in a galvanized iron box. Also in the rear is a well-equipped and well-lighted repair shop and a storeroom for the posters, etc. The center of the floor, back of the partition and windows, is given to the booking office, the song slide department, the film service, etc. With all these increased facilities, the Standard Film Exchange should be well able to take good care of their patrons and maintain their reputation for a prompt and reliable service.

The Unique Film and Construction Company, with the Geo. M. Hoke Supply Company, have just moved to fine quarters at 81 South Clark street, but are not yet through with the carpenters and painters. Although everything is yet in a sort of topsyturvy state, we see evidence of another well-equipped film exchange.

The United States Film Exchange have also secured fine quarters at 81 South Clark street, but, like their neighbors, the Unique Film and Construction Company, they are still in the hands of carpenters, although business goes on as usual.

The licensed exchanges have a "local" and meet every Thursday afternoon. As I have not attended their meetings, I cannot say what is the nature of the business transacted; but it seems to me that if they meet for the general welfare of the moving pictures, they should plan to not conflict with each other and make such arrangements as would insure a full release of all the licensed films. The other day, "The President's Special" was shown on the release day at four theaters in a district of five—at the Boston, at the Pastime, at the Alcazar, at the Orpheum. The Casino was the only place not showing the film. On the same day Vitagraph and Gaumont made releases. The Vitagraph release was shown in three of the places, while I did not see in the district the two pictures of Gaumont. I know for a fact that a lady who had heard of the release of the Vitagraph, "The Wayside Shrine," went the next day on Madison street to see it, but could not find it on the boards. I would like to see the exchanges take advantage of their "local" to arrange the programs so as to give the complete list of the releases and give the public a chance to see a good release on the second day. The exhibitors would gain much, as, if the programs were varied, the lovers of moving pictures would visit all the shows of the street the same day, while to-day they pass the Casino if they see on the board the same picture just witnessed at the Boston or at the Alcazar.

J. M. B.

"SHUT UP!"

Enforcing the law.

(From the Newark "News.")

SITUATION IN NEWARK, N. J.

Sheriff Harrigan took a hand last Saturday and notified the police that if they did not act and close the motion picture shows on Sunday, he should. The police, pursuant to their expressed intentions, did not act, and thirty-two places were open all day Sunday, showing pictures to good audiences.

The Sheriff did not like the indifference of the police and says that next Sunday he shall act and close every place he finds open. The question very naturally arises as to whether he can do it or not after the decision of the Supreme Court. In other words, there may be a question to be determined as to how much right the State has to interfere in the home arrangements of the city.

Worse things go on in Newark every Sunday than motion picture shows, and the Sheriff does not interfere. It is hard to understand why he is making a scapegoat of the motion picture man when others even more culpable are permitted to carry on their enterprises, whatever they may be, in defiance of the law. Unquestionably the time is coming when motion picture shows on Sunday will be legalized, as, indeed, they should be, the same as museums, lectures and other educational features and interests. It doesn't seem right that the greatest educational force of this or any other age should be subjected to the same legal restrictions that are applied to a saloon or other injurious agency.

H. W. Friedman and Jack Levy, formerly of the Royal Sign Company and the Greater New York Film Company, respectively, have started in business for themselves under the firm name of the Modern Sign Company, with offices at 124 East Fourteenth Street, New York City. Exhibitors desiring to obtain signs, banners, posters, etc., should correspond with this company, and those who are in a position to visit them, should do so.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

I find that some operators in small towns hesitate to use this column from the fact that their's being the only house, the name of the town preceding the reply would tell their employer that they had been "stuck" on something. Let me say that the name of town will be suppressed when requested, so that no one will know who it is that is asking the question. "Ohio" answered this week, is a case in point.

The Light.—Petolia, Ontario, Can., writes asking what causes the light to show greenish colored and have a dividing line in its middle. This condition, he says, only obtains when the moving picture is on, the stereo picture being clear and all right. You have not said whether you were using direct or alternating current, but I think you must be using alternating and a rheostat. Just why the light shows greenish in tint I cannot say without further information; but the dividing line is caused by your carbons being set wrong. For full directions concerning the setting of carbons I would refer you to pages 187 188, August, 1909, issue, Moving Picture World, where the whole matter is explained and illustrated. I am of the opinion that with your carbons set right the greenish tint you complain of will also disappear. If you have not the issue of The World to which I refer you, it may be had by sending ten cents to the editor. You ought to have it. The matter occupies almost two whole pages and could not well be reproduced in this column.

* * *

Relation of Lens and Picture.—Ohio (name of town suppressed by request), asks what size lens he needs to project picture 10 x 13 at 68 feet, also should 9-16 carbons be used on 110-volt alternating current.

To find required lens to project any size picture at any given distance you multiply the throw in feet by **width** of aperture (picture opening) in fractions of an inch and divide result by **width** of desired picture in feet. Ordinarily the width of aperture is taken as 1 inch, but for exact results measure the opening with an inside caliper and multiply by the **exact width.** This will be as exact as you can figure. Moving picture lenses vary considerably. The stereo lens size is had the same way, taking width of aperture (mat in slide) at 3 inches. The result obtained is the equivalent focus of the desired lens and this fact must be stated in ordering.

Five-eighths soft cored carbons, top and bottom, are right for any voltage alternating current. A larger size would only be required for very high amperage or a less size for very light amperage. It is the number of amperes, not the voltage, which determines the size of carbon necessary.

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Lantern Slides.—Fort Recovery, Ohio, asks what is necessary to do to ordinary photographic negatives in order to be able to project them. Nothing at all, except to make positives, reduced or enlarged, as the case may be, to slide size, viz., 3¼ x 4 inches. Bind them up with a cover glass and mat just like a regular slide, which in fact they will be. Of course you may color them if you wish, but it is doubtful if you will be successful at that without considerable experience.

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Bulging Film.—Fresno, Cal., writes that they are having trouble with their film "bulging" in the center. Say they have put on a new aperture plate, tension springs, new gate new idlers and intermittent sprocket without eliminating the trouble.

You have a hard case, but I think you will find the trouble to be either in the projection lens itself or else due to the fact that your tension springs set in too far on one or both sides. That is to say, one or both of them set over so far towards the picture opening that they are partly off the track of the aperture plate and are causing the film to buckle slightly as it passes under them. By buckling I mean bend in slightly towards the lens as it passes under the springs. Provided your lens is O. K. and your aperture plate not worn at all, I can see no other explanation for the trouble. Won't you kindly advise me if you find this to be a correct solution? First try a different lens on the machine to make sure it is not in the lens itself. It is possible that the springs set too far in the opposite direction, thus causing the film to bulge out instead of in. If you find the above does not answer then try the aperture plate (picture gauge) tracks with a machinist's steel square. It is possible the surface to which the plate is screwed is not true, thus pulling the plate itself out of true—buckling it somewhat.

Picture Out of Focus.—Roxbury, Mass., writes that his picture is out of focus at extreme top, left corner, or extreme bottom, right corner. Before answering must know make of machine and whether or no position of frame-up makes any difference as to which corner appears out of focus. Also do you mean top left corner of screen or aperture it self? Remember the top left corner of picture would be the lower right corner of aperture plate. I await further information.

* * *

Size of Condenser Lenses.—Tower City, Pa., asks what size condenser lenses to use for 14 x 16 picture at 50 feet. Says his picture is not brilliant and thinks condensers are of wrong focal length.

You are using about a 3½-inch equivalent focus projection lens and for such a lens should have condensers of equal equivalent focal length.

It is unlikely that lack of brilliancy is caused by wrong condensers, unless they are very wrong, in which case you would have a pronounced "ghost." It is likely your light is not strong enough, i. e., you are not using sufficient current the wrong kind of carbons or carbons not set right. Bear in mind that much, **very** much depends on the setting of your carbons exactly right.

H. F. HOFFMAN GETS A WALLOP

From a Critic and Replies Herewith.

I received the following by mail, criticising my "article (?)" in the issue of February 5. I dare say that after this I am supposed to be properly "squelched" and should never dare to burst into print again. According to its writer, the moving picture industry seems to be rotting away from its own pure rot, for he uses the word **rotten** very often without leaving us a definite idea as to just what a **rotten** picture is. His incoherence is no doubt due to the fire of righteousness within, as is usual with most film critics, and not from any lack of scholarly attainments. The letter:

"H. F. Hoffman,

"Care Moving Picture World.

"Dear Sir—I have read your article (?) in The Moving Picture World and would say to you that for one who has seen many good pictures in those 'parlors' as you call them & have seen some of the most **'depraved'** pictures that one can lay eyes upon. Certainly you are as much justified as any one in business just as the saloon keeper or dive keeper is. A **clean** picture has a good lesson to it; but the others such as the murder & black-mail is nothing but **passion** to ones mind no other way to put it. Hope you can get some of those good pictures & instead of the poor excuses of the ones you call pictures. Just because you have seen **rotten** melo-drama, & read Nick Carter & other **rotten** literature, and it has not hurt you as you claim, How many boys and girls have such **rot** spoiled? You can count them. Just so the effects of your **rotten** pictures only the first impression is more effective than print as what one sees always stays with him. Since there are so many good subjects you can choose from. I cant see why you do choose the morbid, **rotten** subjects you do. The creator of these films simply wants to work on ones **baser** passions instead of up lifting one. Very truly,

"W. A. POE,
"Cleveland O."

The name of Poe in connection with morbid subjects naturally turns our thoughts to our critic's namesake, Edgar Allan Poe. Here we have two Poes; one of them denouncing the morbid in labored language, while the other has left a name and a school of morbid classics, written in language incomparable. Now which of these two will live the longer in the thoughts of men? Perhaps "Bernice" and "The Tell Tale Heart" were literary mistakes. Then, too, "The Murders in the Rue Morgue" should perhaps be classed as **"rotten."** It may be that our critic can prove to us that his cousin, Edgar A., was working on "one's baser passions instead of uplifting one," and also that he was "as much justified as anyone in business just as the saloonkeeper or divekeeper is."

The greatest fault of the film critics is the unsatisfactory way in which they generalize. The subjects they do not like are described vaguely as "depraved," "immoral," "unwholesome," or **"rotten,"** as the case may be. It is very seldom they come out flatfooted and mention the name of any one particular subject that is unfit for exhibition. I have no recollection of ever reading a list of film subjects that were recommended for suppression. The film critics rant in a general way about **rotten** pictures, condemning exhibitor and manufacturer alike, but they refuse to give him any specific instance from which he could take a lesson and mend his ways.

"A clean picture has a good lesson to it," says Mr. Poe II. There we have the vague generality again. What does he mean by a clean picture? Let us suppose that by a clean picture he means a picture with a clean motive, or a motive that is free from all indication of human passion, temptation, sin, deceit, selfishness, death, sorrow, etc. That is the kind of picture, he says, that teaches a good lesson. The only kind of a picture that could be made without those human traits would be limited comedy, a colored fairy picture, or an educational subject. Very few comedies teach any lesson at all; all fairy pictures that teach any lesson are based upon human frailty, otherwise they become mere transformation tableaux. Educational pictures are clean and teach good lessons in their way, but where is there an audience that wants educational pictures only? In other words, to teach a lesson there must be an example, and the only examples are to be found in the depiction of human weakness.

Now our critic asks us, "How many girls & boys have such rot spoiled?" How do we know? That's just what we would like to find out. So far we haven't heard of any, except in the same vague, general way that picture critics have. Much has been written about the children moving pictures have spoiled, but so far no one has come forward upon a public platform, leading a depraved, perverted child, and cried aloud, "Behold, brethren and sistern, here is little Johnnie Jones, who was ruined and debased by looking at moving pictures!" Our critics are artful dodgers when it comes to specifying names.

Mr. Poe II. says of these ruined children, "You can count them," and our answer is, **We can't, we can't.** Let him count them; and after they are all counted, Mr. Poe, send us your list and we will publish it along with the list of **"rotten"** pictures that you have in mind. HUGH F. HOFFMAN.

SELF-APPOINTED GUARDIANS.

By F. H. Richardson.

It would seem to the average man that, so long as nothing vicious be involved, it is absolutely no one's business where or how I amuse myself! This is supposed to be a land of freedom. It is supposed that so long as one does no act which is in itself injurious to the community, as such, he or she is at entire liberty to do as individual taste and inclination may direct. Theoretically, at least, no man has the right to dictate to me in anything concerning religion, including form of worship or failure to worship at all. Theoretically, at least, it is my right to do any old thing I may wish to on Sunday, or any other day, always provided the act be not one calculated to work injury in any way to the community as a whole. In past days, while men still firmly believed in witchcraft, it was considered perfectly within the rights of society, represented by the law, to force men, women and children to go to church and do other things of like nature. But with progressing years it has come to be generally recognized (or we thought it had) that church and state should and must be divorced. It has come to be an accepted fact that the matter of a man's soul is one strictly between him and his Creator and one in which the state may not in any way or manner interfere. The great cities are literally beehives of industry wherein life is lived at high tension for at least six days in the week. Six days the toiler spins, and spins so fast and so hard that there is small desire for recreation when the day's work is over. But on the seventh day, Sunday, he, or she, is released from the great industrial treadmill and may have one whole day for enjoyment. And aside from rare holidays this is pretty nearly the only playtime the city toiler has, except when too weary from a day's work to enjoy anything except a bed or an easy chair. But now come certain self-constituted guardians of the public morals (at least they ascribe their actions to a desire to improve "morals," largely) who propose to say to the great mass of toilers, that, in so far as they (the aforesaid guardians) are able to accomplish it, their amusements shall be limited on the seventh day, the day of rest, to church-going and sedate strolls in the parks—at least I haven't heard, as yet, of their attempting to close the public parks. The theaters are all to be closed hard and tight, lest the dear people be contaminated by looking at the same play that they are at liberty to look at on Monday, without the least danger of harm. How consistent! How charmingly delightful it is to be certain our "morals' are veing well looked after by certain dear individuals who are willing to do it without money and without price (?) How beautiful and satisfying to not only be able to, but obliged, to sit in the house in deep contemplation of—of—well, any old thing we may happen to have to contemplate, all day Sunday, and spend the other six days making a living, or part of one, anyhow, at hard labor. By all means shut up the theaters, especially the pernicious moving picture theaters, which put on such plays as "The Life of Moses," "The Passion Play," "Where Is My Wandering Boy To-night?" to the everlasting damnation of young and old! Shut 'em up! By all means shut 'em up! What will the people do on Sunday? Oh, let 'em stay in the house or go to church. Yes, let 'em go to church, for we, the self-appointed guardians of them, say they must—or stay at home; and verily are not we the law and the prophets? Yea, verily. Selah!

IT IS THE LAW
IT IS THE LAW
CHILDREN UNDER 16 NOT ADMITTED BY ORDER S.P.C.C.
MOVING PICTURES
ALICE IN WONDERLAND
AIN'T YOU COMING IN THE SHOW
THAT FELLER WON'T LET US
H.F.Hoffman

THE AGENT

DENS OF INIQUITY (?)

By F. H. Richardson.

Judge O'Sullivan, of the Court of General Sessions, has just declared the moving picture theaters to be "dens of iniquity," and made the declaration from the bench. How does the worthy Judge know? Has he been a frequenter of moving picture shows? Has he any first-hand knowledge at all? Has he been in a dozen moving picture theaters in all his life? In just what does the terrible iniquity consist? The writer has been employed in moving picture theaters for several years. He believes he is a moral man. He has four children of his own. He is free to say that **he has absolutely no knowledge at all of anything iniquitous in or about moving picture theaters** except that there is an occasional picture shown which portrays scenes which might well be left out. But these objectionable scenes are few and very far between nowadays and very seldom are they anything but very mildly bad. That many young girls who are habitual attendants at moving picture theaters in company with young men are led astray, may readily be granted, but if it were not the moving picture theater **it would be something else**, probably far worse. It is **not** the moving picture theater that is responsible for their downfall in any way, shape or manner, but the fact that their parents allow them to go out nights in company with callow youths; and, as I say, were they not thus attending theaters they would be somewhere else, and that somewhere else would probably be far worse and their ruin merely be accelerated. The Judge may be a very wise lawyer, but it does not follow that he is in any degree qualified to conserve the morals of the young or that he is in any degree qualified to pass upon the moral influence of the moving picture show.

Mr. James B. Smith, manager of the Majestic Theater, Talladega, Ala., writes under date of November 4, 1909, that he installed a "Hallberg" Economizer in October, which has reduced his weekly bill for electric current from $11.26 to only $4.62. He is, of course, much pleased with the "Hallberg" and says that he is advising all his friends to install the "Hallberg" Economizer, as it is a great current saver and gives a beautiful light on the sheet.

COMMENTS ON THE FILMS

"The Lesson by the Sea" (Vitagraph).—An interesting picture, conveying, possibly, a lesson which might or might not have been intended. Anyhow it represents how a woman was unwittingly compromised through the scheming wickedness of two young men who took advantage of her. The husband, fortunately, is not unreasonable and the traducers get a sound trouncing. The film is well acted, the photography is good, there is plenty of action and the story itself is not without interest. It may suggest to those who are prone to such indulgences the dangers that exist and in addition to interesting may also exert a wholesome influence.

"The Indian Scout's Vengeance" (Kalem).—This is the second of the films released by this house in which their Indian actors are employed. It is melodramatic and the action is lively, and it tells the story of the scout's vengeance in a way that cannot be mistaken. There are the usual characters of an ungrateful Mexican, a band of cowboys who go to the rescue of a stolen girl, with a long list of exciting incidents in connection therewith. The film has many thrills and holds the interest of the audience without wavering throughout its entire length. The background is picturesque and adds much to the beauty and attractiveness of the picture. As masters of melodramatic work of a highly interesting character the Kalem company of players are to be heartily commended, and this film on the evening that we saw it in Proctor's Twenty-third street house, received the loudest kind of applause.

"Lost and Regained" (Edison).—A dramatic story based upon the loss of memory occasioned by a blow on the head. A sailor thus loses consciousness, the ship upon which he is supposed to have sailed is lost with all on board and he wanders around unknowing and unknown until a falling beam in a burning house, from which he rescues a child, hits him on the head and restores his memory. Then he is reunited with his family again. The story is simple, but its suggestions are sufficient to cause one to pause and wonder what might occur under certain circumstances. The Edison players did their parts well, but there is something about the story or the way it was interpreted that fails to make it convincing.

"That Girl of Dixon's" (Edison).—A melodrama which contains most of the qualities that go to make such dramas popular. The operation of the huge cotton compress is cleverly reproduced and introduces a new feature into a motion picture. It adds a picturesque and somewhat novel phase of scenic interest and gives a new viewpoint to those fortunate enough to see it. The acting is quite up to the standard of such dramas and the photographer has performed his part of the work well. The love story which runs through gives the necessary touch of heart interest and adds the essential human touch. It is a good story, well told in an attractive picture.

"Mexican's Faith" (Essanay).—A Western love story, with thrills enough to hold the interest of the audience and keep them wondering what is coming next. It is illustrative of a trait in the character of a Mexican which may or may not be true, but which, nevertheless, adds interest to the picture.

One objection to the film is the carrying off of a girl. It is not pleasant to see even pictured insults, and it would be quite as well for the motion picture industry, and the influence of the motion picture, if such scenes were relegated to the background along with the murders and suicides which rioted across the screens some months ago. They add no touch that is beneficial and they are distinctly objectionable to a great many people. Otherwise this film has much to commend it, in dramatic quality, acting and photography. The Essanay players have grasped the true Western spirit and have satisfactorily interpreted certain phases of plains life.

"Blue Fishing Nets" (Gaumont).—An industrial subject, illustrating certain branches of the fishing industry, which adds a good film to the industrial and educational list. The viewpoints are well chosen, yielding a picturesque reproduction, and the photography is remarkably clear and has exceptional tonal values.

"Legend of King Midas" (Gaumont).—A dramatic reproduction of the well-remembered legend which represents King Midas so unfortunate that everything he touches turns to gold. The picture is adequately reproduced and is excellent in all its details. It would be difficult indeed to improve upon the photographic quality, and the dramatic features are carefully worked out. The film should really be included under the head of educational, since it illustrates a story which is learned in the schools.

"Soul of Venice" (Vitagraph).—A dramatic picture which reproduces a love story and at the same time gives many interesting views of Venice. The last part of the picture, reproducing the vision of the young poet, is admirably staged and has little of the appearance of being plastered against the wall. Dramatically the picture is satisfactory, the players in most instances taking full advantage of the opportunities afforded by the piece and developing them admirably. Altogether this picture will rank among the best efforts of the Vitagraph house.

"Granny's Birthday" (Pathe).—A little comedy from this house which offers numerous opportunities for a laugh and succeeds admirably in performing its mission.

"In the Gulf of Salerno" (Pathe).—An admirable scenic picture, representing the beauties of this attractive locality. The selection of the viewpoints has been admirable and the resulting scenes are picturesque and attractive. Such work is to be commended because it affords opportunity for thousands of people in distant parts of the world to acquire a reasonably accurate impression of beauty spots like this, who would otherwise never know about them.

"The Final Settlement" (Biograph).—A temperance story, told with all the ability and close attention to details which mark the work of the Biograph Company. Highly dramatic in its action, the story is told in a way which makes a strong impression upon everyone who sees it. That the sight of Ruth should arouse the dormant better impulses in her former lover scarcely seems strange, yet it must be admitted that it is unusual. Nevertheless this has an element of novelty about it as shown here which adds to its interest.

"The Ranger and the Girl" (Lubin).—A picturesque, though somewhat melodramatic picture, representing the Texas Rangers, formerly as well known along the Southern border of the country as the Mounted Police are in Canada. It involves a love story, in which Capt. Carver, chief of the Rangers, and the daughter of the head smuggler are interested. There is a succession of strange mixups, but the smugglers escape and the girl offers herself as hostage to Carver, which is eagerly accepted. The acting is vigorous and there is no question about its meaning. There is, however, plenty of dramatic opportunity, which is fully developed. The Lubin players have maintained their reputation in this picture, and the operator has done his work well.

"Joseph Sold by His Brethren" (Pathe).—A satisfactory and clear interpretation of this old story. Every child knows it, and it is here presented in the beauty of Oriental color. One need not repeat it, but one may commend it as an adequate representation of a subject which appeals to all who read the Bible. The story is closely followed, since it is sufficiently dramatic in itself to hold interest without the necessity of resorting to rearrangement or additions. The whole narrative is reproduced, and so graphically is it done that a stronger impression than the mere reading was capable of producing is made upon the audience. It is an excellent Lenten subject, and churches and Sunday schools could use it with profit to themselves and benefit to their congregations.

"A Mica Mine" (Pathe).—Here is an industrial film, showing the methods of mica mining in the Ullugura mountains. It is an adequate addition to the excellent industrial series which has been brought out by the Pathes heretofore. It furnishes accurate information of a little known industry and should prove of interest to those who care for industrial or educational films. Added to this are the scenic attractions, which are wild and picturesque.

"Industries of Southern California" (Selig).—An attractive representation of the principal industries which have gone far to make Southern California famous. Not alone are the industries represented, but the picturesque scenery of that charming region is satisfactorily reproduced. It will give a new view of California and afford opportunity for many thousands of people to become acquainted with its scenery who previously comprehended but little about it.

"Nick Carter as an Acrobat" (Eclair).—Another interesting film in the Nick Carter series. This represents the original methods adopted by the famous detective in hunting down criminals. It is interesting and sufficiently melodramatic to be thrilling. The acting is in harmony with the subject.

"Castles on the Rhine" (Eclair).—Views of the castles on the famous river from Bingen to Coblenz. Not only is this picture entertaining. It possesses an important educational value. One journeys along the beautiful stream, viewing these marvelous old structures and enjoying the picturesque scenery. It is, perhaps, one of the most entertaining pictures this firm has put out. It is adequate in its representation of the subject. The operator has performed his part well, selecting the most picturesque viewpoints and illustrating the buildings to the best advantage.

"The Governor's Pardon" (Imp).—A novel subject, worked out in an intensely dramatic way. A good man takes a condemned convict's place in prison so the latter can go to see his dying wife. On his way back he is killed by an automobile. If the guard had not recognized the good man he would have been executed in the convict's place. Fortunately it all comes out right and the difficulties are swept away. The picture is strongly dramatic and the players have worked out the situations with a full appreciation of the possibilities. The acting is alive, with a comprehension of the possibilities in such a complication. The photography shows improvement over some previous films put out by this house and marks steady improvement in technical excellence.

"In the Shadow of Mt. Shasta" (Selig).—A picture which carries with it the unmistakable flavor of the West. It is a story of virile and loyal manhood and womanhood, and carries with it a conviction that one is looking at real people and learning their inmost secrets, instead of at a picture. It is acted with all the enthusiasm and fidelity to the life depicted which characterizes the work of the Selig players. The picture has the snap and dash of the spirit and the occasion which it represents.

"Ranson's Folly" (Edison).—It may appear funny under some circumstances to hold up a stage coach. In the picture here shown it would not have been so funny for Ranson if the real robber's daughter had not been in love with him The love story is the saving episode in this tragedy and supplies the necessary dramatic interest. The picture is excellent in its reproduction of frontier life, illustrating numerous features which are interesting from the scenic standpoint. apart from supplying a background for a story. The acting is admirable, and the clear tones of the photography help materially in making the picture attractive. Altogether it is a thrilling picture, representing certain phases of plains life not fully understood in many localities.

"The Vale of Aude" (Gaumont).—A beautiful and satisfactory reproduction of one of the beauty spots of the world. illustrative of the grandeur as well as delicate beauty of the scenery. Pictures like this are to be commended, since they bring to many thousands such an excellent means of seeing some of the otherwise inaccessible portions of the earth's surface, furnishing an adequate representation of scenic attractiveness. In this film the operator performed his part to perfection, selecting viewpoints which added materially to the picturesque quality of the pictures, and thereby enhancing the qualities which appeal so strongly to practically everyone who sees a truthfully rendered landscape.

"An Eye for an Eye" (Vitagraph).—A thrilling dramatic film, powerful and absorbing, holding the attention of the audience from beginning to end and presenting an illustration of the title which offers new features of absorbing interest. The dramatic qualities of the picture are well maintained, and, as the story develops, this interest increases. The tragic ending, the climax of the play, is required to complete the artistic sense of the narrative, yet sometimes one might almost wish it could be different. There is sufficient tragedy in the everyday life to make one wish it might be left out of the amusements. The acting is upon a high plane. and the photography is up to an equally high standard.

Ouchard, the Merchant (Pathe).—Condemned by sordid and ignorant persons in certain localities, this magnificent picture of Russian life is in a fair way of being missed by many devotees of moving picture art. The story in itself is sad, as any revelation of degradation and drunkenness, can not fail to be; but it is no more so than is to be found in books in the library of any household. It pictures Russian conditions, such as we have every reason to believe exist in that misruled country. What, then, it may be asked, is the excuse for exhibiting this picture of the under world to the gaze of the American public? Our answer is that it is a moral lesson of the most powerful kind. Adverse critics, who are actuated by piety or hypocrisy, may be reminded that the Meekest of Men made use of just such parables and stories in His teachings. So, in the face of all cant and prejudice, we claim for this Pathe masterpiece the highest praise for the work of the producer who managed the flawless details, the actors who so naturally filled their parts, and the photography commensurate in quality. The story, burned on the mind by the masterful presentation on the screen, cannot fail to have other than a lasting and beneficial effect upon the normal being. To those whose consceiences are scared with a conviction or knowledge of the vices depicted it will appear different—and it is only from such that we will hear objections to its exhibition.

"The District Attorney" (Lubin).—A dramatic production of unusual merit. The producers themselves say it is one of the most powerful dramatically they ever put out. The cast of characters is strong, and their interpretation of the story is so thorough that one is carried along with it irresistibly and when the climax is reached it seems almost as though one had been watching real flesh-and-blood persons. The dramatic and photographic standards are both high, while the scenic quality is quite in keeping with the character of the work. Lubin's dramas have always been good, but of late they seem to have improved and have even more of the true dramatic quality than ever before. At the same time the photography has advanced, making a combination of unusual power and one which is bringing the firm rapidly to the front as a producer of attractive films.

"Back Among the Old Folks" (Selig).—A story which will appeal with much force to those who may have had similar experiences. It seems sometimes as though much of the

popularity and strength of motion pictures are due to their reproduction of scenes with which almost every individual in any audience will be more or less familiar. It was said by a competent critic that the power of the late E. P. Roe's writings was due to the fact that he made each reader think he or she was the hero or the heroine. Motion pictures are much the same. They present homely dramas in a homely way, and please an audience by their appeal to people or events whose appearance, at least, is familiar. The closer one may get to such an interpretation the stronger will be the appeal to the masses of the people. Selig seems to have reproduced this phase in a degree which shows in most of the pictures put out by the house, and this may account for a good deal of the increasing popularity of his pictures.

"Taming a Husband" (Biograph).—A story which may carry with its telling a moral of considerable force. To win back a husband's attentions by resorting to the ruse of a girl friend dressed in men's attire is a novelty that might possess some degree of usefulness in other instances of the same sort. The preparations for the duel are interesting, but when the husband breaks in and is confronted with such concrete evidence of his own negligence, the denouement is unexpected and materially adds to the dramatic qualities of the piece. Staging and acting are alike satisfactory, while the photographic quality is unquestioned.

"Violin Maker of Cremona" (Pathe).—This picture is taken from one of the most beautiful and pleasing short stories in literature, a story of love, music, skill and finally renunciation on the part of the poor hunchback. Francois Coppee never did better work than in this story, and the Pathes have reproduced it with marvelous fidelity to the strength and beauty of the original. The acting is sympathetically done, and the staging and mechanical work on the film has never been surpassed by this house. Altogether it makes a picture which will appeal directly to a large number of patrons. It deserves a long run, and undoubtedly it will receive close attention from any audience.

"The Wrestling Match" (Pathe).—A sporting picture which will please a large number who are interested in various sports, and especially to those who delight in a rugged wrestling match. The struggle of these active contestants, the play of their muscles and their generalship in securing advantage, are all admirably reproduced and increase the interest of the picture. Considering the character of the subject the pictorial work is remarkably well done.

"From Beyond Seas" (Urban).—A drama, well acted and beautifully photographed, which will interest a large number of people and add to the already enviable reputation of the producers for excellent work.

"Baby Bet" (Urban).—For those who delight in a good, active comedy, with plenty of action and a laugh in every line, this offering will satisfy. There is plenty of life, and this coupled with good photography is certain to plase a large proportion of theatergoers.

"The Newly Weds" (Biograph).—Here is one of those funny pictures which are based upon the perversity of fate and the propensity of human nature to do unintended things. To bring a man-hater and a woman-hater together and set Cupid to work in devious and wholly unexpected ways, is worthy the genius of the highest type. In this instance it has been admirably done; and when the friends of the couple begin sending congratulations and presents they seek the wisest way out of the difficulty and determine to let it go at that. The fun lies chiefly in the absurdity of the situations and the fidelity with which they are worked out. The incidental features, like the Anti-Marriage Club, add to the whimsical character of the picture and increase its picturesque and dramatic qualities. It is altogether an unusually pleasing picture.

"Rags, Old Iron!" (Essanay).—The adventures of two boys who are determined to see a certain motion picture show. The money is obtained by one selling the other for rags. Perhaps the most taking feature is the showing of a motion picture in a motion picture. It is a comedy within a comedy, and the enjoyment of the youngsters is contagious. The throwing-out process, when they inaugurate a rough-house, is very realistic. It is, perhaps, one of the most unique pictures this house has ever put out.

"The Egg Trust" (Essanay).—A comedy based upon the skyrocket price of eggs, which presents numerous novel and delightfully humorous scenes. The conception of the scenes and their working out form very humorous travesties upon the present egg situation, and represent what is perhaps one of the most astute commentaries upon the situation yet seen.

"Court Jester" (Kalem).—In this film the dwarf who made such a favorable impression in the fairy story, "The Little Old Men of the Woods," plays a prominent part, and he does it, if anything, better than he performed his earlier task. He is now playing in a well known and important theater. This is mentioned, not because that makes him any better, but because it shows in what esteem he is held in the dramatic world and is indicative of what he has accomplished. It is a strong film dramatically and represents much progress in film production on the part of this house. Their photographic department has kept pace with the dramatic end, and in this film have combined to produce a very satisfactory picture.

"The Treachery of the Pequots" (Kalem).—How well the company of Indian players employed by the Kalem people are performing their work is shown in this film. The picture is thrilling, since it represents certain phases of Indian life very graphically. Further, it is of historic value, since it illustrates an episode in American history which is not thoroughly understood by all. Along with these go a novel and amusing comedy which adds to the attractiveness of the entire composition. It is a successful Indian picture and one that will have a strong appeal for a large number of theater patrons. The producers deserve congratulations for their excellent work.

"Death of Minnehaha" (Imp).—The good work of the Imp players in their former scene from "Hiawatha" has been improved upon in this film, not only dramatically, but scenically and photographically. Sometimes not all the apparent errors are due to the producers. A careless operator, poor projection or a dozen other influences may combine to injure the appearance of a film on the screen, even after the producer has done his best. The dramatic possibilities of all of "Hiawatha" are great, and perhaps with the exception of "The Famine," this one is the strongest in the poem. The players have performed their parts well. There may be touches here and there which could be strengthened, but as a whole a reasonably satisfactory production has been given. The suggestion is offered that further scenes from this same story be dramatized, making them into a connected series which will place the poem in graphic form and will make it useful for educational as well as for entertainment purposes.

"The Cowboy and the Schoolmarm" (Bison).—A thrilling Western melodrama, sympathetically acted by the Bison stock company now in the West. It has all the accompaniments to give it the requisite atmosphere and the action leaves nothing to be desired in the way of movement and thrills. It is the old story of jealousy, the capture of a girl by a band of ruffians, the warning to her lover by friendly Indians, with a

long chase and the discomfiture of the gang. It is all interesting except the carrying away of the girl, or the forcing of the girl to ride ahead of the ruffians. It seems as though the bald representation of these rough, and indirectly suggestive scenes could be omitted without detriment to the picture. They could be suggested in some way, which would be better and would not detract from the interest. This criticism is not offered to detract from the merit of the work this company is doing; and its steady improvement, both dramatically and photographically, is fully recognized. But to depend upon the minute rendering of melodramatic details to sustain the picture is the lowest form of art and not the kind which appeals to a very large and growing proportion of theatergoers.

"Dooley Referees the Big Fight" (Bison).—Another laughable picture in the Dooley series. It may be that his methods as referee would scarcely stand the test of the rules which usually govern in such instances, but, anyhow, there is a laugh in every motion, and that, after, all, is the essential part of the picture. The bigger the travesty on the rules the more fun it makes, hence the picture is successful.

"Iron Arm's Remorse" (Pantograph).—A Western story of strong action based upon the love of an Indian for a white girl. There is a dishonest character in the play who takes all the income of a mine and allows the rightful owner to be dispossessed when the mine is producing thousands. There is a thrilling chase after a fight in a barroom in which the Indian gets a part of the gold and flees. He is captured, but escapes and succeeds in getting the gold to its rightful owners, and then he plunges into the forest and disappears. The writer does not remember seeing any of this firm's work before, and finds much to commend in this film. The action is good, and the photography in the main is quite satisfactory, though here and there weak places appear in the film. These could be easily remedied, however, and the remainder of the picture is sufficiently good to warrant it. If such pictures as this are released there will be no question about the value and interest of the service.

"Count of Monte Christo" (Challenge).—The writer does not remember seeing any previous film under this trademark, excepting possibly some short skits of the humorous order. Here, however, is an ambitious work, an attempt to condense

Dumas' great novel into 1,000 feet, or less, of motion picture film. In most particulars the work has been well done. Perhaps the principal criticism is with the principal character, Edmond Dantes. He does not seem to rise to the opportunities of his part, especially in the dungen, where the dramatic possibilities are great. Obviously in one film it is possible to touch only upon the main points of the story, but in the main these are well chosen. One can acquire a reasonably accurate impression of the story by seeing the picture, or, at least, the main features of it. The photographic qualities are good, and the viewpoints are chosen with discretion. Where the body is thrown into the sea the view is a strong picture. The producer should be more careful with the spelling on his sub-titles. It makes a bad impression to see poor spelling and in some instances worse English on the sub-titles. The defects in this film could be easily remedied and it would then appeal to an even larger clientele with more certainty of success.

"The Golf Mania" (Lux).—All sorts of crazes beset unfortunate men; but in the instance here illustrated the mania for golf besets both father and mother and the results are disastrous, but extremely funny. While this type of comedy is a bit rough and coarse, it is sufficient to make patrons laugh, and this is the main point in the matter. It is well acted, and in the main adequately photographed.

"The Sailor's Dog" (Lux).—A pretty story of the sagacity of a dog. He assists in the capture of some thieves and recovers the stolen property, a bag of valuable letters, of which his master was robbed. Films which represent the sagacity of any animal are always interesting and always hold the attention of the audience. Something about such exhibitions appeals with especial strength and in nearly all instances bring hearty applause. The photography is clear and good.

"Two Mothers" (Ambrosio).—A strongly dramatic subject, sympathetically acted, representing the patriotism of two mothers, which leads them even unto death. The subject is decidedly heavy, yet it is admirably acted and clearly photographed. Occasionally only is a weak spot discoverable in the acting, and then it passes almost before it is realized, while the tendency is toward a higher plane in both acting and pictorial quality.

"Foolshead at the Ball" (Itala).—Another picture in this popular series. Foolshead's adventures are laughable enough to create a roar everywhere, and his experiences at this ball are no exception to the rule. The acting shows improvement and the photography is clearer than some which has gone before. The steady improvement in this firm's work is a feature well worth noting.

"The Dog of the Cheese Monger" (Itala).—A comedy with a rather novel subject, well acted and carefully staged. The picture will attract because it represents certain humorous phases which have not heretofore been overdone. The photography is clear, too, a consideration of importance.

"The Mysterious Track" (Ambrosio).—A humorous illustration of the devious way a detective was led in his attempts to run down a criminal. He was an amateur, and his efforts to make a capture, with his numerous blunders, constitute a very funny series of pictures, a fitting relief from some of the heavier work which has gone before in the program.

"A Vindictive Foreman" (Nestor).—Here is a picture which calls for dramatic skill, and the principal character in the piece performs his part admirably. The story ends right, a feature which undoubtedly strengthens its appeal. A considerable proportion of the patrons of a theater like to see an ending in which the difficulties are all adjusted and the unfortunate are made happy. The Nestor people have gauged their public rightly in the ending of their thrilling pictures

"Mother Love" (Imp).—If the "Imp" continues to give us pictures of the kind and quality of "Mother Love" the independent exhibitors will not lack headliners for their programs. While the theme is not new, it is one which presents the opportunity for powerful dramatic effect and calls for the best efforts of the actors. And in all fairness to the "Imp" performers it must be said that they have made the most of their opportunity. "Mother Love" is a film that brings honor to the producer and it will bring dollars to the exhibitor Seldom, if ever, have we seen a similar subject better handled. A young mother loses her reason through the death of her child and regains it when her husband replaces it with an adopted baby of strong resemblance. The attending circumstances are skillfully worked out and the film received the breathless attention and applause of the house in which we saw it.

GOERZ LENSES FOR MOVING PICTURE CAMERAS.

Goerz lenses for stationary photography have enjoyed many years of well deserved reputation. We, who write this article, used one of the earliest double anastigmat lenses made by the firm in Berlin some fifteen or sixteen years ago. That was about the time when lens makers began to introduce lenses for the purpose of giving the photograph even and uniform definition throughout; while at the same time the lens had a large aperture, thus admitting of greater rapidity of working. Before then, it was necessary—and here we are writing rather broadly—in order to get perfect definition over the surface of a photograph with the lens then made to use a small aperture. Simply because the lens suffered from two defects, namely, curvature of field and astigmatism. The practical outcome of these optical defects was this: that when you used a large aperture in taking the photograph, the sides of the picture were slightly out of focus or blurred.

Those of our readers who are conversant with the economics of stationary photography will bear us out in this comparison between the older form of lens and the new. Goerz was one of those who by the aid of specially prepared glass first made what are known as anastigmat lenses. For ordinary photography those lenses enjoyed a very great reputation on account of these fine optical qualities. What applies to stationary photography has applied and is applying to moving picture photography. In many cases the lens for taking the moving picture is not of the best optical quality The result is seen by eyes like our own, which are trained by experience to look at moving pictures from the technical standpoint. The photographs are not so well defined as they might be or could be. There is not sufficient depth of definition and occasionally the definition at the sides of the picture is not so good as the definition at the center. It all comes to this: that the picture on the screen under its very high degree of magnification does not present that sharpness of definition it might.

The reader will see from this that there is a great deal dependent upon the quality of the lens for taking the moving picture. The pictures made by some of the leading manufacturers prove this. They vary perceptibly, although not fatally, in photographic qualities. And it is easy for those conversant with the matter to pick out those pictures which are made with the highest class of lens. Only the other day we were speaking to the technical manager of a film producing firm and we were complimenting him upon the fine photographic qualities of his pictures. His reply was: "I have a very good lens." We may also quote an experience anterior to this. Something like eighteen months ago we were personally asked by a responsible employee of a noted film manufacturing house for information as to the lens used by a rival film maker. He had used all the lenses commercially available in this country, and yet had to confess that he was unable to get the results of the rival house. We gave him the necessary information and the result was that lenses of very high grade were introduced for the work and the work at once began to show improvement. Indeed, if we were to mention the name of the pictures our readers, like ourselves, would be wise as to cause and effect.

This brings us to an announcement that we are pleased to make, namely, that the C. P. Goerz American Optical Company, of 79 East 130th street, New York City, are introducing lenses especially designed for the taking of moving pictures. Comparatively few of the world's opticians make lenses especially for the moving picture. The reason for this is obvious. The demand is not overwhelmingly great, and also the lenses have to be specially computed and constructed. Possibly hitherto, to put it in plain English, it has not been worth the while of the manufacturing optician to turn his attention to this branch of work. But we now perceive a change. The growth of the moving picture industry is such that not only in this country but in others there is a demand for lenses especially made—that is, especially computed and constructed for moving picture work. Into the scientific aspects of the matter it is not necessary for us to enter; suffice it to say that each type of lens for photographic purposes that is put on the market is the result of special mathematical calculations and constructional details. A lens making factory is one of the most interesting branches of industry one could desire to see, as the work has to be carried out with great delicacy, accuracy and thoroughness.

With regard to the Goerz lens for moving pictures the technical data supplied are as follows: The lens is what is known as of the uncemented type, consisting of four single lenses, two in the front of the tube, two in the rear, with the diaphragm in the center. It is of 2⅜ inches equivalent focus working at the very high maximum speed of F 3.5. Yet,

notwithstanding this great rapidity, the standard size of film, that is 1¼ inches by ¾ of an inch, is covered with the most critical definition. The price of the lens is $36. This lens has been supplied to leading manufacturers, such as the Edison Manufacturing Company, Lubin, Selig and others. It is sent out in regular standard barrels with Iris diaphragms, but C. P. Goerz American Optical Company are prepared to make focusing jackets to the special order of the customer.

VITAGRAPH NOTES.

On March 12 "Taming a Grandfather" will be placed at the disposal of those who know a good thing when they see it, a comedy of charming scintillations of pathos and humor It is a delight and a joy, keeping everybody good natured and happy throughout the entire performance.

"Uncle Tom's Cabin" will be the real thing in every respect, real ice, real bloodhounds, real negroes, real actors and real scenes from real life as it really was in the antebellum days. Reproducing things in realistic reality with all the beauty and sentiments of the early nineteenth century, a wonderful and magnificent endorsement of the Vitagraph's claims of "life portrayals."

"The Broken Spell," a Vitagraphic gem which will appear the latter part of March, is a modern society drama with a Shakespearian embellishment delineated in a dream, indescribably ingenuous in its motive and construction. An especial feature of extraordinary beauty and fascination. A story with an impetus of thought of priceless value, a woman saved from her own frailty through a vision of its consequences.

This acknowledgment from Keewanee, Ill., speaks volumes for the Vitagraph Company's great achievement, "The Life of Moses":

"I have just completed the last reel of 'The Life of Moses' and the only fault I find is that the capacity of my small theater seats 200, but with the music of the piano, the singing of sacred songs, this picture and the excellent lecture, my business was great. I only wish I had the financial backing to have the entire five reels on the road with my able assistants. CHRIS TAYLOR."

EDISON NOTES.

In "Fruit Growing, Grand Valley, Col.," the Edison Company has produced a film which, in addition to serving as a pleasing relief to any audience from the conventional run of subjects, will undoubtedly win the admiration of the many educators throughout the country who are just now agitating the movement for the introduction of educational films in the public schools. The film is splendidly conceived and assembled.

As if in a train the audience is carried through huge stretches of dry, arid plains and mountainous country when, just as the eye is about to become wearied from gazing upon so much desolation and barrenness, there burst into view magnificent orchards of trees fairly groaning under their plenteous burden of luscious fruit—apple and pear orchards through which course at regular intervals small streams or ducts, by which the country has been reclaimed from its barrenness. The ingenuity of man and the result of the application of scientific methods to the cultivation of fruit are graphically shown in the pictures. The entire process of irrigation—the great wheel by which the water is lifted above its level and distributed to the division boxes, from which it is conveyed to the irrigating ducts—the operation of spraying the trees to rid them of injurious insects, the precaution taken to protect the fruit from sudden frost, by the lighting of alcohol fires in the "streets"—one scene showing the fruit farmers aroused at night and hurriedly distributing themselves to the orchards for that purpose—and finally the care used in picking and packing the fruit for shipment are clearly conveyed to the audience through the medium of splendid photography.

The humorous incidents with which "A Mountain Blizzard"—released March 15—begins are forgotten as the three tenderfeet, benighted in the raging storm, cold and despairing of succor, lie down to die after a pathetic farewell and a renunciation of their favorite vices. The dramatic effect is swiftly changed to comedy, however, when restored to consciousness by rescuers from the nearby hotel, which was obscured from their vision in the storm, and stimulated by the warmth and good cheer found within, each one promptly forgets his peril of a few hours before and, regretting the renunciation made in the prospects of a safe ticket to eternity, stealthily seeks and recovers the symbol of his favorite vice. The big laugh of the film is when the three simultaneously discover one another giving free rein to his ruling passion.

Through the courtesy of H. A. Daniels, the popular manager, a demonstration of the new Model "B" Kinetoscope was given at Keith's Hippodrome, Cleveland, Ohio, on February 22. Over two hundred invitations were sent out to exhibitors in and about Cleveland and the attendance was most gratifying. Arrangements for the demonstration were made by E. Mandelbaum, of the Lake Shore Film and Supply Company, which exchange, as well as the United Film Exchange, was represented. F. B. Baily, of the Montana Film Exchange, was also among those present. As a result of the demonstration the Edison Company, through its representative, received a number of good orders.

The Keith Hippodrome is one of the finest and largest places of amusement in the country, its seating capacity of 4,500 being second only to that of the New York Hippodrome. It was recently secured by George Kleine for an exhibition of educational films to which the prominent educators, ministers, professional men and city officials of Cleveland are to be invited.

Trent & Wilson, who recently took the agency for Edison products in Salt Lake City, have installed two new Model "B" machines in the Luna Theater and one in the Casino Theater of that city. The Luna and Casino are considered two of the largest and best equipped places of amusement in the West. The latter is a combination motion picture and vaudeville house, recently erected and conducted along strictly up-to-date lines.

ESSANAY NOTES.

G. M. Anderson, the Essanay's Western producer, who is now making pictures in Santa Barbara, Cal., tells a funny incident in the making of the Essanay's recent educational and novelty picture, "The Ostrich and the Lady." The camera man was invited to stand his tripod in the center of the field, right among the birds. He had been told that they were harmless as doves. The keeper was seeking to put the black bag over one of the ostrichs' heads when it backed into the camera and with a vicious movement of one of its feet, sent the camera and operator sprawling. The frightened camera man, seizing his instruments, hurried out of the enclosure and finished taking the picture from without. He was later invited to take a close-up view of other features, only obtainable by entering the enclosure, but he turned away with the remark, "Not for muh!"

The Essanay's London office has now removed from 5 New Compton street, W. C., to 4 Rupert street, in more capacious quarters. Mr. Spoor writes that the American manufacturers are all enjoying huge prosperity in the foreign fields.

The Essanay's latest Western picture, "The Fence on Bar Z Ranch," is a feature for Saturday, March 12. The story tells of a controversy over a boundary line dividing the properties of Phillip Graham, a wealthy ranchman, and a widow. In the end the disputed fence is done away with entirely, and the two properties with the two hearts are made into one. The picture contains some splendid dramatic situations which are cleverly acted.

LUBIN NOTES.

Judging from the advance orders for extra prints, the Lubin release for St. Patrick's Day is going to be the most popular production made in some time. The story is one that is available long after the day of release, since it does not hinge upon St. Patrick's Day, but wide-awake exhibitors realize that the title in front of their house on March 17 will augment business and make new friends and patrons The best part of it is that the release is not only timely but a particularly good bit of work both as regards acting and scenic presentation.

Experiments were made the other day and it was found that in the new Lubin studio twelve of fourteen regulation sets can be made at once, enough to permit the players in a production to complete the interior action of any picture in a single day, keeping in the atmosphere of the story as is not possible in the delays while scenes are being struck and others set.

Some authors who write motion pictures seem to believe that all things are possible to the trick photographer. The other day a manuscript was submitted calling for two areoplanes, a dirigible balloon and a couple of submarine boats, one of which was to be rammed by the other under water. It could have been done, at that, but having planned a lot of big effects, the author carelessly forgot to write a story about it.

NESTOR FILM NOTES.

Something novel in the way of a plot is coming in the next release announced "The Silver Lining," a story of exceptionally strong heart interest, in which an intercepted letter figures; it is cut in half and the portion forwarded, while apparently complete in itself, conveys an entirely different meaning to that intended by the writer.

The great demand for Western subjects has induced this company to engage Nebraska Bill's troupe of cowboys for the production of their subjects on a contract for six months, and the comments heard about their wonderful riding in "In Arizona" is very flattering to the producers.

BISON NOTES.

The leading members of the Bison stock company are now in the Southwest, producing new subjects for the New York Motion Picture Company. In the past four months the company has produced more subjects of "life on the plains" than any other company in the country, and attained phenomenal

success by producing such pictures as the "Ten of Spades," "Young Deer's Gratitude," and in the near future "The Man from Texas" will be released, which is calculated to be the triumph of all Western subjects.

CINCINNATI FILM EXCHANGE MOVES.

Cincinnati, Ohio, March 1, 1910.

Moving Picture World,

Gentlemen—We wish to inform you that we have moved our exchange to 315-317 West Fourth street, Cincinnati, Ohio, owing to the fact that our business has grown to such proportions that we could not possibly take care of it at our old location, and were compelled to get more commodious quarters.

Our display rooms and supply department will be complete in every detail, and we will have experienced attendants to take care of the wants of our many customers.

We wish that you would insert the above in the next issue of your publication, which will greatly oblige.

With best wishes, we remain,

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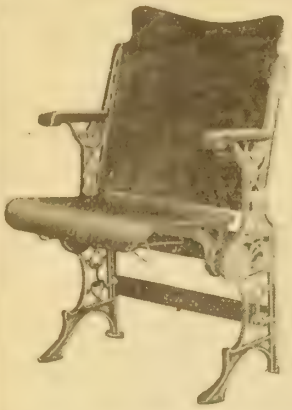

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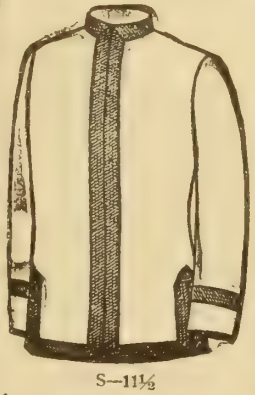

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BIOGRAPH FILMS

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RELEASED MARCH 7, 1910

The Thread of Destiny

A STORY OF THE OLD SOUTHWEST

There is always a fascination in scenes of a Latin-American type, and in this Biograph subject are shown a succession of Southern Californian views that are decidedly picturesque, at the same time unfolding a most interesting story of the lands of the old Missions. The orphan girl of San Gabriel meets and is attracted by a Spanish stranger. The Spaniard later is falsely accused of cheating at cards, and would have suffered lynching had it not been for the girl's ruse, who not only saves his life but yields to his pleading and becomes his bride. The last scene shows them leaving the old mission at twilight after the old priest has made them one.

APPROXIMATE LENGTH, 977 FEET

RELEASED MARCH 10, 1910

In Old California

A ROMANCE OF THE SPANISH DOMINION

The story told in this Biograph subject is of the early days of Southern California before and after Mexican independence was proclaimed. A young Mexican girl rejects her Spanish suitor in favor of a handsome young Mexican troubadour, only to rue it, for her husband proves to be a disreputable wretch. Twenty years later we find her in profound distress as to the future of her young son. The father's conduct being anything but exemplary, she intercedes with her former sweetheart, who is now Governor, and he takes him into his army. Here the blood of the father is evident in the son, for he is a born profligate. Still, the Governor keeps this from the mother, who dies believing her son a hero.

APPROXIMATE LENGTH, 991 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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I Didn't Mean to Make You Cry.
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The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
Busy Little Cupid.
When the Daisies Bloom.
Shaky Eyes.
Mandy How Do You Do.
Margarita.
Love Me Dreamy Eyes.
Nora Malone.
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EDISON MFG. CO.

THE RIGHT DECISION—The story begins with a prologue showing the battlefield of Waterloo in the cold gray of the morning after. We see a wounded Captain of the French Army recovering consciousness while his pockets are being rifled. He unsuspiciously takes the thief for a rescuer and, when he finds his money gone, makes good his determination to reward his saviour by writing an acknowledgment of the debt on his cuff, which he presents to the scoundrel.

The story proceeds with a scene a few years later where, on the deathbed of this same Captain, he charges his son to search for and reward the possessor of this cuff. By a trick of fate the son, reduced to poverty, occupies a garret adjoining that of the thief, now a beggar as well, who still retains the cuff. The Captain's son has fallen in love with a beautiful girl whom he does not know but whom he has watched in the park and at church with her aged father. Solicited for alms, this girl and her father come to the house, and the father ascends to the adjoining garret to carry food to the unworthy beggar before mentioned. This villain, knowing in advance of the contemplated visit, has conspired with several of his pals to seize the old man, rob him, and hold him for ransom. The Captain's son has overheard the plot without knowing who was to be the victim, and has arranged to give the chief of police a signal when the time is ripe for capturing the entire gang.

Looking through a chink in the wall, preparatory to giving this signal, he sees the thief, in a moment of boastfulness, produce the cuff and declare himself its rightful possessor. The young man is torn between the thought of his father's command and the danger of the beautiful girl and her father. Instead of giving the signal to the police, he dashes into the room and attempts to rescue the girl and her father single-handed. Of course he is overpowered, but the valiant inspector, who has not waited for the signal, arrives in the nick of time to save the lovers and the old man and to arrest the villains.

MY MILLINER'S BILL.—A young wife, whose husband took her from the life of the theater, has a weakness for hats which she simply cannot overcome, and her milliner's bills, in consequence, climb steadily to dizzy altitudes far beyond the reach of her husband's pocketbook. He is a good-humored chap, very much in love with his pretty wife and apparently unsuspicious of her extravagance, but with one weakness—he believes himself an exceptional amateur actor. When the milliner, weary of making many requests for payment of her bills without satisfactory response, finally threatens the young wife with a lawsuit and she writes to a friend for a loan sufficient to cover the bill, she incautiously makes the statement that her husband does not suspect her predicament, for "he is no actor and would show it if he did." When the note accidentally falls into his hands his pride is piqued, and we see him later, seated before his mirror, making himself up into an elderly process server and appear before the young wife with a demand for settlement of the lengthy bill. As she cannot settle he proceeds to attach the furniture, with the result that about everything of value in the room is tagged, to the dismay of the wife, who is almost on the verge of hysterics.

Now she had refused to dance for him the night before because she was cross and frightened by the milliner's threats, and when she now asks him how she can evade the law's demands he remembers and offers to forego his business if she will dance for him. Refusing at first, she at last reluctantly consents. The dance is prettily performed, and when he has won this point he removes the false beard and makes himself known to her. Of course she is furious, but her anger is mollified when he flashes in her face the lengthy milliner's bill. This time, however, it is receipted, and the scene ends with the two in each other's arms wrapped round and round with the lengths of the milliner's bill.

HIS FIRST VALENTINE.—"Easy" Miller, a brawny young prospector in the mountains of Placer County, California, falls in love with the new school teacher, Miss Dorothy Clark. His first meeting with her is on a winter's day when she is among the children in the school yard near the roadside. He attempts to address her, but is politely repulsed. Nothing daunted, he dresses in his best and on a later day visits the school. He has the courage to enter, but after meeting Miss Clark he loses his volubility and makes a bashful exit without any satisfactory results. His good fortune dawns when, passing the school one day, he is able to assist the young lady in adjusting the stirrup on her horse's saddle. From this time forth he becomes one of her many suitors. He is so bashful that he despairs of being able to declare himself, but one evening while visiting the Clark home he accidentally knocks over an album in which Mrs. Clark, the mother of the heroine, has kept for years a valentine sent to her by her husband, now dead. Mrs. Clark explains to "Easy" the meaning of a valentine—something he had never before heard of. A great idea now enters his mind and a great light fills his soul. He resolves then and there to send a valentine to Dorothy.

He writes to a machinery concern in San Francisco, with which he had done business, and requests them to send the precious token addressed to Miss Dorothy Clark, George's Flat, Placer County, Cal. His wish is carried out, but on the morning of Valentine's Day, when the mail is due, the stage driver dashes up to the post office on one of the leaders and informs those grouped about, including "Easy," that he stage has been held up. "Easy" is possessed of but one thought—that of getting the valentine and delivering it to Miss Clark's home before the day has passed. He joins the sheriff's posse, disagrees with the sheriff as to the route the robbers have taken and follows his own ideas, which act brings him upon the outlaws. A desperate fight ensues in which he is severely wounded. Notwithstanding his condition, he struggles back with the precious valentine in his arm and, though urged by his comrades to go directly to his cabin, insists on personally delivering it to the home of Miss Clark. How "Easy" is rewarded for his chivalrous daring is shown in the happy ending.

LOVE DROPS.—A young man calls on his sweetheart, whose stern and grouchy father has forbidden her to receive the attentions of this particular lover. Because she is told to do so and is aware that she is watched by papa, she rejects the ardent suitor. The latter, realizing "that faint heart ne'er won fair lady," consults a fortune teller, who prescribes love drops. He purchases some from her and sends them to the object of his affections. Papa is in a grouchy mood at the dinner table when the love drops, in the shape of a box of candy, arrive. He snatches them from his daughter's hands and eats some with marvelous results. The young man calls to find that while his package has missed the mark it has nevertheless accomplished the desired result, for papa is gradually transformed from a pessimistic "grouch" to an optimistic lover of the universe. His actions at this point produce the happy ending and the big laugh of the picture.

ESSANAY FILM MFG. CO.

THE OSTRICH AND THE LADY.—The film pictures scenes on a big ostrich farm in Southern California, near Los Angeles. A large flock of several hundred of the big birds are seen feeding. They are coaxed up close to the camera by the keeper and we are offered a close-up view of the long necked fellows.

The films show how the birds are caught for preening. A bag, resembling an ordinary stocking, is put over their heads, after which they can be easily managed. Everyone is familiar with that absurd ostrich trait of hiding its head in the sand to elude capture. The bird seems to imagine that if it's head is hidden the hunters will be unable to find it. Ostrich hunting, on account of this foolishness, is tame sport.

Not altogether tame, however, because the ostrich is as handy with its feet as a mule. Its kick has often dealt death to the hunter.

The film also shows the keeper picking the valuable ostrich feathers. The ostrrich plume is the most expensive of all bird feathers and there is a great profit in raising ostriches. There are several large ostrich farms in Southern California.

The picture closes with a little novelty. First is shown a large hat entirely hidden beneath ostrich plumes. The hat slowly rises, disclosing a pretty face and laughing eyes.

"Just send the bill to my husband," she seems to say.

THE RANCHGIRL'S LEGACY.—Jack Tyler, a handsome young Boston youth, receives a letter from his attorneys, Post & Post, that his uncle, a Western ranchman, has died and that he is one of the heirs of the $1,000,000, left by his uncle. This part of it is very good but the condition prescribed in the will is not so agreeable, because the whimsical old uncle has stipulated that he is to receive his portion of the inheritance, providing he marry his uncle's niece, Miss Carrie Perkins, of Chimney Gulch, Ariz. The uncle further sets forth the statement that if he refuses to marry Miss Perkins the entire inheritance will go to her.

A similar letter is later delivered to Miss Carrie. The uncle makes a similar statement, that if she refuses to marry Jack Taylor she will lose her share of the inheritance. It is a case of whoever refuses, loses.

Jack is not at all happy over the matrimonial clause in the will, nor is Miss Perkins. However, Jack decides to visit Chimney Gulch and find out what sort of a girl Miss Carrie is.

When he lands in the Western town he takes a room at the hotel and endeavors to find some scheme to get him out of the difficulty. Finally, a good idea comes to him. If he can disgust the girl in some way, perhaps she will refuse to marry him. Thus he will receive the entire fortune.

The same thought has come to Carrie and when Jack, dressed as the silliest sort of a fop of the cane and eyeglass variety, raps at the door, Carrie, togged out in exaggerated Western clothes and garnished with revolvers and horse pistols, opens the door and falls into his arms.

Jack is given a taste of Western life when Carrie and a number of cowboys make him do a jig to the crack of their Colts while the dust flies about his feet.

After this little excitement Carrie slaps him on the back and takes him off to a deserted spot where they can spoon without being seen. She tries all sorts of nonsense to make Jack disgusted while he acts his silliest and seems very much upset by the girl's strenuous love making.

In the end Jack is forced to sign a note in which he states that he refuses to marry Carrie Perkins and thus forfeits his claim on the fortune. The girl goes away satisfied.

A few days later something happens to bring them together. Carrie has abandoned her outlandish costume and Jack has removed his toupee and eyeglass. Carrie has a cowboy admirer, Jack Gleason, who, since he has learned of Carrie's inheritance, has made love to the girl. She does not care for him and when he meets her accidentally in a secluded spot on the ranch she tells him flatly that she will not marry him. Gleason insults the girl and endeavors to take her in his arms.

Jack Tyler wanders on the scene, sees the girl struggling in the arms of the cowboy and runs to her rescue. Gleason is knocked down and sneaks away. The two heirs recognize each other.

A little love scene follows and Carrie tears up the note of forfeit given her by Jack and stretches out her hand. Jack takes her in his arms and presses a kiss to her lips as the picture closes.

LUBIN MFG. CO.

MARRIAGE IN HASTE.—The course of true love never did run smooth, but the chart of the love affairs of Arthur and Jean suggested a corkscrew with the cramps, for not only did father object but he objected with an emphasis that resulted in Jean being locked in her room while Arthur was forbidden the house. But Jean was a chip of the old block and she had all of her father's temper and determination and her woman's wit besides.

There were two keys to the door of her boudoir and as soon as father went away she opened the door with the second and dispatched the maid with a note to Arthur, promising to elope with him the following morning.

She kept the appointment and sent a note to her father by a little girl who chanced by. The child delivered the note and father excelled all previous exhibitions of rage when he read the brief lines. Warning the Chief of Police of the elopement and asking that the rural constables be requested to hold the elopers, father took the little girl as guide and set out in his own car in pursuit. That warning was a boomerang for father, for the Mayor of Cragg Crossing got one of the messages and proceeded to hold up all cars from the city on general principles. Father, with the little girl still his companion, was one of the catches and the extreme youth of the child convinced the rural populace that hanging was about seven degrees too good for father. They got a rope around father's neck and prepared to launch him into eternity. Jean and Arthur arrived in time to explain matters, but father was so angry with the inhabitants of Cragg Crossing that he had no time to be angry with Jean and his new son-in-law.

HEARTS ARE TRUMP.—Hearts are always trump in the game of life, though sometimes it seems that diamonds stand the better suit. Robert Geddes has a pretty daughter, Ruth, who is loved by George Drake, his paymaster, and Joe Brooks, a young civil engineer, employed on the big railroad contract that is the immediate interest of Geddes & Co. Geddes rather favors Drake because the latter is a business man, but Ruth's preference is for Brooks, for she has taken an instinctive dislike to Drake, though she herself is scarcely conscious of this fact. Drake rides out to the construction camp to pay off the men and Ruth and her father go along. Drake takes a dislike to Brooks because of Ruth's preference for the young engineer, and this is fanned into hatred by later slights. There is an altercation that marks the climax of the hatred and Ruth's mistrust of Drake turns to disgust. Drake sees that he has lost and plans to steal the payroll and leave the country. But the thief is himself robbed by the mulatto foreman of the gang of negro track layers and is left insensible on the road. He charges Brooks with being the man who planned the robbery and the Sheriff takes him into custody. Then a search is instituted for the others and the foreman is run down and apprehended. Brooks is freed from the suspicion and Drake shares prison quarters with the negro.

BIOGAPH COMPANY.

THE THREAD OF DESTINY.—Little Myrtle, the orphan girl of San Gabriel, stands at the window of her cabin contemplating the beautiful sun before her; the valley out between the hills bedecked by the hand of Flora, iridescent in the morning light, a veritable Iris. Her pure soul goes out in love to the trees, the flowers and the sun, which is responded in the exhilaration of their perfume. Yet she is obsessed with an insatiable yearning. An orphan, she does not know paternal love; her pure, tender heart does not concur with those around her, for the village is made up of a people abjectly material. There is but one to

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EDISON FILMS

RELEASES OF MARCH 8

THE RIGHT DECISION

A stirring dramatic film, which, after a prologue showing the battlefield of Waterloo and a ghoul rifling the pockets of a wounded French Captain who mistakes him for a friend, unfolds a remarkable chain of events in which the thief meets his deserts and the Captain's son his future wife. Splendidly acted and photographed.

No. 6598 Code, VESTIFLUAM App. Length, 600 feet

MY MILLINER'S BILL

A bright little comedy, made famous by Rosina Volkes about twenty years ago. It is built upon a wife's extravagant fondness for hats and her husband's skill as an amateur actor, by which he eventually cures her fault. Replete with humorous situations well brought out.

No. 6599 Code, VESTIGABAS App. Length, 400 feet

RELEASES OF MARCH 11

HIS FIRST VALENTINE

Especially arranged by the author, Roy Norton. "Easy" Miller, a brawny young Western prospector, falls in love with the pretty schoolmistress and has a valentine sent her from the city. When it is lost through the robbery of the mail he pursues the robbers and after a thrilling fight secures the valentine, which he delivers though wounded, and receives his reward. Quaint comedy and intensely dramatic actions mark the film, which in every respect is one of the best we have ever seen.

No. 6600 Code, VESTIGABIT App. Length, 770 feet

LOVE DROPS

A short but very laughable film, which shows the startling effect a box of candy ("Love Drops") purchased from a fortune teller had upon a "grouchy" father. This film will get the big "laughs" wherever it is shown.

No. 6601 Code, VESTIGATOR App. Length, 230 feet

RELEASES OF MARCH 15

FRUIT GROWING, GRAND VALLEY, COLORADO (Industrial)

No. 6602 Code, VESTIGING App. Length, 570 feet

A MOUNTAIN BLIZZARD (Comedy)

No. 6603 Code, VESTIGIOS App. Length, 425 feet

RELEASE OF MARCH 18

FRANKENSTEIN (Dramatic)

No. 6604 Code, VESTIGLO App. Length, 975 feet

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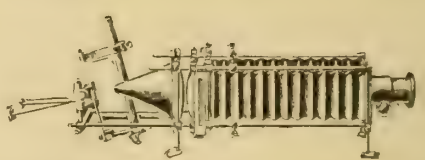

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whom she can evince her generous, affectionate nature, the wife of the innkeeper, who is ill. Each morning she gathers flowers and brings them to her. On this morning we see her flower-laden, making her way to the inn. On the road she meets a Mexican stranger, Estrada. Their hands touch while he assists her in recovering some of the flowers she has dropped. She experiences a thrill, such as she had never felt before, and yet she doesn't know why. However, her heart seems lighter, the world brighter, as she continues on to the inn to cheer and comfort the suffering woman. As she is about to leave, she is insulted with the advances of Gus Walters, a drunken tough. He is about to seize her when Estrada enters and rescues her from the peril, seeing her safely out of the place. Later, Estrada is induced to take a hand in a poker game, which is really a subterfuge to start a quarrel. He is accused of cheating, and they determine to lynch him. Seeing the chances extremely against him, he picks up a chair, and whirling it around him, makes his way to the door. He dashes down the road, and by climbing a tree, manages to throw his pursures off his trail. In detour he finally comes to a cabin, which he enters as refuge, to find it the home of Myrtle. Her wit saves him. She makes him bind her hands and feet, disarrange the place, and then hide under a pile of stuff. The appearances are convincing to the story she tells the posse of being robbed by Estrada, who had proceeded on out of reach. They are satisfied that the Mexican has eluded them and so search no further, going back to the inn. Gus hangs back and returns to Myrtle's cabin to wreak revenge, thinking she is unprotected, but he is mistaken, of course, and being off guard, he is easily overpowered and bound. He is afforded the felicity of witnessing Myrtle and Estrada plight their troth, and leave for the mission chapel to be married. Still they are charitable, for before they leave they place in Gus' mouth a cigarette and light it for him that his hours of bondage might not hang heavy. Off they go to the mission where they are bound for life in holy marriage. Gus, meanwhile, has freed himself and rushing back to the inn tells of the girl's ruse. As they look from the window they see Myrtle and Estrada leaving the priest and strolling down the road as the twilight bells of the Angelus toll. This awakens the boys to their better selves and they exclaim, "Let 'em go, Gus, the drinks are on you."

IN OLD CALIFORNIA.—This story starts some time before Mexican independence was proclaimed in California, which occurred in 1822. Perdita Arguello, the pretty Spanish senorita, is beloved by Jose Manuella, a wealthy young Spaniard, who has migrated to the new world in search of adventure. A man of fine qualities, he surrenders claim upon the girl when he finds her heart given to Pedro Cortes, a handsome troubadour of the village. Cortes is just the sort of fellow to impress a thoughtless unsophisticated girl with his gentle persuasive manner, together with his talents as a musician. Of a poetic temperament, she yields to his plea and marries him. But what a calamity! Twenty years later we see the result of her folly. Cortes has proved to be a worthless dipsomaniac and reprobate, spending his time and the money she earns at the tavern. The most unfortunate feature is that they have a son, now nearly nineteen years old. Perdita realizes that the environs and example of the father are not favorable to the boy's well being, hence she resolves to save him. It is at a time when Baja and Alta California are in conflict, and Manuella, Perdita's former lover, is now Governor, so she appeals to him to provide a future for her son. The Governor takes the boy into his own company. But is there any wonder that the son of such a dog as Cortes should prove himself to be a despicable whelp? He is not long in the service when the blood of his father asserts itself. Drunkenness is one of the first offenses. Next theft of the meanest order, that of robbing his sleeping comrades in arms. Perdita has despatched a letter of thanks to the Governor, which he is reading as the drunken boy is brought before him. The tone of the letter induces Manuella to be easy with the boy that she might live in ignorance of his real nature. However, later she writes that she is dying and believing her son has made a name for himself, she asks to be allowed to see him before she dies. As the Governor reads this letter the boy is brought before him, having been caught thieving. Manuella is thoroughly disgusted with the boy, but in order to have his mother die happy, he decorates him, making him appear before her as a hero. When she breathes her last the medals are torn from his breast and he is sent to prison where the punishment he justly deserves is inflicted.

VITAGRAPH COMPANY.

AN EYE FOR AN EYE.—The plot of the story is laid in two countries, Italy and America. An Italian carpenter has a wife very much younger than himself. They are very happy until a young mechanic attracts the attention of the wife and makes love to her. She becomes dissatisfied with her husband and longs for the society of the young man. The young fellow receives a letter calling him to New York City and he induces the young wife to run away with him to America.

The husband returns to their little cottage as usual after his hard day's work, expecting to meet his wife and instead finds a note explaining that she has fled with the young mechanic. He immediately decides to arrange his affairs and follow the pair.

In New York, the young mechanic has grown tired of the carpenter's wife and neglects her for a young waitress in an Italian restaurant. The old carpenter who has arrived in New York goes to this restaurant and while there the young mechanic has called to see the waitress and follows her into the kitchen, embraces her and is caught by the discarded woman who pounces upon the waitress.

The young Italian seizes his forsaken victim and strangles her. The patrons of the restaurant among whom is the carpenter, hear the call for help and rush into the kitchen. The old man recognizes his erring wife and carries her tenderly to her lodgings. He forgives all and she passes away quietly.

Scarcely has she died when the wrecker of her life comes into the room. The two men glare at each other, at the instant of recognition, they are engaged in deadly struggle. The old man strangles his wife's traducer to death.

Returning to his native land the old man buries his wife among the scenes of her childhood in Sunny Italy.

ON THE BORDER LINE.—Here we have a picture of a happy home, a loving husband, a devoted wife and little daughter. The husband leaves the house; he is no sooner gone when the wife receives a letter from her brother whom she has not seen for years, saying that he is coming to see her and the family and will probably arrive as soon as the letter. The husband is well on his way to the office when rain begins to fall and he is reminded that he has forgotten his umbrella and returns home to get it.

When he reaches the house he glances in the window and sees his wife in the embrace of her brother, whom he does not recognize, and becoming jealous and suspicious, he does not wait for an explanation. In desperation and in the grip of the "Green-eyed Monster," he stops at a drug store and buys poison, contemplating suicide. Arriving at his office, he finds a cake sent to his wife by her aunt, in his care; like a flash, a thought of revenge comes into his mind he will poison the cake. Pouring the poison upon it, he sends the cake to his wife at once, thinking she and the brother will eat it.

Receiving the cake, the wife gives the bearer of the cake a note to take back to her husband, telling him of the arrival of her brother. When the husband gets this information he is struck with remorse and hastens home to warn his family not to eat the cake. He arrives with a doctor, too late, they have eaten the cake. The husband is crazed with grief and fear, but the doctor finds that the druggist, probably noticing the husband's agitation, gave him a harmless fluid.

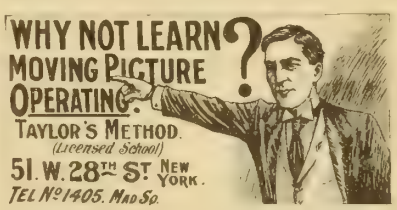
The wife is dumbfounded at her husband's lack of confidence in her. He humbly craves her pardon, but she has decided to leave him. Through the pleadings of their child and love for her, the wife forgives all and a reconciliation is brought about.

THE BEAUTIFUL SNOW.—It is morning, the snow has overspread the ground during the night. "Pop," the principal of these happenings, looks out of the window to behold a sight pleasing to look upon. He is delighted with the aspect and quotes with inspired enthusiasm, "The Beautiful Snow," etc., and aroused with the keen anticipation of its charms, he buoyantly sallies forth.

Taking his first step from the front porch into the "beautiful" he lands on his back at the bottom of the stoop. With his anticipation somewhat disturbed, he picks himself up and continues on his way, only to encounter some boys in a snow fight just in time to receive a volley of the "beautiful" when he least expects it.

Meditatively remarking to himself that "Boys will be boys," our old friend is seen plodding onward unconscious of still greater surprise—"Look out! Here they come!" He is completely upset by some young coasters sliding down hill on their sleds, putting him down for a "turn" that was not expected or announced.

Further in his journeyings, while passing under a window, he is an "easy mark" for a couple of scamps who deluge him with another reminder of the poetic germ. Worse and more of it. Brushing the snow from his clothes, removing it from his collar, chilled and indignant, he escapes into a friendly doorway of a nearby store. While there, he sees some passersby get hit with snowballs and ventures out to tell them that the snowballs are being thrown from above. While they are looking towards the roof, the storekeeper comes out and lets down the awning from which an avalanche of snow completely covers "Pop" and causes him to say some things which would not look well in print.



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THE HISTORY OF A SARDINE SANDWICH.—A sardine sandwich from start to finish entails a great real more interest than most persons imagine. "Seeing is believing" and it is the purpose of this pictorial history to show just what it means to manufacture one of these delicious little "palate ticklers."

In the northeastern part of Maine is where they catch large numbers of sardines at every haul of the net. After the sardine has been corralled in the weir set in the St. Croix River, which empties into the Atlantic Ocean, the nets are then emptied of their lively little occupants into the fishing boats which spread sail, homeward bound.

Arriving at the docks, they are unloaded into chutes which carry them to the factory, where they are trimmed, cooked, packed, steamed, boxed, or canned, and sealed ready to be shipped to the consumer, who eats them with a relish, which is well attested by the myriads of these little fellows being devoured every year.

PATHE FRERES.

PIERROT.—In their pretty home, Pierrot, his wife and little Pierrot are wondering where their next meal is to come from. The father is a painter by profession, though unsuccessful, and is a musician by choice; he finally takes up his mandolin and goes out to tempt the fates. Beneath the window of a big mansion he plays and sings to amuse the folks within. One of the ladies, delighted by his music, coaxes him to exchange his costume for an embroidered coat and join in the festivities. A young aristocrat, however, is annoyed by this unusual procedure, and challenges him to a duel in which Pierrot is seriously wounded. During his convalescence, Pierrot amuses himself with his mandolin. The familiar tones attract the attention of little Pierrot, who had been searching everywhere, and the child, stealing into the house, guided by the music, throws himself into his father's arms. Pierrot, thereby recalled to his senses, forgets the grandeur surrounding him and donning his old costume, returns to the house he so thoughtlessly forsook.

A HAPPY TURN.—The home of a humble workman. The wife, a pale, delicate-looking woman, is sitting in a chair, and a racking cough is bringing a look of anguish to the face of her devoted husband because he is out of work and the poor girl needs medical attention. Finally, in desperation, he decides to have the doctor, whether or no, and goes out to get one kind-hearted enough to make the visit without pay. The first one he calls on consents to go, and the man, overjoyed at this good fortune, leads him to the poor room where his ailing wife sits. The good doctor diagnoses the case, writes a prescription and is gone. Now another problem confronts the poor fellow—how to get the prescription filled. He goes out to find work, but trying place after place with no result, he wanders off toward the country, and while sitting beside the road is passed by an automobile. He starts up! Why should those people be rich and care free while he is so miserably poor? He follows the car and comes upon it broken down and the occupants are off for a stroll while the chauffeur is repairing the break. Seeing the owners at a little distance, and stealing up behind them, he snatches at the woman's purse and misses it, and is forced to flee. In his flight he drops the prescription, and his pursuers pick it up and surmise the reason for his attempt. They go at once to the office of the doctor whose name is on the prescription, and finding the address of the unfortunate, they seek him out and press into his wife's hands enough money to help them over their present trouble and to last them for some time to come. It is indeed a happy ending for all concerned.

TRAGIC IDYL.—Bathed in brilliant sunshine, the scenes in which the events of this story of love and passion have their beginning and end are a marvel of color, light and shade to which words can hardly do justice. The story is simple, that of plighted love, broken promises, and the madness of a loving father ending in tragedy; but it is the scenery and coloring which will make this film and cause it to be long remembered.

STRENUOUS MASSAGE.—A miserable specimen of humanity finds his joints stiff with rheumatism, and searching out a doctor who gives free consultation, he is advised to resort to a water friction and dry massage. Unfortunately he has no money and, as is well known, the Devil seems to take care of his own and all the elements come to his aid. In a shower of rain he commences. An overflowing water spout provides a fine shower bath, while a bucket of water left outside by the busy housewife comes in well. While handing a few choice remarks to a couple of policemen, he manages to accumulate quite a bit of massage. Seeing a road sweeper, he casts himself in front of it and the obliging drives guides his team over his prostrate form. Our hero arises from his treatment feeling much benefited and goes on his way rejoicing.

A CURE FOR TIMIDITY.—Mr. Henpeck has led the life of the under dog for many a long day. He, who used to be so bright and debonair, is afraid. His wife and mother-in-law have lorded it over him until he dare not call his soul his own. One day, however, while glancing over the paper, he happens to see an advertisement, the wording of which gladdens his poor heart. A wonderful discovery has been made! An instantaneous and positive cure for timidity! Henpeck drops the paper and hurries to interview the advertiser. Finding that the cure consists only in having a little serum injected through the nose, he decides to take it immediately. Wonder of wonders! Hardly has he sniffed up the fluid before he feels like a warrior of old, brave and dauntless! Let his wife or his mother-in-law dare dictate to him now! He'll soon teach them their place. And so it is; he enters his home as he never entered it before, like the master of the place. His wife and mother-in-law stand back in amazement; they can't believe their eyes or their ears as he orders them around. But being subdued by his air of authority and determination they fly at his beck and call, and the last view we get of the poor-spirited, ill-treated husband of the beginning of the story, he is seated at a fine hot meal, although it is not meal time, his two former bosses waiting on him with the greatest solicitude.

TALE OF A TENEMENT.—This is a pretty and sentimental little comedy, played with a fine conception of its possibilities, which lifts it above the usual mediocre level of the generality of sentimental sketches.

Bella, a working girl, hesitates between her two suitors, Maurice and Ralph, both of whom live on the same floor as herself, and watch her comings and goings. Maurice is of a rather quiet and timid nature, whilst Ralph is more debonair, more hail-fellow-well-met.

One day Bella invites the two young men into her room, and Ralph quizzing at the ornaments, remarks how fond she must be of roses, since she has pictures of them and bunches of them in her vases. Bella answeys yes, and laughingly observes that she even wears them on her hat. At the same moment she sees a flower-seller from the window busily selling masses of her favorite flower. The two young men anticipating her desire, rush out to buy some of the roses, and Ralph returns almost immediately with a fine bunch. Maurice has also been hastening back, but at the door of the house he stops abruptly at the sight of a child's coffin standing in the hall, with the stricken father near by. No flower adorns the humble bier, and the young man, moved by compassion, lays the roses on the coffin.

Bella, puzzled by his long absence, has descended the stairs to look for him, and sees the little scene. With a quick movement, she extends her hand to him, and promises to be his wife. The two mount the stairs together and break the news to Ralph, who, although bitterly disappointed in his hopes, is generous-hearted enough to grasp his rival warmly by the hand and offer his congratulations.

SPORTY DAD.—"Unbeknownst to each other," as the charwoman said, Dad and his two sons, Bert and Hal, have been smitten by the charms of the same girl, and make her birthday the excuse for calling upon her, each and separately, with an enormous bunch of pink roses.

Hal is first, and when there is a ring at the door, he is pushed into a stifling cupboard, whilst Kitty makes ready to welcome Bert. Another ring announces the arrival of a third admirer. Dad this time, and Bert goes into the piano. Yet another ring at the door, and Dad has to find refuge under a big chair cover. This time, however, it is only a lady friend, who laughs heartily at her little joke. The two girls play a jolly good rousing duet on the piano, and the sectional view of the inside of the piano with the notes hammering Bert's nose out of shape is unspeakably funny. Dad comes in for a good deal of hustling, whilst Hal wishes he were well out of it—out of the cupboard, that is to say.

The girls tire themselves out at last and then run away and slowly, very slowly, three heads emerge from their hiding places. Mutual recognition and astonishment, and then the jeweled pendant to this glittering golden chain of superlatively funny scenes is the last, in which Dad is seen enjoining the necessity of silence upon his two sons. Gay old dog!

THE ARREST OF THE DUCHESS DE BERRY.—Up to 1780 France had been ruled by kings. The famous Bourbon family had maintained a court of signal magnificence and during the reign of Louis XVI. the extravagances of the court reached such a point that the people, who bore the burden of the expense, revolted. The historic revolution followed. Louis XVI. was arrested with his wife and little son and thrown into a dungeon from which he emerged only to march to the guillotine—a journey on which his devoted wife, Marie Antoinette, soon followed. The little son's history ends with his incarceration, and to this day no one actually knows whether he escaped or died, and the story of the Lost Dauphin has become almost a classic in France. These regicides were followed by a wild, riotous, disordered, farcical government which guillotined everyone who opposed its will. On the scene of this stormy period the shadow of the immortal Napoleon appeared. Genius sat enthroned upon his brow. He brought a semblance of order out of chaos and finally proclaimed himself First Consul of France, exercising almost kingly prerogatives. As the commander of the French Army,

THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, March 7.

Biograph—The Thread of Destiny (Dramatic)...977
Lubin—Marriage in Haste (Comedy).....825
Pathe—Tragic Idyl (Dramatic).....607
Pathe—Strenuous Massage (Comedy).....417
Selig—Told in the Golden West (Dramatic)....1000

Tuesday, March 8.

Edison—The Right Decision (Dramatic).....600
Edison—My Milliner's Bill (Dramatic).....400
Gaumont—The Legend of Daphne (Dramatic)...341
Gaumont—The Great Scoop (Dramatic).....602
Vitagraph—A Brother's Devotion (Dramatic)....950

Wednesday, March 9.

Essanay—An Interrupted Honeymoon (Comedy).950
Kalem—Her Soldier Sweetheart (Dramatic).....985
Pathe—A Tragic Adventure (Dramatic).....285
Urban—At the Bar of Justice (Dramatic).....884
Urban—The Water-Flyer (Scenic).....106

Thursday, March 10.

Biograph—In Old California (Dramatic).....991
Lubin—Hearts Are Trumps (Dramatic).....900
Selig—Across the Plains (Dramatic).....1000

Friday, March 11.

Edison—His First Valentine (Dramatic).....770
Edison—Love Drops (Comedy).....230
Kalem—The Robber Baron (Dramatic).....970
Pathe—A Seaside Flirtation (Comedy).....515
Pathe—A Cure for Timidity (Comedy).....564
Vitagraph—Conscience (Dramatic) 941

Saturday, March 12.

Essanay—The Fence on "Bar Z" Ranch (Dr.)...950
Gaumont—Rabelais' Joke (Comedy).....617
Gaumont—The Pirate Airship (Comedy).....361
Pathe—A Tale of a Tenement (Dramatic).....535
Pathe—Sporty Dad (Comedy).....449

Vitagraph—Taming a Grandfather (Comedy)....950

to which rank he had risen from that of corporal, he won such distinction and gained such mastery of his men that when he proclaimed himself Emperor, he was able to not only seat himself upon the throne, but to maintain his position and create his brothers Princes. Beyond doubt Napoleon did for France that which almost no other has been able to do for any nation. His conquets were enormous, his army seemed well-nigh invulnerable, but there was a rift in the lute. The constant state of war which Napoleon maintained drained the manhood of France. Nearly every Frenchman was a soldier of the Empire and for every victory won abroad a battle for popularity was lost in the Fatherland in the thousands of humble homes where the footsteps of father, brother, son or sweetheart would never more be heard. Bonapart had many enemies in France and when Wellington conquered and captured the illustrious warrior there was no small part of the nation which welcomed the return of a monarchy. On the abdication of Charles X., Louis Philippe of Orleans, popularly known as the "Citizen King," was coronated. A spirit of unrest was abroad in France, however, and many old royalists and malcontents stirred up constant trouble by endeavoring to enthrone a member of the Bourbon family. It was just such a situation which brought about the dramatic incident pictured in our latest film d'art—"The Arrest of the Duchess de Berry." The episode occurred in 1832. The Duke de Berry, who was the son of Charles X., had been assassinated during the reign of Louis XVIII. and the old royalist party, counting on the fact that the peasantry of La Vendee still retained their adherence to the old reigning house, planned to attempt an insurrection to regain the crown for the son of the Duke de Berry, the Duke of Bordeaux. "Surely," thought they, "if a Bourbon is put forward the peasants of La Vendee will rise as one man."

The Duchess de Berry was not unnaturally chosen to head the insurrection which was to win a throne for her son. However, the uprising was crushed in the very beginning and the Duchess was obliged to flee disguised to Nantes, where she took refuge in the house of her friends, two sisters known as de Guigny.

For five months she remained hidden, but the offer of a large reward by the goverrnment induced one of her party, a man named Deutz, to betray her whereabouts. Nevertheless, when the house of the two sisters was searched, the Duchess was not to be found; she had been hidden away in a secret closet behind the fireplac and no trace of her remained. Deutz, though nonplussedfi stuck to his statement, and stayed behind in the house with some of the soldiers sent to make the arrest. Still puzzled and discountenanced, his mind reverted to the possibility of a hiding place and he commenced to tap the walls. He soon perceived that the one above the fireplace gave forth a hollow sound and immediately gave orders for a fire to be built there. The prisoner behind the wall, forced to cry aloud on account of the ever increasing heat, was discovered, arrested and conveyed to the fortress at Blaye.

Deutz repaired to the government offices in Paris to collect his reward. After counting the notes, the official, rather than touch again the blood-money, picks them up with the fire tongs and with a look of absolute disgust presents them thus at arm's length.

KALEM FILMS

ISSUE OF MARCH 9

Her Soldier Sweetheart

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ISSUE OF MARCH 11

The Robber Baron

Length 970 Feet

This is the first product of our new New York studio, a film entirely different from any you have ever seen run under the *KALEM* trade-mark. It is *a story of the romantic, swash buckling days of Old England*, and while most of the situations are intensely dramatic, there is such *a strong vien of comedy* throughout the story, that a big laugh can be expected in every scene. Don't overlook "THE ROBBER BARON." It is a new and attractive idea.

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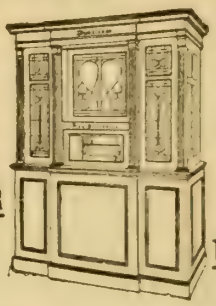

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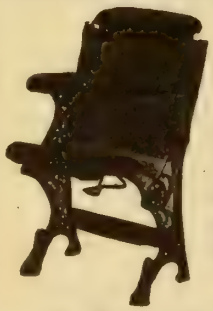

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Feb. 21—His Last Burglary (Dr.).....995
Feb. 24—Taming a Husband (Dr.).....986
Feb. 28—The Final Settlement (Dr.).....981
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Mar. 10—In Old California (Dramatic).....991

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Feb. 7—The Samaritan's Courtship (Com.).....865
Feb. 10—Celestial Vengeance (Dr.).....840
Feb. 14—The Hand of the Heiress (Dr.).....490
Feb. 14—Loving Hearts (Comedy).....460
Feb. 17—A Honeymoon Through Snow to Sunshine (Dr.) 950
Feb. 21—The New Marshall at Gila Creek (D.).815
Feb. 24—The District Attorney (Dramatic).....870
Feb. 28—The Ranger and the Girl (Dr.).....805
Mar. 3—The Millionaire's Adventure (Dr.)....915
Mar. 7—Marriage in Haste (Comedy).....825
Mar. 10—Hearts Are Trumps (Dramatic).....900

GAUMONT.
G. Kleine.

Feb. 12—The Gambler's Dream (Dramatic)....1003
Feb. 15—The Ghost (Dramatic).....983
Feb. 19—Better Than Gold (Dramatic).....577
Feb. 19—The Comedygraph (Comedy).....338
Feb. 22—Duped (Dramatic) 491
Feb. 22—His Fears Confirmed (Dramatic).....486
Feb. 26—Legend of King Midas (Dramatic)....754
Feb. 26—Blue Fishing Nets (Indus.).....293
Mar. 1—The Plucky Suitor (Dramatic) 555
Mar. 1—The Value of Aude (Scenic).....391
Mar. 5—The Poet of the Revolution (Dr.)....960
Mar. 8—The Legend of Daphne (Dramatic)....341
Mar. 8—The Great Scoop (Dramatic).....662
Mar. 12—Rabelais' Joke (Comedy) 617
Mar. 12—The Pirate Airship (Comedy).....561

URBAN ECLIPSE.
G. Kleine.

Feb. 16—The Blue Swan Inn (Dramatic).....970
Feb. 23—A Family Outing (Comedy).....498
Feb. 23—The Buried Secret (Dramatic).....476
Mar. 2—From Beyond the Seas (Dramatic).....564
Mar. 2—Baby Bet (Comedy) 433
Mar. 9—At the Bar of Justice (Dramatic).....884
Mar. 9—The Waterr-Flyer (Scenic).....106

PATHE FRERES.

Feb. 25—Ouchard the Merchant (Dramatic).....750
Feb. 26—The Harris Bros. (Acrobatic).....220
Feb. 26—Granny's Birthday (Comedy).....653
Feb. 26—In the Gulf of Salerno (Scenic).....377
Feb. 28—Joseph Sold by His Brethren (Bib.)....754
Feb. 28—A Mica Mine, The Ulluguara Mts. (Industrial) 279
Mar. 2—The Violin Maker of Cremona (Dr.)....676
Mar. 2—The Wrestling Match (Sports).....250
Mar. 4—The Door (Com.) 479
Mar. 4—Brittany Lassies (Com.) 508
Mar. 5—Pierrot (Dr.) 571
Mar. 5—A Happy Turn (Dr.) 446
Mar. 7—Tragic Idyl (Dramatic) 607
Mar. 7—Strenuous Massage (Comedy).....417
Mar. 9—A Tragic Adventure (Dramatic).....285
Mar. 11—A Seaside Flirtation (Comedy).....515
Mar. 11—A Cure for Timidity (Comedy).....564
Mar. 12—A Tale of a Tenement (Dramatic)....535
Mar. 12—Sporty Dad (Comedy) 449

SELIG POLYSCOPE COMPANY.

Feb. 3—Politics (Dramatic) 1000
Feb. 7—In the Serpent's Power (Dramatic)...1000
Feb. 10—In the Shadow of Old Mt. Shasta (Dr.)1000
Feb. 14—Hobart Bosworth in the Roman (Dr.).1000
Feb. 17—The Girl of the Range (Dramatic)...1000
Feb. 21—Saved from the Tide (Dramatic).....1000
Feb. 24—Back Among the Old Folks (Dramatic).1000
Feb. 28—Industries of Southern California (Ind.)1000
Mar. 3—Samuel of Posen (Dramatic).....1000
Mar. 7—Told in the Golden West (Dramatic).1000
Mar. 10—Across the Plains (Dramatic).....1000

VITAGRAPH COMPANY.

Feb. 8—The Passing Shadow (Dramatic).....996
Feb. 12—Life of Moses, Part IV. (Biblical).....955
Feb. 15—The Wayside Shrine (Dramatic).....930
Feb. 18—Muriel's Stratagem (Dramatic).....955
Feb. 18—Trip Through No. of Eng. (Scenic)....920
Feb. 19—The Promised Land (Life of Moses) (Biblical) 990
Feb. 22—Paid in Full (Dramatic).....936
Feb. 25—A Lesson by the Sea (Dramatic).....963
Feb. 26—The Soul of Venice (Dramatic).....950
Mar. 1—An Eye for an Eye (Dramatic).....920
Mar. 4—On the Border Line (Dramatic).....918
Mar. 5—Beautiful Snow (Comedy).....420
Mar. 5—History of a Sardine Sandwich (C.)...478
Mar. 8—A Brother's Devotion (Dramatic).....950
Mar. 11—Conscience (Dramatic) 941
Mar. 12—Taming a Grandfather (Comedy).....950

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RELEASE OF
SATURDAY, MARCH 12

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A Pleasant Walk

A Laugh Producing Comedy
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The Mad Drainpipe

Comedy—A laugh from start to finish
Length, approximately, 342 feet

Release for March 12th

A Wedding During the French Revolution

A Full Reel Feature

(This production by Sophus Michaelis, the Danish author and playwright, will be produced at the New Theatre, New York City, under the title of "A Son of the People," with John Mason in the cast. The American rights for the play have been purchased by the Shuberts.)

N. B.—The release of this feature subject was advertised for March 5th, but has been postponed until March 12th.

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Feb. 12—False Oath.
Feb. 15—Government Rations (N. Y. M. P. Co.).
Feb. 15—Dolly's Revenge (Lux).
Feb. 15—Man Who Could Not Sit Down (Lux).
Feb. 15—Silent Piano (Ambrosio).
Feb. 15—I've Lost My Latch Key (Ambrosio).
Feb. 17—A Daughter's Devotion (Centaur).
Feb. 17—Dooley's Holiday (N. Y. M. P. Co.).
Feb. 19—Louise Strozzi (Ambrosio).
Feb. 17—Camargo (Romo).
Feb. 19—Jane and the Stranger (Imp).
Feb. 17—Hobo's Dream of Wealth (Pantograph).
Feb. 19—Face to Face (Eclair).
Feb. 19—Duty and Conscience (Eclair).
Feb. 23—Foolhead at the Ball (Actophone).
Feb. 23—Dog of the Cheese Monger (Actophone).
Feb. 23—For Her Father's Honor (N. Y. Motion).
Feb. 20—Fisherman's Honor (Lux).
Feb. 23—Runaway Stove (Lux).
Feb. 23—Third Degree (Actophone).
Feb. 25—Iron Man's Remorse (Pantograph).
Feb. 25—Dooley's Referee (N. Y. Motion).
Feb. 25—Arizona (Nestor).
Feb. 25—Minnehaha (Imp).
Feb. 28—Nick Carter as an Acrobat (Eclair).
Feb. 28—Seine (Eclair).
Feb. 28—Doctor's Sacrifice (Great North.).
Feb. 28—Governor's Pardon (Imp).
Feb. 28—Witch's Ballad (Actophone).
Mar. 1—Cowboy and the Schoolmarm (N. Y. M.).
Mar. 1—Two Mothers (Ambrosio).
Mar. 1—Mysterious Track (Ambrosio).
Mar. 1—Jack's Return (Actophone).
Mar. 1—Golf Mania (Lux).
Mar. 1—Sailor's Dog (Lux).
Feb. 28—Paris Flood.

The following films have been released by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

	Feet.
Feb. 12—Worried to Death (Great Northern)	280
Feb. 21—Jane and the Stranger (Imp)	1000
Feb. 22—For Her Father's Honor (Bison)	1000
Feb. 23—Foolshead at the Ball (Itala)	625
Feb. 23—The Dog of the Cheese Monger (Itala)	375
Feb. 23—The Third Degree (Actophone)	1000
Feb. 23—In Arizona (Nestor)	990
Feb. 24—The Fisherman's Honor (Lux)	639
Feb. 24—The Runaway Stove (Lux)	344
Feb. 24—Death of Minnehaha (Imp)	950
Feb. 25—Dooley Referees the Big Fight (Bison)	1000
Feb. 25—Iron Arm's Remorse (Pantograph)	980
Feb. 26—Doctor's Sacrifice (Great Northern)	810
Feb. 26—The Witches' Ballad (Ambrosio)	500
Feb. 26—Why Tricot Was Sent to College (Ambrosio)	500
Feb. 28—Governor's Pardon (Imp)	942
Feb. 28—Nick Carter as an Acrobat (Eclair)	721
Feb. 28—Castles on the Rhine (Eclair)	183
Mar. 1—Cowboy and Schoolmarm (Bison)	975
Mar. 1—Scenes of the Australian Gold Fields	450
Mar. 1—Foolshead King of Police (Itala)	500
Mar. 2—Electrical Safe (Meister)	202
Mar. 2—Two Mothers (Ambrosio)	641
Mar. 2—Mysterious Track (Ambrosio)	425
Mar. 2—Lines of the Hand (Hepworth)	336
Mar. 2—Jack's Return (Actophone)	790
Mar. 3—Vindicated Forreman (Nestor)	985
Mar. 3—Golf Mania (Lux)	400
Mar. 3—Sailor's Dodg (Lux)	500
Mar. 3—The New Minister (Imp)	975
Mar. 4—The Two Partners (Bison)	1000
Mar. 4—Electric Bath Tub (Pantograph)	900
Mar. 5—A Pleasant Walk (Great Norrth.)	500
Mar. 5—Mad Drainpipe (Great North.)	450
Mar. 5—Supreme Recognition (Itala)	975

INDEPENDENT FILMS

ACTOPHONE COMPANY.

Feb. 23—The Third Degree (Dr.) 950
Mar. 2—Jack's Return (Dramatic) 900

ECLAIR FILM COMPANY.

Feb. 21—Duty and Conscience (Dramatic) 498
Feb. 28—Nick Carter as Acrobat 721
Feb. 28—The Castles on the Rhine from Bingen to Coblenz (Scenic) 183
Mar. 7—The Cagé (Dr.) 600
Mar. 7—Aspirants to the Hand of Helen (C.) .. 465
Mar. 14—The Revenge of Dupont l'Anguille 455
Mar. 14—Aspirants to the Hand of Helen 465

GREAT NORTHERN FILM COMPANY.

Feb. 12—Worried to Death (Com.) 280
Feb. 12—Never Despair (Dramatic) 715
Feb. 19—Ruined by His Son (Dramatic) .....
Feb. 26—The Doctor's Sacrifice (Dr.) .....
Mar. 5—A Pleasant Walk (Comedy) 415
Mar. 5—The Mad Drainpipe (Comedy) 342
March. 12—A Wedding During the French Revolution (Dramatic) .....

"IMP."

Jan. 31—Sports in Snow (Com.) 300
Feb. 7—Justice in Far North (Dr.) 940
Feb. 14—Blind Man's Tact (Dr.) 650
Feb. 14—Brown's Gouty Foot (Com.) 300
Feb. 21—Jane and Stranger (Dr.) 960
Feb. 24—Death of Minnehaha (Dr.) 940
Feb. 28—Governor's Pardon (Dr.) 980
Mar. 3—New Minister (Com.) 960
Mar. 14—The Broken Oath (Dramatic) 950
Mar. 14—The Time Lock Safe (Dramatic) 960

LUX FILMS.

Feb. 16—Her Dolly's Revenge 324
Feb. 23—The Fisherman's Honor (Dr.) 639
Feb. 23—The Runaway Stove (Com.) 344
Mar. 2—Sailor's Dog (Dr.) 590
Mar. 2—The Golf Mania (Com.) 400
Mar. 9—A Father's Patriotism (Dr.) 534
Mar. 9—He Knew Best (Com.) 459
Mar. 16—The Two Brothers (Dramatic) 650
Mar. 16—Life in the Next Century (Com.) 295

NESTOR FILMS.

Feb. 3—Justice 965
Feb. 9—The Mountaineer 965
Feb. 16—A Daughter's Devotion 520
Feb. 16—Old Maid and Bonehead 475
Feb. 23—In Arizona 965
Mar. 2—The Vindictive Foreman 925
Mar. 9—On the Little Big Horn 995
Mar. 16—The Silver Lining 980

NEW YORK MOTION PICTURE CO.

Feb. 11—Young Deer's Gratitude 1000
Feb. 15—Government Rations 1000
Feb. 18—Dooley's Holiday 600
Feb. 18—The Impostor 400
Feb. 22—For Her Father's Honor (Dr.) .....
Feb. 25—Dooley Referees the Big Fight (Com.)
Mar. 1—The Cowboy and the School-Marm (Dr.)
Mar. 4—The New Partner (Dr.) .....
Mar. 8—The Indian and the Cowgirl (Dramatic)
Mar. 11—The Rose of the Ranch (Dramatic) ...

ITALA.

(By N. Y. M. P. Co.)

Feb. 12—Foolshead Preaches Temperance 365
Feb. 19—Louise Strozzi 900
Feb. 26—Foolshead at the Ball (Com.) .....
Feb. 26—The Dog of the Cheese Monger (Com.)
Mar. 5—Supreme Recognition (Dr.) .....
Mar. 9—Foolshead Chief of the Reporters (C.)
Mar. 9—The Town Travellers' Revenge (Dr.).

AMBROSIO.

(By N. Y. M. P. Co.)

Feb. 16—The Silent Piano 600
Feb. 16—I Have Lost My Latch Key 400
Feb. 23—The Witch's Ballad (Fairy Story) ....
Feb. 23—Why Fricot Was Sent to College (Com.)
Mar. 2—The Two Mothers (Dr.) .....
Mar. 2—The Mysterious Track (Dr.) .....
Mar. 12—Fatal Imprudence (Dramatic) .....
Mar. 12—They Have Vanished My Wife (Dr.).

PANTOGRAPH CORPORATION.

Feb. 12—His Untimely Visit 804
Feb. 18—The Hobo's Dream of Wealth (Com.) .820
Feb. 25—Iron Arm's Remorse (Dr.) 980
Mar. 4—The Electric Bath Tub (Com.) 900
Mar. 11—The Mysterious Armor (Com.) 940

POWERS PICTURE PLAYS.

Jan. 18—A Little Heroine (Dr.) 920
Feb. 12—Paris Flood (Scenic) 620
Mar. 8—Her Cowboy Lover (Dr.) 930
Mar. 15—Wartime Pals (Dr.) 940
Mar. 22—John Hady's Invention (Dramatic) ....
Mar. 29—The Man Who Waited (Dramatic) ...

THANHOUSER COMPANY.

Mar. 15—The Actor's Children (Dramatic) .....

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Independent Films.

"IMP."

THE DEVOTION OF WOMEN.—Although he has a very pretty wife at home, there is that in the makeup of the adventurer which prompts him to so conduct himself that a little Indian maiden of the Northlands falls in love with him. Of course, he promises her everything—happiness in the future, just as would a swain a-wooing. She, poor, misled little girl, follows the star, as it were, and innocently trusts in him.

But one day he receives a letter from his wife. He must go to her at once; he does not tell the squaw, but prepares to leave. She begs him, entreats, pleads, but he tears himself from her and goes out.

We now see him at home, where he is enjoying the comforts afforded by an indulgent, loving wife. Both are laughing, joking, when there enters an Indian, his Nemesis, from the other settlement, who knows all about the Indian girl, and asks what he proposes to do about her. Hot words follow while the wife looks on and, before she can interfere, there is a flash from a keen blade, and her husband falls. The Indian stalks out.

After making him comfortable, she dashes out in search of aid. She runs a long distance, until she finally collapses from fatigue. The Indian girl whom her husband has deceived finds her here, and while placing her in a wigwam, learns the particulars of the encounter; her first thought is for the wounded deceiver, whom she still loves, and she dashes off to the nearest settlement for a doctor. Finding him, she directs him to the cabin, then going back to the wigwam, begins to drag the weak woman there. They arrive there while the doctor is administering to the wounded man, and announces that he is out of danger. The exhausted wife falls into his arms. The squaw looks about her realizes that there is no further need for her, also that she is a deceived, beguiled, misled little girl; she slowly reaches for a vial, then quickly drinks its contents.

Her sacrifice is complete!

MOTHER LOVE.—A happy young couple are entertaining a houseful of visitors—it is the christening of their first baby. The child falls ill, and the parents become anxious when the heroic measures of the physician show no results. The child sinks, sinks, sinks, until at last, with the couple standing over the little bed, the babe steps softly into the domain of angels, closing its eyes in the slumber that knows no awakening.

The mother is stupefied when the doctor drops his hand significantly, and does not seem to realize her bereavement. Her hands grip the air tensely, spasmodically—her eyes bulge in their sockets—she swoons; and when she is revived the horrible truth is only too evident—her mentality has collapsed. She shrinks in terror from her husband, whom she fails utterly to recognize. He pleads with her, but the mystic forces, shattered, will not respond. He has suddenly become a stranger to her!

She is not a violent maniac; she seems entirely rational only in that she fails to remember that the man who is trying to thrust himself upon her is her husband, and that she resents his advances in disdain; he, heartbroken, realizes that he is wooing his wife a second time as ardently as he did before their marriage. She has entirely forgotten her husband, and shows a decided preference for a mutual friend. But the friend tries in every way, on behalf of the husband, to bring her to a realization; it is useless, for as soon as she sees her husband her manner becomes cold, formal, imperious.

The physician who is attending her happens to have a patient, a pauper woman, who dies leaving a babe that strongly resembles the child whose death wrecked the mother's mind. He brings the husband to the squalid home; he takes the wee survivor in his arms—true, there is a striking resemblance! The physician unfolds a plan.

We next see the home of the couple being decorated exactly as it was when their baby was christened. The other baby is placed in a crib where the bereaved mother sees it and her disordered mentality conforms itself to the deception. She is asked to prepare for the christening and she gaily dresses the child accordingly. Then the ceremony is again enacted, exact in every detail and incident as in the original ceremony.

All watch her intently. The change comes gradually—slowly—steadily—surely. She looks about her—seems dazed—seems to understand—her mind begins to remember; she looks about her, gazes on her sorrowing husband; he holds out his arms and whispers, "My wife!" It is complete. Her mental faculties reorganize themselves—she controls them; her brain clears, and as she falls into her husband's arms, the pseudo christening marks the restoration.

LUX FILMS.

HE KNEW BEST.—The story of borrowed plumes is depicted in this film in a most laughable manner. Captain Slasher is going to pay his respects to a girl he does not want to marry. He suspects that it is going to be a case of his money being the attraction. He therefore arranges that Buttons his valet, shall take his part in the coming interview. Buttons proceeds to make himself agreeable to the lady. With a gentlemanly air he is flourishing his whangee about and displaying his master's suit. At dinner he is most courteous and debonair, but unfortunately his manners are not those of the smart set. This gives the noble but disguised Captain an opportunity of ascertaining whether his suspicions are well founded. Upon discovering that they are he makes loves to a sweet little servant employed at the house of his lady love. During his declarations he and she are discovered. Shortly after master and man return to their home and resume their true roles again. Then comes the little servant who has been dismissed, followed in turn by the family of fortune hunters. They are naturally surprised on perceiving the true state of affairs; and are alarmed when the young and hand some Captain declares his intention of marrying not the mistress, but her servant.

FATHER'S PATRIOTISM.—A number of men are sitting around a table, in the tavern, drinking and talking together, when suddenly a messenger arrives announcing the proclamation of war, and causing great excitement among the guests at the tavern, after which they all run out to enlist in the army at the Town Hall. The various citizens are all sworn in to become protectors of their country.

But in all this crowd there is one who does not want to enlist, but his father is very persistent and forces him, much against the son's will. The son finally decides to please the father, and departs from his mother, who does not want him to go, and who feels very badly at his leaving, but the father tries to comfort her by telling her that his country calls her son to duty.

The son, however, is a coward, and becoming frightened, deserts the army, during a fierce battle, and returns home. The father becomes angry and demands to know why he returned; but when the son tries to explain, the father becomes enraged and calls him a coward and tells him to return to his army. The disappearance of the son is soon discovered by the officers of the army, who make inquiry for his whereabouts at his home. This is too much for the father, but in order to protect his son he denies all knowledge of his desertion and decides to take his son's place, which he bravely does.

During the night, while he is on watch, he dreams of his son leading the army to victory, which shows his vision of a glorious battle, which was won through his son's braveness.

ECLAIR.

TAMING WILD HORSES AT BUENOS AIRES.—Here we have a wonderfully interesting film displaying the equestrian exploits of the gauchos, or cowboys, in the taming of wild beasts in Buenos Aires. Most realistically have we pictured before us the daring feats accomplished by these hardy men of the prairies. This film is really an educational feature, quite apart from the wonderful scenic effect. It affords an accurate appreciation of the cool nerve, calm judgment, and withal the quick and careful motion which it is necessary to bring to play in breaking in the wild and roaming beasts, and carefully and surely molding them into quiet, reliable domestic animals.

THE REVENGE OF DUPONT L'ANGUILLE (From Oscar Metenier's Celebrated Novel).—The young wife of old Dupont, the wrestler, has become estranged from her rhusband. Her affections have been won by the athletic prowess of young Leon le Lyonnais, also wrestler, and friend of Nana's husband. Ultimately, Nana leaves Dupont for Leon, the man she loves. The two lovers lose no opportunity to taunt the old man on his great age and approaching weakness, and his inability to retain the affections of his wife. The old man, insane with rage, vows to have vengeance.

It is the time of the afternoon performance of the wrestlers and acrobats at Bertrand's Circus; the performers enter the ring—old Dupont, burning with personal indignation, challenges the lover of his wife, the brave Leon. Leon shrugs his shoulders and secretly laughs as he thinks how frail will be the enfeebled efforts of the old man, as compared with his own young vigor. The signal is given, and the opponents rush at each other. Dupont wild with passionate anger, takes advantage of the moment—his rage gives him tenfold strength, and he quickly vanquishes the young and daring Leon who leaves the ring followed by the hissing of the wondering public.

Nana watches the proceedingly closely, and in her face are depicted in turn, scorn, surprise, admiration, fear! She cannot but recognize the signal victory her husband has attained—she dare no longer oppose or resist a man such as this—she submissively yields to him and in triumph he bears her home.

THANHOUSER.

THE ACTOR'S CHILDREN.—Eugenie Freeman and Paul Temple join in matrimony and up to the time this picture opens are amply able, by their professional labors, to provide for themselves and the two children who have blessed their union. Then to the breadwinners comes a prolonged lay off and its consequent hardships; how to meet the rent becomes the problem of the hour.

So argues Mrs. O'Brien when Paul confronts her with empty pockets on that momentous occasion "when the rent comes 'round," and even the sight of the Temple children at their innocent play fails to affect the landlady's frame of mind, and a tenant comes along. He is a flashy youth with a "roll," and in the absence of the job-hunting father and mother, Mrs. O'Brien shows him the rooms. He is pleased with them, but wants to know what to do with the children—he certainly doesn't want to be afflicted with them. Mrs. O'Brien tells him not to worry about the tots and casts them out of the house.

Alone and friendless in the streets of a great city it is little wonder that the children fall captive to the wiles of an Italian organ grinder, who takes them to his hovel and instructs them in the art of dancing to a hurdygurdy much as a dog trainer teaches a mongrel stage tricks—with an oath and a whipping. Luckily, the children are rescued from the foreigner by a kindly theater manager, who recognizes dancing ability in the youngsters and finds a place for them on his program.

The parents have meanwhile searched long and fruitlessly for the children. To add to their grief is the fact that they have fallen heir to a relative's fortune. In hope of finding the little ones, the parents attend all large gatherings and make the rounds of all the places of amusement. So when they enter the theater where the children do their dancing act it is as pretty a picture as "child actors" ever helped create.

NEW YORK MOTION PICTURE CO.

THE INDIAN AND THE COWGIRL (Bison).—While on a peaceful hunting trip, Red Cloud, an Indian, is held up and an attempt to rob him is made by a band of cattle rustlers. Just at this moment a cowgirl comes riding upon the scene. Pulling her gun she demands of the rustlers to set the Indian free. Upon their doing so Red Cloud mounts his horse and rides away, vowing that some day he will repay the cowgirl for her brave act. The cattle rustlers, angry at being frustrated in their attempt to rob Red Cloud, swear to get revenge upon the cowgirl. Stealing her little daughter, they tie the child on the back of a horse and drive it at breakneck speed across the plains. One of the rustlers writes a note, tacking it to the side of the house: "Miss Smarty, get your Indian friend to hunt for your brat, you will find her tied to the back of one of your broncbos, God knows where next time mind your own business." Upon finding the note the cowgirl gives the alarm and one of the first to respond to her call for help is Red Cloud, who by the wonderful scent of the Indian, soon picks up the trail of the horses and tells the cowboys who have gathered in what direction the rustlers have gone. Red Cloud and the cowgirl, who follow the horse and child, have an exciting and thrilling chase, finally coming upon them, and by clever manipulating of her lariat, the cowgirl lassoes the horse, rescuing her child unharmed, and Red Cloud's reward is paid.

THE ROSE OF THE RANCH (Bison).—Le Anita, the beautiful daughter of Don Giovannio, receives a note from the man she loves, Jose A'Comelesta, requesting her to meet him at twilight in the "Garden of Roses." While Le Anita and Jose are strolling through the garden, Pedro Venneto, who holds a mortgage on Giovannio's home, comes to ask him for the hand of his daughter. Giovannio, indignant, orders him to depart, Venneto answering, "Ah, my kind sir, you forget I hold a mortgage on your home; my request must be fulfilled or I will foreclose the mortgage." Giovannio, realizing that he will be ruined, reluctantly consents to Venneto's villainous proposition. Upon the return of Le Anita, Giovannio tells her that she is to marry Venneto. Le Anita tells her father that she loves Jose and will not marry any other man. Venneto, growing anxious to marry Le Anita, sends for the Padre to come and perform the ceremony at once. Le Anita sends a note to Jose telling him to come as she is in trouble. Jose reaches the house just before the Padre does and flees with Le Anita, pursued by Giovannio and Venneto, who, upon overtaking them, attack Jose, leaving him lying senseless on the ground, taking Le Anita back to the house, where the ceremony is just about to be performed, when Jose, who has revived, rushes in and attacks Venneto, killing him. Giovannio, begging forgiveness, consents to the marriage of Le Anita and Jose.

FATAL IMPRUDENCE (Ambrosio).—Jacques Courtier is just starting out on a hunting trip when his little son begs to go with him. While wandering through the woods they come to a brook. Jacques nimbly jumps it, but his little son is not able to do so. While using his rifle to guide the little fellow across on some rocks, it is accidently discharged, killing Jacques. The little son is frightened and runs away, leaving his father lying dead on the ground. A tramp, wandering in the woods, finds Jacques and tries to help him, not knowing that he is dead. The police appear just at this moment and arrest the tramp as the murderer of Jacques. When taken before the court the tramp swears that he is innocent but the police do not believe him and are just about to sentence him to a long term in prison when the little son of Jacques rushes into the court room and tells how his father died.

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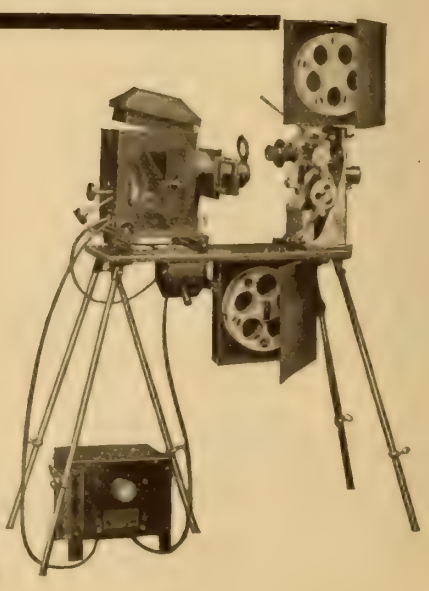

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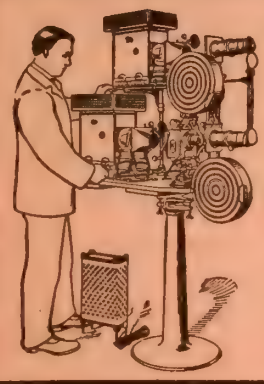

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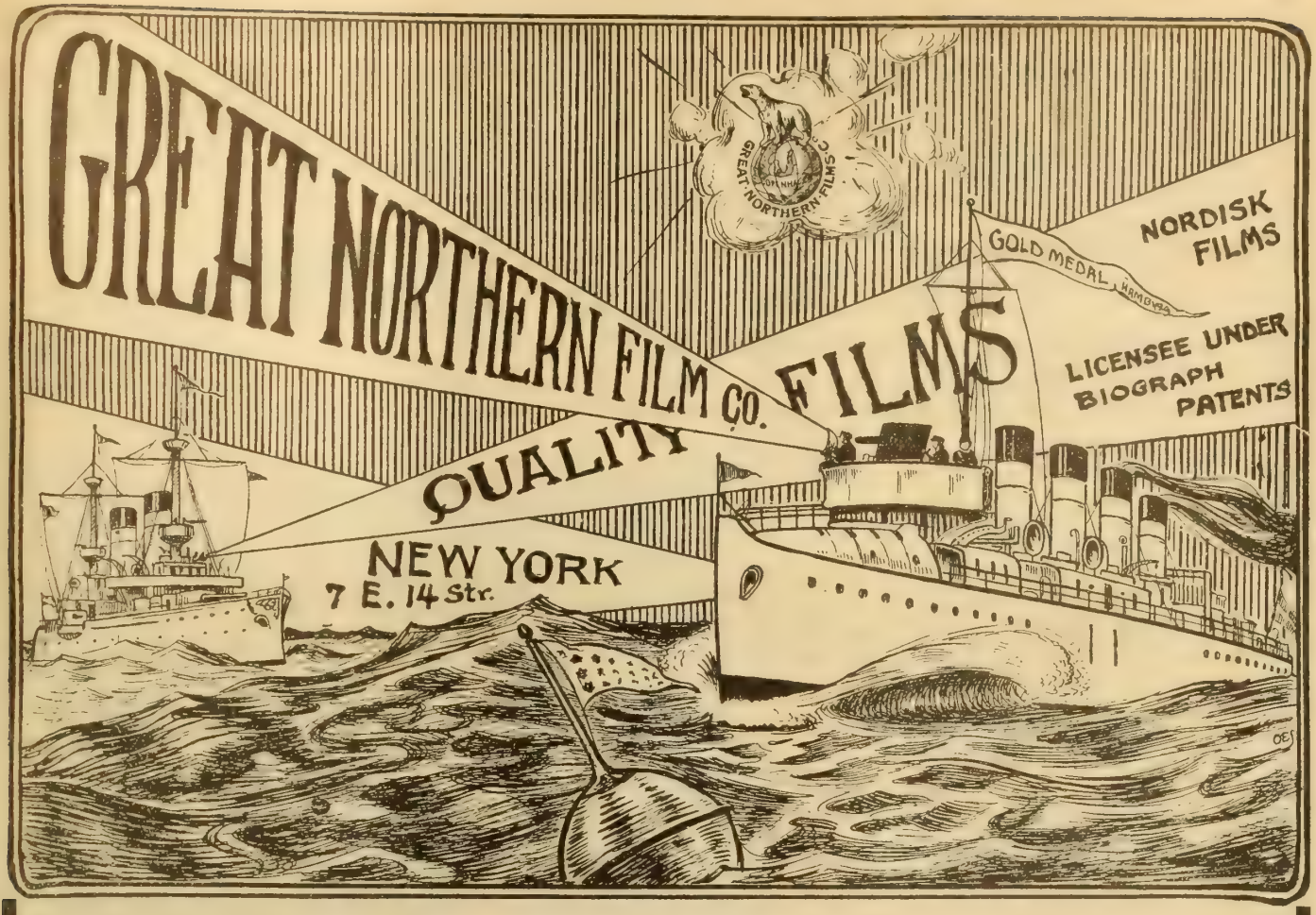

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More comedy in which a lover by means of a mar-r-rvelous feat of legerdemain emerges triumphant in a battle of wits with his rival.

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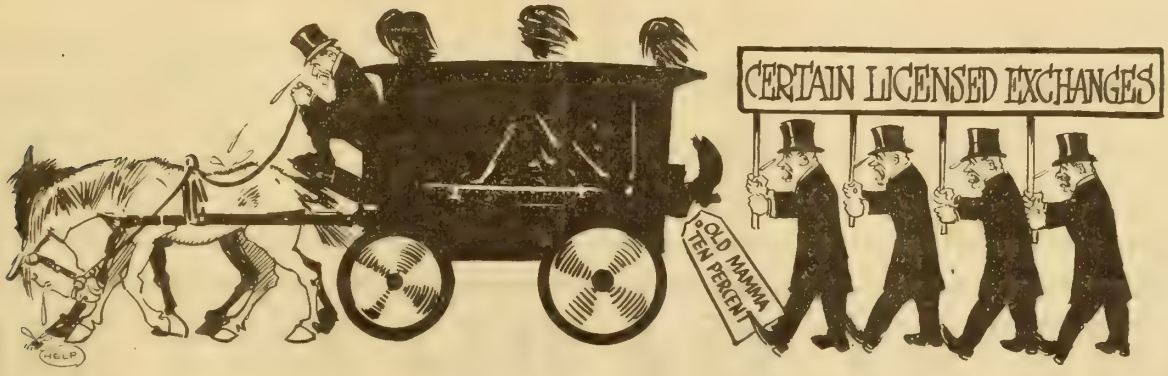

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

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Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 6 MARCH 19, 1910 No. 11

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Injunctions and the Enjoined.

It will be foolish for anybody on the independent side of the moving picture industry to ignore the meaning and the importance of the injunctions granted by Justice Noyes this week in the suits brought by the Motion Picture Patents Company against two independent film manufacturers. For the first time in the history of the Patents Company we have their case from a legal aspect clearly stated by a Supreme Court Judge. This Judge practically upholds the attitude which the Patents Company has maintained since its establishment over fifteen months ago and in the face of the issuance of the injunctions asked for we repeat that it would be foolish for any independent manufacturer to continue infringing the Motion Picture Patents Company's rights.

Irrespective of the legal side of this case there is one aspect of the matter which we think should receive manufacturers, either individually or collectively, any primary attention in this article. It is this: that the insincere, misleading, one might say the dishonest agitator receives his quietus by the decision of Justice Noyes. This individual has all along done his best to obscure the issue by introducing all sorts of extraneous matter into it, which was, and is, whether certain independent manufacturers have or have not infringed certain patent rights owned by the Motion Picture Patents Company. The name of Mr. Friese Greene, an English inventor, has been dragged into the matter. Mr. Friese Greene's patent rights in this country and in every other country are very shadowy indeed. They do not affect the present issue at all. Then there is mentioned the name of a Mr. Levison as having done something some time ago. We also have the names of other inventors, real or imaginary, given as having done something depriving Mr. Edison of his patent rights. All these people have nothing to do with the case. The evidence, to quote Justice Noyes, is "insufficient to convince him that had it been introduced into former cases a different conclusion would probably have been reached." We hope, therefore, that the independents will no longer be deceived by the fatuity and the futility of the red herring in the shape of pseudo inventions or alleged inventions which weaken the Patents Company's case.

Then there is the anti-Sherman law bogey. Ever since the Patents Company started, this bogey has been brandished by the dishonest agitator and the parrot cry has been repeated by his followers amongst the independents. Justice Noyes gives this agitating charlatan his quietus. Says he with cold, clear matter-of-factness: "Violation of the Federal anti-trust statute is not a defense in an action for the infringement of a patent and fails to show a defect in the complainant's title." Remorseless, but common sense.

So the injunctions will stand unless defendants would like to appeal, which they have signified their intention of doing.

On the other hand, we think that they and their fellow-manufacturers will take good care not to infringe, in future, patent rights which have been validated, one might say, over and over again. There is another aspect of this matter which we present to the reader on broad public grounds. Let it be clearly understood that we hold no brief for the Patents Company or indeed for anybody else in this matter; they have certain rights and apparently are upholding them. These right, however, neither give the Patents Company as such, nor the associated

monopoly in the making of moving pictures. There are more ways of making moving pictures than one; that is to say, there is more than one way of controlling the movements of a flexible film behind the taking lens. In other words, the would-be maker of moving pictures for commercial purposes is not limited in the particular kind of camera he can use in making those pictures. That is why we think the independent manufacturers have shown such a singular lack of resource. They seemed to have allowed themselves to be goaded into infringing clear patent rights instead of, as we should have thought they would have done like men of brains and intelligence, casting about for other forms of cameras which are certainly available. But now they have learned a lesson, at some expense and trouble, and it is to be hoped it will not be lost upon them.

There is an old proverb which says that there is no use kicking against the pricks. The "pricks" in this case were certain clearly defined patent rights, the validity of which has been sustained. There can only be one result of any infringement of those rights. We hope the independent manufacturers will recognize the logic of events; leave established rights alone; use their own cameras, or their own special way of making moving pictures; shut their ears to the advice of the misleading and dishonest agitator who fattens upon their ignorance, and go and make good pictures and sell them. For, as is said in our hearing over and over again, the independent side is weak in respect of many things, but chiefly in respect of the poor quality of the pictures they are making.

What of the Future?

The duplication, overlapping and lack of originality in some modern moving picture plays leads us to ask the question, "Where are all the plots for moving picture plays to come from in the future?" At the present rate of consumption it would seem that it will soon be extremely difficult to produce anything that does not closely resemble something that has been done before. Film subjects are being produced at the rate of thirty or more a week in this country alone, or something like 1,500 a year. To keep this up and at the same time preserve originality seems wellnigh impossible. A play will run for weeks, months or years, yet theater managers are ever up against the proposition of obtaining material sufficiently original and attractive to be accepted by the public. A film plot is practically dead in three months, and where one new play is introduced to the living stage, scores, yes, hundreds of film plots are placed on the market. Already the leading film manufacturers are engaging the services of the best literary talent available, and this is the logical resource of those who would keep the quality of their productions in the lead. Even then it seems that the changes have been rung *ad nauseum* on every dramatic theme—love, jealousy, heroism, cowardice, infidelity, mistaken identity, violence, vice and virtue, and the brains of the world has been ransacked for comedy situations.

How long will the manufacturers be able to hold the public interest, which cannot be done with duplication? It seems to us that the only avenue of escape is that which has already been taken by a few leading producers, and that is to select a single dramatic moment and lead up to it and enrich it with a fineness of detail, a searching character analysis and touches of real life. This requires a creative talent, a superior intelligence which is wofully lacking in the producing field. But it can be found, and our answer to the question, "What of the future?" is that given by a great painter when an amateur asked what he mixed his colors with—BRAINS.

The Picture On Its Defense.

History repeats itself. This is an observation that we have made before, but necessity calls for its repetition. Seventy years ago when the daguerreotype was introduced, painters were up in arms—by painters we mean portrait and landscape artists in colors. These people feared that the new process of making portraits on silvered copper would interfere with their work. Any student of literature of the period will bear us out that the opposition to the daguerreotype was a virulent one. In later times when photographs on paper became prevalent something of the same sort of abjection to them existed. Even at the present time there are many painters and illustrators who view photography with disfavor, because they think that it interferes with their work. The consequence is that there still exists antipathy to the recognition of photography as one of the graphic arts.

The moving picture has apparently to encounter the same kind of jealous opposition. Theatrical men do not like it because it is said to interfere with the theatrical business. To the credit of their intelligence, however, many theatrical men are adopting the picture for the purpose of preventing their houses from going dark. Indeed, the signs are clear to us that in the more intelligent amongst the theatrical managers of the country, the moving picture will ultimately find its best friends.

Within the last year or so, however, possibly the most insidious opposition which the picture has had has arisen in the vaudeville ranks. From time to time we thought we discerned in the variety press an attitude towards the picture which could hardly be regarded as favorable. But now we have no longer any doubt on the point. The press organs of the variety business at the present time seem to exert all their ingenuity in attacking the picture from all sides. They have apparently joined forces with the clerical opponents of the picture and those types of mind which can see no good in a photograph made in a moving picture camera. Only a few months ago we were consulted by one of the leading film manufacturers in the United States as to the irrational and antagonistic attitude which some of these people were taking up towards pictures which were earning nothing but judicious commendation from lovers of the moving picure as a healthy form of entertainment. We were at a loss to account for this attitude, but now, after a careful study of the situation the whole plot is apparent. It is nothing more nor less than an organized, one might say subsidized, attempt on the part of vaudeville and variety interests to discredit the moving picture at all costs, to drive it from the vaudeville houses and to render its further existence in the ordinary picture theater an impossibility.

It is tolerably clear to us that there is a new press and pulpit campaign in operation. The authorities of the various cities are being prejudiced against the picture. They are persuaded to see evil in pictures where non exists; vaudville is being thrust before the public to the exclusion of the picture. In short at this moment there is an open war between vaudeville interests and the picture interests.

It is unfortunate that the film manufacturers, renters and others interested in the business in this country do not seem to realize the gravity of the situation. It is time, we think, that their attention was directed to the matter. Either the Motion Picture Patents Company or the manufacturers in the Association, the Film Service Association, the Alliance and all those having the progress of the moving picture at heart should, we think, get together and take steps to neutralize this vicious opposition. It seems only yesterday that the picture was fighting for

its life in almost every center in the United States and now, just as we are congratulating ourselves that its future seemed assured, civic, religious, philanthropic and press opposition is breaking out more energetically than ever. It is true that the papers in which this opposition is manifesting itself are not of the highest class, but it would be idle to ignore the fact that they are not wholly without influence in their own particular field. They have all the capacity for poisoning the public mind against the picture. More the pity. We shall consider it our duty week by week to neutralize this venomous and vicious attack on the picture by nailing down the truth of matters as far as lies in our power.

We call upon all our readers to sit upon and squelch the numerous ignorant blatherskites who blame the moving picture for every young criminal or victim of sensuality. Our readers should also write to or call upon the editors of their local papers and point out the absurdity and injustice of printing baseless innuendos. Our Buffalo correspondent sends us a clipping from the "Courier" of that city, recounting the experience of several young girls in a Chinese laundry, and ends by quoting the probation ofncer as blaming moving picture shows and penny arcades as the cause of the downfall of these girls! Could anything be more absurd or farther from the truth? One would be led to believe, from the arguments of these pettifoggers, that virtue reigned supreme in the world until a few years ago when the picture shows came into vogue! If so, the credit of this invention would belong to the devil, and eminent men would not be so earnest in establishing their rights to that honor.

Objectionable Vaudeville.

On another page we reprint an editorial from the *Christian Science Monitor,* Boston, Mass., which reflects the sentiments of all who are deeply interested in the regulation and permanence of the poor man's theater. The article also corroborates the repeated contention of THE MOVING PICTURE WORLD that vaudeville is superfluous and entirely out of place in the five and ten-cent show house of limited seating capacity. As the *Monitor* puts it, "The acts are usually objectionable, also of poor quality, owing to the small remuneration. They are either old performers (whose talents are not up to the requirements of the larger houses) or else they are wholly untrained beginners of small talent who are thus entering the amusement world."

It is very obvious that the small store show cannot afford to pay what a good act is worth and the fact that they have padded their programs with atrocities in the name of vaudeville is the chief reason why they are rapidly being superseded by larger theaters who can stand the expense. It is not that a successful business cannot be done without the aid of vaudeville, as we can point to hundreds of managers who do a thriving business with just the pictures and songs.

We also desire to point out the injustice of placing upon the exhibitor the blame of "showing any pictures depicting criminality and violence,"—at least while the present system of film distribution prevails. He has to take what his exchange sends him and the exchange, in turn, is equally at the mercy of the manufacturer. If the exhibitor had the privilege of selecting his program he would indeed be subject to censure if he did not cater to the tastes of his patrons and show only those films which would be most popular in his community. It is a known fact that their inability to select their film program, or to obtain service that did not clash with their nearest competitors, has driven many exhibitors to add vaudeville to the program, who would not otherwise have done so. This and also the overcrowding of theaters, for which, of course, the exhibitors are alone responsible.

Now, while we claim that the rightly conducted picture show is sufficient attraction in itself, and we deprecate its being used as a filler or chaser to vaudeville, it is equally fair to the vaudeville interests that vaudeville quality be maintained when both are used in conjunction. In this city, during the past week, we visited a theater that for some time ran pictures exclusively, but now features vaudeville. One item on the program was the film, "Ouchard, the Merchant," which has been the subject of much adverse criticism, but it was a Sunday school sermon in comparison to a vaudeville act on the same program. The act, the name of which we charitably withhold, besides being rawly presented, contained suggestive allusions and compromising situations such as no film maker would think of recording.

So the point raised by the *Monitor* that the "low grade variety act is one objection to picture shows" is very well taken and in view of the present activity of the (pious?) crusader it is something on which the theater manager ought to act immediately. The remedy is obvious. The organized attack on the moving picture by publications that represent the vaudeville interests may be consistent with their policy, but the strictures they bring to bear are inconsistent to a degree that renders them harmless, if, indeed, they are noticed by anyone

Wonder what our readers would think if we were to fill our pages with a list of vaudeville acts and stage dramas and plays that have been or ought to be censored?

Essanay Enterprise Once More.

It is pleasant to turn from the vitiated rubbish about the moving picture which is at present appearing in certain variety and other publications to some of the references to the subject in our trade contemporaries For example: we have been very much interested to read a helpful appreciation of the advertising value of the moving picture which is printed in a recent number of *Printer's Ink.* We reproduce that article in another part of this week's WORLD as showing what an outside commentator thinks of the moving picture as a business bringer.

Of special interest to us is a reference to the enterprise of the Essanay Company in devoting a branch of their business to the production of industrial pictures. The company has found by this, of course, that they have an almost illimitable field to work in. Time after time it has been suggested to us by those interested in the moving picture that its industrial possibilities were great—in other words, that it would pay one or two large firms specially to devote themselves to the making of moving pictures for advertising purposes. Moreover we are frequently asked here in New York City for the address of a firm who would send out an operator for the purpose of taking moving pictures for industrial purposes. It is to the credit of the Essanay Company, and is one more evidence of their enterprise, that they are taking up this kind of business. And from what we see of the possibilities it would pay them, we think, to open up a New York office especially for this department.

The industrial possibilities of the moving picture have never yet been fully exploited on the one hand or availed of on the other. Some of the great railroad concerns in this country advertise their roads in foreign lands by means of the moving picture. Similarly the Canadian government advertise their sparsely populated country

in Great Britain by means of especially made moving pictures. Here and there, too, a steamship company tries something of the kind. Of course these subjects are of a spectacular nature and, aside from their advertising mission, really interest the general public. What we want to see, and what clearly the Essanay Company are prepared to do, are the minor industries illustrated by means of the moving picture camera so that greater public knowledge of the world's work should diffuse itself. For example, amongst our cuttings we have one referring to the recent production of a film in St. Louis illustrating boot and shoe manufacture. This is one of the many obvious applications of the moving picture camera.

Of course, in many respects the licensed manufacturers are catering to a love of technical knowledge on the part of the public by occasionally releasing an industrial subject. This fact should not pass without acknowledgement in this article, the object of which is to show that the moving picture is of vast commercial and industrial importance to the community, particularly at this time when so much vicious nonsense is being printed about its demoralizing tendencies.

HERBERT MILES—A PICTURE PIONEER.

In a business which is hardly more than a decade old it seems somewhat premature to talk of pioneers. Somewhat too soon, in fact, to begin to descant upon the beginning of things with which one is associated. Reminiscences are the privileges of age, and age, of course, makes the pioneers. The man who was there first and who has lived long enough to outdistance his competitors or contemporaries. Such a man was D. O. Mills, who died the other day. He was the last of the men of 1849, —those who made California famous, at the time of the gold rush.

Now it will be many a long day before Herbert Miles is old or even middle aged, and yet, for all that he is a pioneer in the moving picture field. And we want him to enjoy the glory and distinction of being a pioneer in his young manhood. Wending our way the other day to the Miles Building, on Sixth avenue, we were just in time to see the black cloud of operators which gathered there at 11 o'clock every day for the purpose of exchanging their films. We were just in time to see this black cloud dispersing. Such a gathering gives one a view of an interesting phase of the film business as it is at present conducted, namely the work of replacing one day's films by those of the morrow, which is done by the operators.

And here, incidentally, we must say that the crowd of men whom we saw in the great Sixth avenue exchange hardly fell within Mr. Hoffman's description of the operator, which we printed the other week. They were just a decent, orderly, hard working crowd of men. That's all.

The more often we probe the past history of those interested in the moving picture field to-day, the more often do we discover that between them and ourselves who write this there is a bond of sympathy. The author of this article graduted from, or rather translated himself from, the stationary photographic field into the moving picture field. So it seems with many of the others—manufacturers, renters and exhibitors. It looks as if a few years ago there was a common feeling that stationary photography no longer offered inducements of interest and money making schemes to the adventurous and so great numbers of people deserted it for the moving picture end of things. This is a matter of fact.

Herbert Miles, like ourselves, was interested in the stationary photographic end of matters before the glamor of the moving picture photograph attracted him. We started our little talk looking over a great number of Cuban photographs done in the year 1897, for which he and his late brother were responsible. Then came the incident of his first entrance into the moving picture field, namely the production of some Alaskan moving pictures and their public exhibition some twelve years ago. Then, later on, came the opening of the first especially adapted moving picture theater in New York City. Then were various enterprises in the moving picture theater line, both here and in the West, as far off in the Northwest as Seattle. Then commenced the first shipment by the Miles' to Scafe, of Lynn, Mass., thus forging the first link of the business chain that has stretched out ever since to the present time.

This would be about twelve years ago, which practically fixed the foundation of the rental business of the United States, if not the world, by the Miles'. So here we have Herbert Miles in three pioneer capacities—as an early one to use the moving picture camera for exhibition purposes, as in his Alaskan exploits, as an early man at the exhibiting game and one of the earliest, if not the earliest, in the renting business. Rather a striking pioneer record for the alert, youthful looking secretary of the Film Service Association, and certainly a very varied and crowded career to look back on.

As a pioneer in the business, of course, Miles Brothers reaped their reward. Like other businesses, recent changes have not been without effect upon them. The renter to-day in fact is confronted by the necessity of having to work on a smaller margin of profit that he was a few years ago. Of course the business is greater and there are more renters. But the exhibitor is wise to his opportunities and so he forces prices down. Mr. Miles, like others, would like to see the business so constituted that the exchanges could work to a uniform schedule. Whether that state of things will eventuate, however, looks doubtful at present.

We naturally touched upon the Film Service Association, its history and present standing. Mr. Miles emphasizes its purely social character, although, like ourselves, he looks back to the recent convention at the Imperial Hotel, New York City, as having produced some good progressive work. The meeting at Detroit, in July, promises to be a great success.

The moving picture industry, young as it is, of course has its pioneers, as we have already pointed out, who, like the industry, are mostly young. They are so near to the beginning of things that their recollections are likely to be fresh, whereas in the case of age distance somewhat hallows old associations. Time softens outlines, and so one gets a more or less impressionistic effect of what happened in the beginning of things. You get nothing of this kind from Herbert Miles. It is all clear-cut, concise, matter of fact—something like himself. The figures of the business done by Miles Brothers as renters made our teeth water. No! We shall not print them; lest we excite cupidity and covetousness. Miles Brothers is a big business exchange with a hard working staff, as all the world can see for itself when it goes there.

Miles's nearly boxed the compass of the moving picture field by becoming film manufacturers. But it was not to be. "There is a divinity that does shape our ends, rough hew them how we will." Perhaps it is well they did not become manufacturers, otherwise we should not have this interesting yarn with Mr. Miles—a yarn, by the way, which comprehended the state of the moving picture business across the Atlantic three years ago. It looks to us as if Mr. Miles were born to be the secretary of the Film Service Association. Secretaries are born, not made. In our time we have had to call on many of the class and watch them at their work. It does not matter whom you have as president or what sort of committee you have, it is the secretary that makes or mars the association for which he works. We threw out the suggestion to Mr. Miles that the Film Service Association and what we have seen of it has the capacity of becoming the most important organization in the moving picture field, and we discussed the possibilities of the outlook without, however, coming to any definite conclusion on the point.

After all, the F. S. A. is but a young body and time is needful to solidify it and make it vitally effective in the scheme of things. We rather think we detected a rebellious gleam in Mr. Miles' eye when we hinted at the possibilities before the F. S. A. All secretaries are the same—they are apt to protest against any addition to their work. For, however much you thank a secretary, it is never adequate to what he does. He is a long suffering man. As to Mr. Miles' outlook, if we can interpret it for him, it is that of cheerful confidence in the future of the business. You have only to look at the activity that goes on in the great Sixth avenue exchange to realize that though present conditions may not be all that one could desire, yet the exchanges are an essential factor in the business, especially those which handle the business in a prompt, businesslike and efficient manner. Every now and again we hear talk about the suppression or abolition of the exchanges. But this, so far as we can judge, is out of the question. They may be diminished in number, but they will always remain as a cardinal factor. We emphasized this point in these pages some months ago, but were contradicted by a brother scribe whom more experience and observation have probably taught the error of his ways.

One of the crucial questions at present before the exchange is that of the handling of pictures on non-inflammable film. We gathered that perfect satisfaction on this point does not yet exist either with the manufacturers, the exchanges or the exhibitors. The perfected product does not yet seem to be in general use, but still there are signs that all-round satisfaction will soon be reached.

In our long talk with Mr. Miles there were many other little points touched upon on which we were glad to have our memory refreshed, and above all things to obtain many valuable historical notes. Some of these we shall touch upon in future articles. Meanwhile, we would like to say this in all sincerity, that we were glad to meet a man of the type of Herbert Miles in a commanding position in the industry. That is to say, without undue adulation, a man of experience, resource, enterprise, intelligence and with such comparative youth on his side which surely entitles him to look forward to a long and prosperous career in the film renting business.

UNIFORMED ATTENDANTS.

We all respect the uniform because it is a mark of authority and order, whether the wearer be a policeman, soldier, sailor, clergyman or the like. We all need keeping in order, we all respect order, therefore we like order—or those of us who have properly regulated minds.

Order, it is said, is heaven's first law. We are glad to see that the moving picture theaters throughout the country are recognizing the importance of order in the scheme of things. In recognizing the value of order they are taking the very proper and very obvious step of placing their attendants in uniform. This they are doing as good business men for the best of all possible reasons, that is, because it pays. It pays because the public at large, as we have pointed out, recognize the value of order as symbolized by the uniform. When we ourselves go to a moving picture show we are always glad to recognize the presence or the imminence of the man in uniform because we know that if we approach him we shall get the necessary information with regard to seating and other things. We know that if we want direction to any particular point he is the man to go to. More than that, the presence of a uniformed attendant at a moving picture house, whether outside or inside, symbolizes order, in that the public at large recognizes that he is the representative of the proprietor of the house and is there to keep order.

Above all things we like to see uniformed attendants outside of the house as well as in the inside. They add to the dignity of the business, they impress the public, they attract the public. If the uniforms are in good taste they attract the eye and probably lead many people to patronize the moving picture theater who would otherwise not do so. As a last word on this subject, we are glad to see the growth of uniformed attendants at moving picture theaters because it evinces a desire on the part of moving picture exhibitors to respect the public by insisting that their ushers and attendants shall be in the fit and proper external state to greet and receive the public. This being so, we think the public will respond to this wise movement on the part of moving picture exhibitors.

* * *

In the pages of the Moving picture World, both this and last week, were many advertisements of firms who make a specialty of preparing uniforms for attendants at these theaters, and we strongly urge our exhibiting readers who have not so far placed their attendants in uniforms to get in touch with these advertisers whom we have specially invited to advertise their specialties in the pages of The Moving Picture World. We hope in the immediate future never to visit a moving picture theater unless the attendants are properly and neatly uniformed. For that way success in attracting the public unquestionably lies.

The Optics of the Moving Picture.

CHAPTER I.—INTRODUCTORY.

"Let there be light." This, if we may quote therefrom, is a sentence that occurs in the first chapter of Genesis. Light, therefore, is essential to life. If there were no light, why then we should not be dictating this article If there were no light, no moving picture would be taken and certainly no moving picture would ever be shown The optics of the moving picture, then, simply means the relationship of light to the taking and the production of the picture. What we want to do then in this series of short articles, is to have a little elementary talk on the nature of light and how it is to be controlled in the proper exhibition of the picture. We do not wish to deal with the actual making of the negative. That is a manufacturer's matter; we want to treat of light from the point of view of the operator who has to show the picture We want the operator to know something of the nature of light, generally, and to understand more clearly the lenticular agency that has to be employed for utilizing his light in projecting his picture on the screen. And by lenticular agency we mean, in simple phraseology, the lenses: the condensers and the objective.

First of all as to the nature of light. Let it be clearly understood that between sunlight, gaslight, lamplight or electric light there is a number of points of resemblance which outnumber the points of difference. In fact it may be roughly said that all light, no matter how it is produced, has pretty well much the same origin, that of incandescence.

To take the case of the light on which we are looking this minute, namely the sunlight, we shall get roughly as good an idea of what light is as if we studied the electric arc, incandescent electricity, acetylene, illuminating gas or any other illuminant. Situated roughly 90,000,000 of miles from the earth, the sun may be looked upon as a vast mass of heat or incandescence which coming from that great distance looks to the human eye a comparatively small ball or point of light. It sends out in all directions, lines of pencils of brightness which we call light rays. These are variously called radiations, light waves or sensations. They strike on the eye and produce the effect of sight just as sound waves or sensations strike on the ear or aural nerves and produce the effect of sound. For our present purpose it will be useful to regard light simply as a liquid perfectly within our own control. We can admit it to our houses in greater or lesser degree by increasing or diminishing the number of windows. If we want to concentrate light rays and bring them to a very sharp point on the hand or the coat sleeve we can do so by what is commonly called a burning-glass. In other words, a double convex lens. Then we might bring the rays or pencils of light so close together in a bundle, as it were, which would so compress them that the pressure of these compressed light waves on the coat would burn it or would pain our hand. This would show what power a little optical instrument like a burning-glass or double convex lens gives over the rays of the sun. It brings those scattered rays to the sharpest of sharp points. Similarly if underneath that burning-glass we should hold a glass of an opposite character, that is double concave or hollow on each side, we would throw the light outwards. It would cease to be a point, the rays would scatter and there would be no burning of our coat or hand.

This, then, should show the operator that all light is easily controlled. Pursuing the analogy of a liquid, we can imagine light to be water coming out of a narrow tube, falling upon a perforated metal surface, scattering instead of cohering, then being got into another tube and then being condensed or restricted in volume. To enter deeply into the nature and property of light would be foreign to our present purpose, which is, as we have said, by a series of simple similes, to instill into the minds of those who have not had an education in physics that after all for the purpose of moving picture projection the essential facts about light which it is necessary for the operator to thoroughly understand are few. These essential facts are that light is a very controllable phenomenon comparable in some respects, as we have said, to liquid such as water. You can condense, increase or diminish it at will. And the agencies by which these changes are effected are very simple, indeed.

What we desire, then, in this introductory chapter to emphasize is that all light, no matter how it is produced, is of a common nature and has the properties of adaptability to almost all requirements of illumination, especially in projecting pictures on the screen.

(To be continued.)

MOTION PICTURE PATENTS COMPANY VS. INDEPENDENT MOVING PICTURES COMPANY AND PANTOGRAPH CORPORATION.

The following opinion was handed down, on March 8, by Judge Noyes, of the Supreme Court. Shorn of its legal phraseology, the learned judge's opinion is that the injunction should be granted, but he would not take the responsibility of so ordering until the case had been finally argued before the Circuit Court of Appeals, which, in a previous case, had sustained the validity of the patents controlled by the complainants. Assuming the appeal, he advised that counsel come together and agree upon the amount of bond to be deposited by each litigant to protect the respective interests.

The text of Judge Noyes' opinion follows:

The validity of the patent in suit has been adjudicated by the Circuit Court of Appeals for this circuit (151 Fed. 767) and infringement on the part of the defendant corporations is conceded, consequently a preliminary injunction should issue, unless this court is convinced

First: Of the probability that had the evidence of new disclosures and uses been brought before the Circuit Court of Appeals its conclusion would have been different; or,

Second, That the complainant is without title to the patent.

The evidence concerning the Levison disclosure and the Greene patent, or invention, is however insufficient to convince me that had it been introduced in the former case a different conclusion would probably have been reached. I am also of the opinion that the charge, if established, that the complainant is, itself, or is a member of a combination in violation of the Federal anti-trust statute is not a defense available in an action for the infringement of a patent and fails to show a defect in the complainant's title.

An injunction against the corporation defendants may, therefore, issue.

The proof of personal infringement by the defendant Laemmle is, however, deemed insufficient to warrant the issuance of an injunction against him, and it is denied; but this action is without prejudice to the right of the complainants to renew its application in case future acts of personal infringement are disclosed.

This case seems to be fully presented upon affidavits and it is assumed that the defendants will desire to appeal from this order of the court, which, in view of its previous decision, can best pass upon the matter. Such appeal being privileged a speedy hearing can be obtained. I am inclined to suspend the issuance of an injunction until after a determination of the appeal, provided,

First: The appeal is brought on for a hearing at the May session of the Circuit Court of Appeals; and,

Second, That the corporation defendants furnish an adequate bond to pay damages and account for profits during the pendency of the appeal if it is unsuccessful. If the issuance of the injunction is not suspended pending the appeal a bond by the complainants to answer all damages occasioned by the issuance of the injunction would seem proper. Counsel may present memoranda and affidavits upon these suggestions and the amount of bond necessary for the protection of the respective interests.

One of the interesting tid-bits of comment in the moving picture field the past week was the partial transformation of a Chinese theater in New York City into a moving picture house and the accomplishment of this by one who is not only not a Chinese, but is a star in the White Way string of theaters. This particular person is Raymond Hitchcock, and he has made a hit of it. He does not personally conduct the place, but is its promoter and backer. It is said that Hitchcock has a peculiar hankering for anything in the Chinese line. It is a hobby with him. He heard the Chinese theater on Doyers street had remained closed for several months and decided to invest some of his spare funds in it. It was the last place any investor would hit upon for the picture business and for this reason Hitchcock is given credit for rare foresight and keen business tact that few of his friends thought he possessed. The program at the place the past week, its first, consisted of moving pictures, song and dance act and a Chinese opera rendered by a troupe of Chinese people in their native tongue. Business has been good and promises to continue so. The patrons are almost wholly Chinese. Sightseers help to swell the audiences and, as the admission price is fifteen cents, their patronage is worthy of attention by the management. William Cavanaugh is the manager. All the others on the payroll, with the exception of the operator of the picture machine, are Chinese, which include the ticket seller, ticket taker, scene shifters and the orchestra. The pictures are supplied by the American Vitagraph Company. The Chinese call it "Vlitaglaph."

* * *

Well, the first round of the fight between the Motion Picture Patents Company on the one side and the Laemmle and Pantograph Companies on the other has been fought and the Patents Company get the decision, as will be seen by the report of the cases appearing in another column of this paper. The Independents scored but one point, the court refused to grant an injunction against Carl Laemmle personally, but this advantage is tempered to an extent by the deciding Judge declaring that the injunction is denied with the proviso that the Patents Company may ask for an injunction against Laemmle personally at any time it can show personal infringement of the patents. The case was heard in the United States Circuit Court for the Southern District of New York, the decision being given by Judge Noyes. Before the case was heard and while the decision was awaited the Independent companies seemed to pin a great deal of faith on the defense they made to the effect that the Patents Company had no standing in court becuse it was illegal in itself, inasmuch as it is a combination in violation of the ant-trust laws. Judge Noyes dismissed this contention with an opinion that, even if true, it did not constitute a defense in an action for infringement of a patent, nor did it show a defect in the title claimed to the patents by the Patents Company.

* * *

Another interesting view taken of the cases by Judge Noyes is that referring to the Levison and Greene inventions, both of which have been very much relied upon by the companies interested in opposing the claims of the Patents Company. The defendant companies, in the case just decided, presented papers to show that in 1888, before Edison made his invention, Wallace G. Levison, of Brooklyn, invented and built a motion picture camera in which pictures were taken on separate dry plates, which were carried on a wheel and exposed intermittently; and that in the same year he made known in a lecture in Brooklyn a film camera much like the camera now in use. It was also argued before the court that William Friese-Greene, of England, invented in that country a motion picture camera long before Edison built his first film camera, and before Edison built that camera he got the idea from Greene. The attorneys for the defendants strongly contended that had these matters been presented to and considered by the court that rendered the decision upon which the Patents Company relies, the decision would have been different. Judge Noyes decided against the defendants on this point, saying there was not sufficient evidence to convince him that had these matters been introduced in the former case there would have been a different decision.

The month of May will be an important one to the film manufacturers on both sides of the fence. It will be the sequel, and an important one, to the decision just rendered by Judge Noyes, who has practically declared that if his decision is to be appealed from it must be brought up for a hearing in that month. All eyes will be turned upon the appeal, for it cannot be disputed that its result will be looked upon by both sides as a pretty safe bet for the future.

* * *

The Laemmle interests have turned to advertising use the canard that was foisted upon a St. Louis paper to the effect that Miss Florence Lawrence, an actress who has posed for some time in moving pictures, was killed by an automobile in New York. The result is Miss Lawrence finds herself receiving more press notices than any other actress in the moving picture business. Well, to the credit of Miss Lawrence, be it said, that she did not require a hoax to draw attention to her. She is a mighty clever woman in pictures and her work had excited much flattering comment before she left the Biograph forces. I take this opportunity to express my sincerest gratification that the automobile did not get her.

* * *

That was an awful scare (?) some of the moving picture news writers gave the film renters. I refer to that $2,500,000 New Jersey corporation article. It was really funny to see how some of the film renters took it. "Lead me to it," said one of them when I asked him how he would like to have a part of the vast sum. Another said, "I am glad that the capital is a good-sized one. It shows that if the incorporators intend to gobble us up they realize that what we hold is worth something. If the capital amounted to only a few thousand I, for one, would have felt hurt at being held cheap."

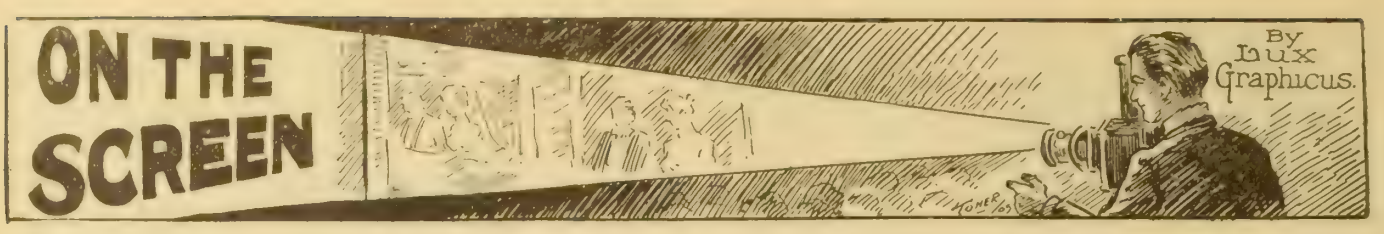
* * *

I overheard a discussion over this gigantic scheme in a hotel lobby the other night. One of the parties was arguing that the reports in circulation were all bosh, the quoting of Lubin, the Philadelphia licensed manufacturer, as authority notwithstanding. "Why," said the speaker, "I'll bet Lubin is getting a heap of fun out of it. There isn't a more shrewd man in the country and I will not believe that when he gave the quoted interview he did not know what he was doing, and this being the case he would not do anything that might bring the wrath of the Patents Company upon his head. I have always contended, and I still contend, that reports circulated as to what the Motion Picture Patents Company is doing, or contemplates, must be accepted cautiously until they have some color of official sanction. The Patents Company is neither a bureau of information nor a news distributing agency. It is an incorporated company for the conducting of a certain line of business. Its affairs are private property and they are jealously guarded as such as in the cases of all other concerns, and nearly all the mad dog stories set afloat are originated for the purpose of drawing from the company some statement as to what it intends or does not intend to do in connection with some particular matter. Thowing aside all feeling and prejudice, the Patents Company must be given credit for being the most adept concern in the country in keeping the people guessing. I don't pretend to know the object of the New Jersey corporation, or its bearing upon, or connection with, the Patents Company, but common sense tells me that, even if the buying up of the film exchanges and dealing with the exhibitors is one of its objects, there is no danger of the plan being put in operation for some time to come. If it comes it will be a gigantic undertaking and the most difficult part of it will be the arrangement of the details. I know the matter has been talked of for some time, but take this tip from me—most of the talking is done outside the Patents Company by people who are only speculating."

* * *

"If they don't intend to gather in the exchange business, why is it they are so careful not to disclose anything about the intentions of that New Jersey concern?" asked one of the listeners.

"Search me, I can only answer that by asking a question: Why did the licensed and the Independent film exchanges hold their last conventions at the same hotel in New York and at the same time?"



When lovely woman makes up her mind to do a certain thing my experience of the charming sex has taught me that if you do not want her to do it, try and persuade her out of it. And then she will go and do it. Encourage the dear creature in the particular course upon which she has set her mind—encourage her by all your arts of oratory and persuasion, and it is ten to one that she won't do it.

* * *

About the most determined specimen of femininity mere man, especially mere journalistic man, meets in his experiences, is the stagestruck young lady. The stagestruck young lady, dear brother and sister, has entered the moving picture field. A stagestruck young lady called upon me the other day with a letter of introduction from a friend. Mere cold printer's ink is inadequate to describe the personal charm of my fair visitor. She came, she saw, and she meant getting a letter of introduction to a producing friend. She got that letter of introduction, and off she sailed, proud of having secured her end.

* * *

Mere man being quite a clumsy tactician where lovely woman is concerned, I tried to dissuade my fair visitor from going on the stage. Whereupon she became more than ever determined to go on and I had to confess myself beaten. I see the error of my way now. What I should have done was to have taken the opposite course. Then there would have been some chance—and only some chance—of the honor of victory resting with me. On the other hand, it is probable that the man is not born who can successfully persuade a charming girl from going on the stage if she has made up her mind to do so. Like the officer who delivered the message to Garcia, she will "get there" at any cost. For sheer determination in having her own way when she has made up her mind to it, lovely woman easily outdistances mere man.

* * *

I was much interested in reading the other day the experience of the Vitagraph Company in regard to stagestruck aspirants. I can confirm the company's experience in a small way. The man who is connected with a newspaper which concerns itself with public amusement, is beset by many requests from youths and ladies, and even older people, for assistance in getting on the stage. Stage life looks so beautiful from the front of the house. Paint the discomfort of behind-the-scene work; rehearsing, traveling, dress changing, disappointment, failure, drudgery; paint it ever so grimly and luridly, it seldom has the desired effect of deterring the "stagestruck" from getting on the boards, or at any rate from making the attempt to get there. Even such a powerful man as Mr. Belasco may publish, as he has done many a time, deprecatory advice; even such famous players as Mary Anderson and Clara Morris, who have tasted the sweetest sweets of success, may issue warnings to their sisters not to think of going on the stage. They do not seem to have much effect. The string of aspirants shows no diminution. Applause and the glare of the footlights seem irresistible in their attractions to certain minds.

* * *

So I think I will reform my ways, and if any further applicants come to me, I will not venture to take up an attitude of opposition. What is the good? But can one legitimately hand out encouragement to the inexperienced—the merely physically qualified? Good looks and physique are, of course, useful equipments in stage work, but I fear that actors and actresses after all, like the poet, are born, not made. The records of all successful public performers seem to show that they had a natural bent for the work. This manifested itself in a natural way, and so success came. Which leads up to the reflection that the thousands and thousands of minor performers are merely intelligent mechanics, nothing more nor less, who respond to the exigencies of rigorous training and rehearsing.

* * *

Moving picture acting, so far as I have seen it, is very hard work. Just as hard as acting on the regular stage, without the added encouragement of applause and public recognition. Point this out to the stagestruck aspirant, and it does not seem to have any effect. I suppose it is that the love of playing is, in itself, of sufficient reward to these would-be stars of the silent stage. And certainly there is something attractive in the idea of a man or a woman playing a congenial part. But not all parts are or can be congenial. If everybody only played that which was congenial to him or her, some parts would never be played.

* * *

As there are about twenty film producing companies in the United States just now, it will be seen that the number of actors and actresses employed on the moving picture stage amount to quite a respectable total, constituting a considerable section of those who make entertainment work the business of their lives. That number is steadily on the increase, and it is tolerably sure that while these pictures attract the public they will also attract the stagestruck aspirant. There are probably many would-be imitators of Miss Lawrence, who has recently been so adroitly advertised in the newspapers.

* * *

Nothing appeals to the feminine heart so much as the wearing of nice dresses, and the opportunity of displaying them on the stage or elsewhere. Where there is the possibility of a girl being photographed in a moving picture and her portrait shown to millions of moving picture patrons, what wonder that the feminine heart aspires to have the opportunity? Here we are striking at the very root of feminine human nature: the love of finery, the love of display, the love of admiration. So it goes. So it will always go.

* * *

There is no doubt that the training which some of the young members of moving picture film companies are receiving will be valuable to them in after life if they decide to go on the regular stage. At present, however, we are without any direct evidence that such a result has been brought about. The game is too new. But I can quite imagine that as time progresses and the personalities of moving picture actors and actresses become fixed in the public mind, the excellence of their work will attract the attention of the great Broadway managers and others whom we are told are constantly on the lookout for exceptional talent. Perhaps this is another inducement to the stagestruck aspirant to seek a chance of appearing on the moving picture stage.

* * *

Consider for a moment what varied work the companies that were acting this Winter in the West and South—consider what very valuable and varied work these actors and actresses were doing. Here they were acting amidst natural surroundings—an opportunity which seldom falls to performers on the regular stage. If this policy of the film makers is to continue Winter by Winter and much outdoor acting to be done, I would not be a bit surprised if the moving picture stage did not, in the course of a few years, send some very valuable recruits to the ordinary stage.

* * *

After all, if there were no stagestruck boys and girls there would be very few actors and actresses. Successful stars now before the public had to go through the drudgery of hard work and disappointment before reaching a high rank. Reaching it, the sweets of success are very sweet, and as they are fond of talking about their successes, the newspapers give them publicity, and big bank balances and automobiles are amongst the rewards of their efforts. Perhaps, on the whole, it is not to be wondered that there is an unfailing stream of boys and girls who want to go and do likewise. I was successful once in my career in persuading some young people from going on the stage, by introducing them to a crowd of performers after a show. All the bright dresses, elegant costumes, wigs and the like had gone, and the performers were just plain, matter-of-fact men and women wrapped up for their homeward journey at night. They looked very unromantic as compared with what they did on the stage. And the lesson was not lost upon whom it was offered. They were not stagestruck, but I believe I am correct in saying that this little sight of the seamy side of stage life prevented their minds from ever becoming fatally influenced by the glare of the footlights. So you see there are some deterring influences at work. If it were not so, half the population would be stagestruck.

LOW GRADE VARIETY ACT ONE OBJECTION TO PICTURE SHOWS.

New or Unskilled Performers Furnish Interludes, Which Are Usually of a Cheap or Vulgar Character —Singing Pleasant.

[From the "Christian Science Monitor," Boston, Mass.]

One of the most objectionable features of the large majority of moving picture shows is the extremely low grade of variety acts that are given under the name of vaudeville between the pictures.

Under the present law no series of films can be shown uninterruptedly for a period longer than twenty minutes, and between each such period there must intervene a period of not less than five minutes, during which period some other form of entertainment must be provided.

In a few of the better class of moving picture houses especially those built and conducted under conditions that conform to the building laws governing theaters, the receipts are large enongh to permit the management to provide series of lectures illustrated with stereopticon slides, showing historical subjects and incidents of travel in foreign lands. In many such cases one-act sketches of good quality are also shown, as well as singers, whistlers and players of musical instruments. Such acts have a refinement that is most commendable for this class of entertainment.

Unhappily the very large majority of the shows in the cheaper theaters do not come up to this standard. Stereopticon lectures are regarded as a dull bore, so cheap variety acts are used in the intervals between the films.

These acts are performed by two classes of performers, generally speaking. They are either old performers whose talents have gradually fallen behind, or else they are wholly untrained beginners of small talent who are thus entering the amusement world.

The quality of the entertainment provided by these performers is of decidedly low grade. Many of the patrons of the picture shows are children who are having their first taste of theatrical entertainment, and never having seen talented people perform, they may get an idea that the rough, knockabout acts are as good as the stage affords.

It is impossible here to give any adequate idea of the vulgarity of some of the acts offered. It is an old theatrical trick to get a laugh with vulgarity when all else fails. Most of these performers being lacking in originality resort either to time-worn stories and minstrel jokes, or else fall back on "gags" and stories of a nature so objectionable that it is impossible even to hint at their nature in this paper.

Moreover, these questionable doings are not confined to the masculine performers. After one of the periodical emptyings of the hall or store that serves as a theater, the scores of children can be heard repeating the wretched jokes among themselves. Little girls talk glibly of subjects of which they would not dare speak at home.

The effect of such exhibitions on young people, children especially, is to harden them and familiarize them with criminal and vicious ideas that cannot but have a degrading effect upon their characters, when one realizes that the patron of the moving picture shows usually has the "habit," that is, goes at least once a week, and often two or three times.

The gregarious tendency in human nature is well understood and well worked upon by the providers of the moving picture shows. Sentimental illustrated songs are a popular feature. In these the performer sings the several verses to the accompaniment of stereopticon slides that visualize the scenes dwelt upon in the song. At the close the words of the chorus are thrown on the screen in letters large enough to be read in all parts of the hall, and the people in the audience all sing together.

Every provider of entertainment knows that this is one of the surest ways of making the audience enjoy itself, and it is probable that many visit the shows especially for the pleasure of the singing. The opportunities offered in the country, let us say, for neighbors to gather together for an evening of singing, or at the old-fashioned singing school, have no counterparts in the city, where there is little of the spirit of neighborliness in the country sense.

So it is that many seek the moving picture theaters for the sake of being where others are, to overcome the sense of loneliness that is the cause of so much unhappiness in the teeming city. This feature of the entertainment is usually unobjectionable, although the songs are often maudlin and false in sentiment, as well as being wholly uninspired as to melody and versification.

The acts in which musical instrument selections are played and the performances of prestidigitators, trained animals etc., are usually unobjectionable also, though of poor quality owing to the small remuneration.

It is the so-called monologue artist, the knockabout comedians, and flashy "sister acts" that provide chief cause for objection.

Just as it is almost inevitable that among the series of moving pictures shown there will be one or more depicting scenes of criminality and violence, so it is practically certain that every moving picture show, of the converted store variety at least, will contain one or more variety turns of a nature tending to have a degrading effect on those who witness them.

License Clerk Casey, who has charge of the issuing of licenses to moving picture shows in Boston, tells "The Monitor" that he prosecutes most rigid investigation into the character of every applicant for a moving picture license and the nature of the surroundings under which the exhibitions are to be given. Mr. Casey and others who have this work of supervision in charge are doing all they can within the present laws to make the conditions surrounding these exhibitions as good as possible.

THE AGFA SPECIAL DEVELOPER.

Continuing their policy of catering for the developing end of moving picture making, the Berlin Aniline Works, of 215 Water street, are putting out a special developer for moving picture films which we have no doubt will be popular with those having charge of darkroom work in moving picture factories. The developer is sent out in the form of powder, packed in airtight tins, ready for dissolving. One dollar sample set of this developer will make 400 ounces of solution if required. We would advise those of our readers employed in developing moving picture films, either positives or negatives, to send $1.00 to the Berlin Aniline Works for a sample of this Agfa special developer. Having regard to the excellent quality of all Agfa productions, we have no doubt that this developer will be found of great convenience and good quality by those who use it.

C. S. Abell, of Keokuk, Iowa, has just placed an order with J. H. Hallberg for one 500-volt direct current Economizer for the control of one moving picture lamp at 35 amperes in combination with double dissolving stereopticon. This Economizer will save over 85 per cent. on the current bill and will do away with the large rheostats usually required for 500 volts.

The unsteadiness of the pictures sent out by an American independent manufacturer who makes a specialty of depicting Western scenes in the wild woods of New Jersey, prompted us to ask him what camera he was using. He replied that it was a "Billiken." American independent manufacturers are no doubt handicapped in choice of apparatus, but we certainly can recommend the "Billiken" for producing unsteady pictures.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

ADVERTISING VIA THE MOVING PICTURE.

By James H. Collins, in "Printers' Ink."

A new kind of advertising solicitor has lately appeared.

If you are in charge of an important general advertising expenditure, you will probably hear from his soon, with a pretty definite proposition.

Instead of the usual advertising plan, however, he will come to you with the plot of a play which he hopes to weave around your particular business or product. For he represents the moving picture interests, who have, within the past year, been developing the advertising possibilities of a remarkable new medium.

At the St. Louis Exposition, in 1904, several business houses maintained small theaters at their exhibits, showing moving pictures of a somewhat general character. Perhaps the nearest approach to anything of direct advertising value was a series of views inside the factory of the National Cash Register Company, with a lecture on its welfare work. A definite link with the product had not yet been established. It has remained for the man who is going to call on you to bring that about.

Every advertiser knows that, during the past two or three years, moving picture theaters have been established all over the United States. These five-cent entertainment places are springing up in the residence districts of great cities, and finding profitable patronage in the smallest country towns Numerous reasons are given for their popularity, the average man being satisfied with the explanation that they are cheap Price of admission doesn't tell the whole story, however. One highly important consideration to the advertiser is that these shows go into localities where there has been no entertainment before—city neighborhoods away from the regular theaters, and country towns where only the circus was to be seen, once a year. Another important consideration is, that the moving picture has a strong, basic human appeal During the season of 1897, when Edison's kinetoscope was new, two promoters bought the right to travel with Ringling's Circus, exhibiting the crude moving pictures of that day in a black tent which excluded the light. Their success was instant and remarkable. No advertising was done for this side-show, yet word seemed to travel on ahead, and through the West ranchmen, miners, soldiers, Chinamen and Indians flocked to see the novelty, paying their way into the black tent repeatedly.

Moving picture men are now bringing out the advertising possibilities of this medium and seem to have something of genuine merit, with wide future possibilities. One company in the East is adapting the pictures to advertising purposes, and another in the West is operating along the same lines. The writer talked recently with E. B. Miller, of the Essanay Film Manufacturing Company, who is in charge of the work for that company, and talked entertainingly about it.

Both of these concerns make regular entertainment films for the moving picture theaters. That is their main business. Advertising films are still a side issue.

It is said that there are to-day in the United States between 10,000 and 12,000 moving picture theaters, large and small. Figures revealing the number of persons who attend them daily are a little surprising, but the moving picture men prove "circulation" by laying bare the expenses of a small theater. Its manager rents films from concerns that supply him in competition. From one film renter he gets so many thousand feet of a certain kind of pictures, and from another so many thousand feet of something else. The service is not unlike that of a newspaper syndicate. His show is changed weekly, and sometimes daily, and he pays for live new films in many cases. Such a theater will take a service of 24,000 feet of film weekly, costing between $30 and $50 a week. Rent, light, advertising, singers, piano player, attendants, etc., run its expenses up to about $25 a day. Even a small theater, therefore, must entertain at least 500 people daily at five-cent admissions to meet net expenses, and if 10,000 theaters throughout the country entertained that many there would be an attendance of 5,000,000 each day. Some of the large houses entertain several thousand people daily.

Into this vast "circulation" the film concern can introduce pictures with semi-advertising themes, reaching between 600,000 and 1,000,000 people a week for a period of seven months. The latter period represents the life of a film on the circuits, after which it is called in, being scratched and worn. Only a portion of the whole moving picture audience is reached, because no single concern supplies its films to all the theaters. In fact, a company making the films does not deal with the theaters at all, their products being turned over to film renters who carry on that service. The theater exhibiting twenty-four subjects each week may use only one or two from a given film house, and so the "circulation" reached is smaller than the whole extent of the moving picture theater industry would indicate.

People pay to see these shows, and so advertising must be more or less secondary. The moving picture men frankly state that they are unable to give a glaring advertisement. Yet at the same time they can convey a general impression which is very lasting, and an admirable supplement to other advertising.

Take harvesters, for example.

The International Harvester Company has agents all over the world, and its goods are well known. The film manufacturers submit an outline of pictures to be taken, illustrating the building of a harvester, its journey to the fields, and its use in some locality where several dozen machines follow one another around wheat fields many miles square. Some of these views are taken in the factory, and perhaps the film men travel into foreign countries for other pictures that will be novel. The name of the company appears on its machines in the pictures, and is also shown in the "title" which precedes each picture. Such a film, sent out over the theater circuits, is exhibited for its human interest qualities alone. People pay to see it, and the theaters pay to use it.

For a golf ball manufacturer the Chicago house lately made a film showing the interior of the factory, with its five thousand employees, and these views were supplemented with pictures of Anderson playing crack golf out on the links Those pictures do not go into the theaters, however, but are shown privately at golf clubs throughout the country.

This brings in another use of moving pictures for advertising.

If the harvester interests prefer they can have a string of film made, showing their factory and products, and use it in connection with sales work. Picture machines and lecturers are sent out over the country, exhibiting in halls hired for the purpose, local selling agents for the machinery gathering audiences of farmers. This method gives a manufacturer the center of the stage, as it were, and instead of a general impression upon miscellaneous audiences, as in the theaters, he makes a selling impression on picked prospects Manufacturers like the great food advertisers, who carry on costly sampling and demonstrating work with traveling crews, can use moving pictures in the same way, working the local retail trade and dressing the windows at the same time, mixing moving pictures with samples.

Still another interesting use has been found for the pictures in cases where costly, elaborate machinery is to be shown to one or two prospective purchasers.

About a year ago a Western company making heavy excavating and hoisting apparatus, had films taken for use by its salesmen. A contract for excavating machinery is about to be let by a railroad that is leveling and straightening its roadbed. Obviously, it would help the sale if the manufacturer's salesman could take that road's purchasing agent out to see his machinery at work. But perhaps the nearest plant actually in operation is 500 miles off. The purchasing agent is a busy man. A salesman could get him out for a tour of inspection hardly once in a dozen times. But he has a thousand feet of moving picture film in his grip, showing a typical excavating plant at work. Before calling on his prospect he leaves this film at some small theater in the neighborhood, giving the manager a couple of dollars to run it off as a part of the regular show when he is asked to do so. These theaters are so widely scattered nowadays that it is seldom hard to make such an arrangement. Then, after talking with the purchasing agent, the salesman invites him out for an hour to see his machinery at work, taking him to this theater. Results that have followed the use of one film taken for this company a year ago, employed in this way, have been so good that films are now being made for all its large machinery.

The moving picture men are also working on a small apparatus which will enable selling agents or manufacturers to exhibit moving pictures of heavy machinery in their own offices. Some difficulty has been found owing to the fire risk from films, as insurance companies hesitate to give permission for their use in office buildings where such a small moving picture machine would be employed for sales purposes. This difficulty is being solved by the development of unburnable film—film made of a composition which will crumple when a flame is applied, but will not flame itself.

Some estimates of cost for moving picture service were prepared by Mr. Miller. When suitable subjects have been agreed upon, the film company charges a dollar per foot for

the original negative and the first positive, and fifteen cents a foot for additional positives. The positives, of course, correspond to photographic prints, and are necessary for exhibition in moving picture machines. The film company keeps the negatives, under contract not to use. Films average about 1,000 feet—that will tell a very complete story. In addition, there are expenses of operators when it is necessary to travel to different places, assembling various parts of the film story. This price applies only to outdoor views. Where indoor pictures are taken it is necessary to install portable mercury vapor lights for illumination, and the cost in such work is so much greater than no contract for less than $2,500 worth of film is taken. For $5,000, roughly, it is possible to arrange a complete business story, photograph it, make sufficient positive copies, and put it out among the moving picture theaters all over the United States for seven months, reaching an audience estimated at between 15,000,000 and 25,000,000 persons.

CONDITIONS IN THE SOUTH.

HARRY SCHWALBE.

Mr. Harry Schwalbe, of the Electric Theater Supply Company, of Philadelphia, one of the best known film exchange men in the East, has just returned from an extended tour through the South. Mr. Schwalbe, who is a keen observer, speaking of conditions in the South, expressed himself freely to a representative of The Moving Picture World.

"The attempt to mix cheap vaudeville with moving pictures," said Mr. Schwalbe, "has proved disastrous to the moving picture industry in the South. I doubt whether any one of the houses which still maintain vaudeville is at present a paying venture. The only really prosperous places are the 'straight' moving picture theaters. Take, for an example, the city of Augusta, Ga. About two years ago, before the vaudeville craze had struck the town, there were six prosperous moving picture houses, to-day there are only three left. Savannah, in the same State, a prosperous town, is to-day without any moving picture entertainment, while but a couple of years ago it supported several such places. The vaudeville craze has run the business there completely into the ground. Similar conditions prevail in Macon, Ga., Charlotte, N. C., Spartansburg, S. C., Atlanta, Ga. In Columbia, S. C., where not less than two years ago they had five or six prosperous moving picture houses, there is to-day but one left, the Lyric, and that from appearance may die over night. The same story—it was the blight of cheap vaudeville. This theater, with a seating capacity of over 1,000, was running the junkiest kind of punk. In Durham, N. C., vaudeville has resulted in loss of popular favor and patronage and the closing down of two places within recent time. In Wilmington, N. C., and Richmond, Va., conditions are slightly better, but vaudeville of the frankfurter variety is losing its hold there. In Florida there is likewise a favorable reaction from hook-worm vaudeville, which there has almost run its course. In Jacksonville almost all houses charge 10 cents and one, 'The Majestic,' charges 10 and 20 cents. St. Augustine, which at this time of the years is crowded beyond the capacity even of its numerous hotels, has the 'Jefferson' for its principal theater and conditions there are good.

"Most places change at least one reel daily and some change daily with a two and three-reel program. The pictures are what we in the North would consider old for large cities. There is but little of a date newer than two weeks and by far the greatest part is older than one month."

In his travels through Virginia, Mr. Schwalbe, at Norfolk, Va., met Mr. Horace S. Peed, formerly of Philadelphia, and now active in the moving picture houses South of the Mason and Dixon line. Mr. Peed agrees with Mr. Schwalbe in regard to the pernicious effect of tramp vaudeville on the moving picture entertainment.

W. S. B.

The Great Western Film Company, of San Francisco, have made the pictures of the Nelson-Wolgast lightweight championship, of forty rounds, some of the pictures being taken as late as 6 p. m. and all perfect. We believe this is the first prize fight that has been made by an independent manufacturer. The film will be handled by the promoters of the fight.

CHICAGO NOTES.

Mr. Harry F. Bryan, of the Motion Picture Screen Company, of Shelbyville, Ind., is in town and sold a Mirror Screen to the Garfield Theater, Fifty-fifth and Halstead streets, also one to the Elite Theater, Forty-seventh street and Indiana avenue. Both screens will be in place within a few days and will be the means of many more sales, as a number of exhibitors are waiting to see a practical demonstration, before placing their orders.

The Mirror Screen, associated with appropriate music and good sound effects, will form a strong combination against cheap vaudeville and, unless the young stagestruck folks find employement with regular vaudeville houses, they will have to return home, to make a living at farming, as the motion picture theaters will be closed to them.

The following fine program is an example of how a careful film exchange, like the American Film Service, can take care of their patrons in making up a show to please the different tastes and fancies. The program included the dramatic, the comic, the educational, one counterbalancing the other.

The masterpiece was the Pathe Freres film, "The Violin Maker of Cremona." To say the truth, I was not much inclined to see the film, as a friend, who had seen it in the early afternoon, had made a rather queer report, something as follows: "It is the good photography and the clever acting of Pathe Freres, but the whole thing is not clear and too noisy." After questioning him, he told me that by "noisy" he referred to the music, which was entirely out of place and spoiled the picture.

If my friend had gone to the Orpheum his report would have been a different story, as there the music was soft and appropriate. When Philippo, the poor wounded fiddler, plays a few notes to show that the violin is perfect, the orchestra stops, the violinist only plays a few sweet notes and stops as soon as the bow on the screen stops touching the violin strings. The illusion is complete, the music seems to come from the violin shown on the screen, and the notes are such that the audience joins in praises to the ones shown on the screen.

The orchestra stops again and the violinist is the only one playing, when Sandro is shown trying his violin to the delight of his sweetheart and of her father. The notes are eloquent, they fully justify the pride of the maker and of his friends, but they are still more eloquent when they represent Philippo in the gardens, playing on his hand-made violin. The notes fully illustrate the verdict of Sandro, of his master and of his sweetheart, when they all realize that Philippo's violin is the best in tone.

The music made the difference. It seems that the members of the orchestra at the Orpheum put their soul in the pictures.

Essanay came next with "The Egg Trust" and "Rags, Old Iron." Well, if while "The Violin Maker" was on the screen the audience was so attentive and captivated as to hear a pin drop, they woke up at the comical features of the Essanay films. The Essanays have certainly the talent to make you laugh against your own will. The antics of the two boys, cheating the rag dealer out of his bargain, made it a very hard thing for many of the spectators to keep on their seats and the general hilarity was of the most sanguine nature and just the thing to chase away the blues.

To cool down the audience we were shown the "Leather Industry," a very interesting educational film.

The educational films are coming to the front, they are no more objected to, but they rather seem to be in demand and they please. "The Industries of Southern California," of Selig, shown the other day, made a great hit and the 1,000 feet did not seem to tire but called for much appreciation on the part of the spectators. The ladies were greatly interested in the ostriches and feathers.

As everything is good in small quantity, we do not want an abuse of the industrial films, as the programs would then be too monotonous.

The same can be said of the dramatic and of the comic. In the above program I greatly enjoyed "The Violin Maker of Cremona," yet, if instead of having been treated to an industrial film, we had been given two dramatic productions the chances are that the second one would have destroyed the good impression of the first one.

The above named program is a good composition to please everyone and at the same time not tire on one theme. The exchanges should try to follow the same line of service and by so doing they would certainly improve the business.

J. B. Clinton, of the Unique Film Service, 81 Clark street, Chicago, Ill., has purchased the stock of the Superior Film Supply Company, of Toledo, Ohio, and will continue to operate it in the present offices in the Colonnade Building, Toledo, Ohio, with E. Boardman in charge as manager.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Current and Rheostat.—Kansas City, Mo., wants to know how much current he will get through two 18-ampere rheostats in multiple, with two in series on a loop, pressure 110 volts. Presumably he means that one end of the loop is connected ahead of the multiple and the other behind—that is to say, one end is connected to the wire between the two in multiple and the main switchboard and the other between the two in multiple and the lamp, so that he will get the full current of the multiple, also the full amount supplied by the series. Through each rheostat in multiple he will, of course, get the capacity of the coils, viz., 18 amperes, or 36 for the two. Through the series he will get about 10½ amperes. It is figured as follows: Seventy volts pressure divided by 10 amperes gives 3 1-3 ohms resistance to the rheostat, or 6.66 ohms for both. Seventy volts divided by 6.66 gives approximately 10½ amperes, the current flow through the two rheostats in series. The total current then would be 36 plus 10½, or 46½ in all. The reason for using 70 for the voltage is that the arc itself gives about 40 to 45 volts drop, leaving 70 to 75 to be taken care of by the rheostat.

Projection Troubles.—Pittsburg, Pa., writes, in part, as follows: "I take the liberty of addressing you to see if you can locate my trouble. You are helping others, and I thought I would cast my lot with theirs. Am using Power's No. 5 machine, purchased last September, and from eighteen inches to two feet of the left side of the picture appears very rainy."

Frankly, your case has puzzled me more than anything which has come up in a long time, but I have finally concluded you are probably mistaken in calling what you see on the screen "rain-marks." I am inclined to believe it is your shutter which is at fault and that you have what we call a travel ghost on a small portion of the picture. This is white streaks flashing up, down, or both, especially noticeable on titles. It is the result of the shutter being set wrong or else too narrow. Now, I want you to make the following experiments, carefully noting results, and report to me:

First, throw the clear, white light on screen with machine standing still. If you notice the streaks, then the trouble is either in the screen (curtain) itself or in the projection lens. Next put in a film, frame clear down, and run a few feet, carefully noting the result. Next, frame clear up, run a few more feet of film and carefully note results. Next, frame midway and do the same. Examine shutter carefully and see if there are, by chance, any holes in it or if it appears that any of the shutter has been cut off. Rain-marks are produced by scratches in the film and I know of nothing else that will produce them. Holes in the shutter might possibly make a sort of imitation. I shall await your report with decided interest.

Getting a White Screen.—Clay City, Ill., asks what is the matter when there is a dark spot (ghost) in center of curtain, which may be removed by pulling lamp back from condensers, but when this is done there is a dark circle around the outer edge of picture. He asks if the picture (12 x 14 at 56 feet) is too large for the throw.

No, the picture is not too large for the throw. You have a 3½-inch projection lens and should have two 6½ condenser lenses. Measure your condenser lenses and see what they really are. Pin a white sheet of paper to a wall opposite a window. Hold lens with flat side to wall and move back and forth until a clear, sharply defined picture of the window is propected on the paper. Then measure from flat surface of lens to the wall. This will be the focal length of the lens, which should be about 6½ inches in your case for both lenses. Before getting other lenses, however, try sliding your lamp-house forward and back. A ghost may sometimes be removed thus. It is also barely possible the trouble is in your projection lens itself, but I do not think so.

Condenser Breakage.—Santa Paula, Cal., asks what to do to stop his condensers breaking. Says he has tried 6½ and 7½ lenses, but does not tell me his picture size and throw, therefore I cannot say what focal length condenser he should have. Says room has no draughts and he has tried covering lamp-house with asbestos box, but lenses break as fast as he can put them in. Says lenses are loose in ring. It is wellnigh impossible to tell, sometimes, just what is causing condenser lenses to break, even when one is right there. It is likely, however, that there is excessive heat in your lamp-house, and this excess may be caused by failure to clean out the screen in top of lamp-house. Evidently you have tried to avoid practically all ventilation of lamp-house. Try ample ventilation once. More condenser lenses are broken by lack of lamp-house ventilation than by too much. Clean out the screen in top of lamp-house, and, if not forbidden by local law, open up the back of the lamp-house as well—wide open, if you can. There is no more danger of setting anything on fire by the back of the lamp-house being open than there is of setting fire to the Atlantic Ocean. But with ample ventilation have the vent holes in condenser mount open, also.

You ask directions for making temporary announcement slides. You will find directions on page 337, March 5th issue, for making very satisfactory slides with a typewriter. They may also be written or printed on glass with a fine pen and India ink, first thoroughly cleaning the glass. Also they may be punched out of cardboard with one of the letter-perforating machines.

Machine Adjustments.—New York City, N. Y., propounds the following, all on one lonesome postal card. I will answer by number: (1) Is it advisable to set the flywheel in tight against the bushing or leave some slack? (2) Should the intermittent sprocket be set in tight against the apron, or a little loose? (3) How often do the eccentric bushings wear out? (4) Is 3 in 1 oil suitable for safety shutter? (5) How often should the entire machine be oiled?

(1) Set it in tight, but not so as to bind. (2) Don't know what you mean. (3) Depends on hours you run the machine per day and grade of oil, etc. Renew them whenever the shaft gets loose in the bearing. (4) I never oil the fire shutter itself; it is not necessary. The actuating mechanism should be oiled and the oil you name is all right for that purpose. (5) Depends on circumstances. Aside from the intermittent, which should have a drop of oil every 2,000 feet of film, any moving picture machine bearing ought to run ten reels of film, at least, without oil, assuming that good oil is used. This does not apply to some makes of fire-shutter governors, however. Use judgment and common sense in the matter of lubrication. No hard and fast rule can be laid down.

F. H. RICHARDSON.

COMMENTS ON THE FILMS

"The Millionaire's Adventure" (Lubin).—A lively and interesting little skit, representing a girl driven from home by brutality, falling in with a supposed tramp, who turns out to be a millionaire in disguise. The girl, disguised as a boy, travels with the supposed tramp for a month. Then he goes back home, taking his companion with him, where her sex is disclosed. The usual result follows and everybody probably lives happily ever after. The picture is alive and touches upon a theme which is common enough and which might readily prove to be a basis for an extraordinary interest. With the life that the Lubin players put into it the picture is satisfactory and not infrequently is heartily applauded.

"Samuel of Posen" (Selig).—This picture is certain to be exceptionally popular. Probably a considerable proportion of comedy patrons have seen or have heard of M. B. Curtiss in his original role as "Sammy." It was a master stroke when Selig secured, not alone the rights to the play, but Mr. Curtiss as well. The picture starts in Posen, Germany, and after numerous and exciting adventures in different parts of

the world, including a pre-arranged fire sale in Baxter street, New York, the picture goes back again to old Posen. There are both humor and pathos, each contributing a portion to the interest of the picture. The acting is sympathetic, offering many touches which increase the strength of the film and add to its popularity. The photography is adequate, and assists in the wholesome interpretation of the story.

"The Girl Thief" (Kalem).—This is a strong melodramatic picture, with plenty of romance, sympathetically acted by the firm's Southern stock company. It is a story of a thief's reformation through a clergyman's love, and presents in the telling a good many dramatic and interesting situations. Like all these plays from the Kalem studio, the development of the plot is strongly dramatic, holding the interest of the audience by causing them to wonder what is going to occur next. The scene is laid in the South and carries with it the picturesque features common to that locality, but which seem, when properly introduced, to add a stronger touch of romance than is possible under most other conditions. The Kalem people have always used these backgrounds to good advantage, adding materially to the attractiveness and interest of their pictures.

"History of a Sardine Sandwich" (Vitagraph).—An interesting industrial picture, showing the life history of a sardine sandwich from the beginning to the end. The increase in the number of industrial films released recently indicates the larger number of people who like these pictures. And industrial subjects are endless, each one of which possesses its own share of interest and conveys its own topic of information It is evidence of the improving taste of motion picture audiences, and it is to be commended upon the score of assisting in the education of the people.

"Brittany Lassies" (Pathe).—A comedy which introduces some picturesque and attractive features of Brittany life and is sufficiently amusing to keep the audience in good humor The acting and photography are alike good.

"The Eleventh Hour" (Edison).—An intensely dramatic and highly emotional picture, representing the struggle of a governor against the desire to pardon a condemned murderer who has been reported as the governor's son. The struggle between the father and the governor is one of the best bits of acting seen in a motion picture in weeks. And then the climax, when the son suddenly appears, leading an upright life. There is a power in plays of this character, which appeal irresistibly by their intense humanity. It is impossible to describe them, or to convey any conception of their strength, but the spectators closely followed the keen struggle between love and duty and did not fail to show their appreciation at the end.

"The Man Under the Bed" (Edison).—A comedy of the boisterous order, capable of keeping an audience roaring throughout its length. It is built upon the timeworn assertion that old maids always look under the bed to see if there is a man in hiding, and this one, when she discovers a pair of shoes, rouses the entire house to assist her in dragging the intruder out. The ending is quite romantic, since when the owner of the shoes appears she seems quite satisfied with him and there is shortly an ending which did not seem possible at the beginning.

"Poet of the Revolution" (Gaumont).—An interesting bit of drama, acted with all the intelligence and skill usually displayed in the work of this firm's players and photographers. The play is interesting, the actors are sympathetic, and the film will appeal to a large number in different ways.

"The Ostrich and the Lady" (Essanay).—An important addition to the long and growing list of educational films. This one gives characteristic scenes on a Los Angeles ostrich farm and illustrates, in an interesting and definite way, the development of ostrich farming. Many of the scenes are picturesque, and all are novel, adding to the interest of the picture. The photography is clear, even in those scenes in which rapid movement might lead to blurring. Altogether it is an interesting picture, giving information about ostrich farming in an entertaining way.

"The Ranch Girl's Legacy" (Essanay).—A Western comedy, acted with all the snap and dash for which the Essanay players are known. It is a picture which will interest, not only for the interesting story it tells, but for the representa-

tion of certain phases of Western life which form a considerable portion of the picture. The love story connected with it adds to the interest.

"Pierrot" (Pathe).—An interesting picture. The excellent work of the already famous house of Pathe is becoming better known each day. Their character studies, and their depiction of bits of life, are always interesting; nor does this picture detract from the reputation of those who made it.

"Beautiful Snow" (Vitagraph).—A laughing comedy which is not only rich in humor, but develops some sparkling and funny situations. It is acted with the Vitagraph's careful attention to details, and this has its effect in increasing the interest which attaches to the film.

"The Thread of Destiny" (Biograph).—A pretty story, containing much of suggestion and much of real life. Probably many have had dreams, have longed for something they couldn't explain, something that would take them out of this life and into some other, or so change this life that it would be like another. It isn't always possible to explain these longings, common to all mankind. The Biograph Company has expressed them strongly in this picture, pointing out in an unusually graphic manner the human tendency in the young orphan girl's heart. Next follows the love story, beautiful and romantic, and the interposition of the picturesque Western touch. The villain is satisfactorily foiled, however, and the lonely girl strolls away with her new husband, the previous unexplained longings satisfied. The scenery, representing the San Gabriel valley, is beautiful, while acting and photography are both of a high standard. A very satisfactory number, which shows that the Biograph Company have got down to business in their new sphere.

"Marriage in Haste" (Lubin).—Numerous stories of elopements have been told, but here is a novelty in the fact that the girl's father, pursuing the eloping couple, is mistaken for the eloper because he has a little girl with him, and only for the timely return of his new son-in-law he would have been lynched by the mob. There is a long list of incidents, each funnier than the last, and each one good for a laugh. The acting is in harmony with the mixed-up story, and the photography is clear and good. This is one of the best comedies Lubin has released recently.

"Tragic Idyl" (Pathe).—A simple love story, involving a broken promise, a maddened father and a tragedy, but the film is a marvel of beauty, color, light and shade. Perhaps the story it tells may seem hackneyed, but the beauty of the pictures presented more than compensates for any lack of strength in the story. It will long be remembered for this when possibly the somewhat commonplace story will be forgotten.

"Strenuous Massage" (Pathe).—Maybe few would care to take such vigorous treatment for rheumatism as this unfortunate individual received, even though the twinges were severe. A shower bath from an overflowing gutter, a plunge bath in a bucket, massage from two policemen and a road-roller. These all combined make what might be termed very vigorous treatment; yet the patient testified that he felt better after it.

"Told in the Golden West" (Selig).—The Western pictures coming from this house are remarkably good interpretations of the life they are supposed to depict; in fact, one can obtain an accurate impression of some interesting phases of Western life by looking at a Selig picture; and the series of recent releases makes a wonderfully good record. This one is no exception to the rule., and, in the opinion of experts, will undoubtedly add to the already high reputation of the house.

"The Right Decision" (Edison).—The story opens with a scene on the battlefield of Waterloo, very graphically presented, giving a clear view of the horrors of war. There is a complication of difficulties arising from the attempt of the son of a captain who was assisted on that field to find the one who aided him. A love story is interwoven, showing how the captain's son finds a beautiful girl while engaged in the search for the benefactor, who, to make the story still more complicated, turns out to be a thief. The picture is well acted and beautifully staged, with photography quite in keeping with the subject and the careful manner in which it is worked out.

"My Milliner's Bill" (Edison).—A comedy in which the extravagance of a young wife for elaborate hats is effectively cured by the husband, who is a good amateur actor. The fun is of the subtle type that amuses without offending and the attractive complications which arise are all satisfactory additions to the play, making it as delicious as possible. The acting is clever, the photography is excellent, and the entire picture is satisfactory.

"A Brother's Devotion" (Vitagraph).—A story which illustrates in a very dramatic way how one brother made a heroic sacrifice to help another. It is a well-told tale of brotherly love, which perhaps would have more strength if it were more common in everyday experience. It is well acted, with much attention to details, and the story is worked out with care. Photographically, little improvement could be desired. A few weak places appear, but they are insufficient to mar the picture. It is, on the whole, satisfactory and is strong enough to play on the emotions more than some of them do.

"Interrupted Honeymoon" (Essanay).—Here is one of those snappy comedies, played in the liveliest way by the company's capable actors, certain to amuse any audience. The numerous startling situations and complications into which the honeymooners plunged, one after another, never fails to keep the people who see the picture thoroughly interested.

"Her Soldier Sweetheart" (Kalem).—After seeing this picture twice one feels constrained to say that it will probably rank as one of the best among the many good ones the Kalem people have turned out recently. The dramatic possibilities are many, and are carefully and consistently worked out, with no forcing of scenes to secure an adequate climax. The photographer rose to the requirements of the subject and did his work even better than he has been doing lately. There are passages where the dramatic strength of the picture is unusual and the actors have imbibed the spirit of the scenes and do some remarkable work in interpretation. With all the elements in its favor the prediction is made that this film will prove exceptionally popular; and it is certain to enhance the reputation of the producing company.

"At the Bar of Justice" (Urban).—A strongly dramatic picture, acted with sympathy and with the attention to details which characterizes the work of the Urban players. The photographic department satisfactorily performed its part of the work, and the result is a picture which will appeal by its development of human sympathies and its strong telling of a dramatic story.

"The Water Flyer" (Urban).—A scenic record film, prepared with the care which characterizes the work of this company. The operators understand how to select the most picturesque viewpoint, adding much to the attraction of the films in so doing. So much depends upon the proper selection of a viewpoint for scenic pictures, particularly when rapidly moving objects are included, that a firm is to be congratulated who has as good an operator as Urban.

"A Victim of Bridge" (Edison).—The consequences of over-indulgence in this fashionable diversion are clearly portrayed in this picture from the Edison studio. The acting is good and convincing and the photography is clear, and the picture keeps the audience interested throughout its length.

"His Fears Confirmed" (Gaumont).—A bit of good dramatic work, supplemented by good photography. Some of the scenic effects are very beautiful, showing a mass of picturesque features which add materially to the picture and what it represents.

"The New Partner" (Bison).—The interest in this picture will center chiefly in the strike scene, which is probably one of the greatest strike pictures ever put upon the screen. The stirring scene is adequately staged and admirably acted and the surroundings seem interpretative of what the subject suggests. To be able to reproduce a scene of this character is an achievement worth noting and emphasizes the fact that the Bison Company is doing some excellent work. The company which acted this film had special training for the work and the results are quite in keeping with the care which is apparent in the firm's recent output.

"The Electric Bathtub" (Pantograph).—This farce from a comparatively new company is boisterous, but contains some novel features certain to please. The experiences of the unfortunates who undertake to use the tub are amusing enough to keep the audience laughing throughout the entire length of the film. The photography is quite satisfactory, showing only occasional weak places. But it is the kind of comedy which older concerns have mostly discarded. It has had its day, and that day is past. There is enough of such stuff on the market now, and a new producer, to claim attention and patronage, must of necessity work on more original and progressive lines.

"A Wedding During the French Revolution" (Great Northern).—Here is a drama by Sophus Michaelis, the famous Danish playwright. It is being produced at a well-known New York theater under another title, with a favorite actor in the title role. It is a strongly dramatic production, and as acted by the Great Northern company it is certain to attract much favorable attention. The photographer has performed his part of the work to perfection, and the finished film leaves nothing to be desired. The adequate presentation of films of this character does much to overcome the adverse criticism aimed at the motion picture theater by ignorant and misguided critics. The Great Northern people deserve commendation for their good service in producing this film. The author of the book, at present in this city, warmly complimented the Great Northern representative on the excellence of the production.

"Supreme Recognition" (Itala).—A picture possessing marked dramatic qualities, sympathetically acted, and telling a beautiful and touching story of a mother's love for her children..

"The Cage" (Eclair).—A story of a buccaneer's love for a young woman whose guardian has other plans for his ward. However, the elopement would have got on famously, only the guardian discovered the plot and imprisoned the chief. He is released by his fellows, the marriage is consummated, and all goes well ever after. The acting is sympathetic, there is plenty of lively work, and the photography is quite satisfactory. Withal it is an interesting film.

"The Indian and the Cowgirl" (Bison).—A Western picture, breathing the rough life of the plains and developing a story of interest and power. The most thrilling scene is where the cattle rustlers fasten the child on the horse's back and send the beast careering over the plains. But the mother has befriended an Indian, rescuing him from this same gang of rustlers, and when she gives the alarm he is first to respond. Then come some wild riding, ending by the dis-

covery of the horse bearing the child and his capture by the dextrous use of the lasso. It is thrilling and redolent with the true plains spirit. Photographically it is an improvement over some previous Bison work.

"The New Minister" (Imp).—The subject offers a clue to the picture, but, of course, it does not disclose the many interesting details. Very much of human nature is depicted in this film, and it is so well done that practically everyone who sees it is ready to applaud vigorously. Like all Imp films, it has an element which appeals strongly to the alert mind, representing the peculiarities of humanity in a very graphic way. The acting is lively; perhaps, in some scenes, too lively. The photography is clear, and good tonal qualities are reproduced in the film. The pictures sent out by this house are improving steadily. That they are popular admits of no doubt. The intensely human, and therefore satisfying subjects, appeal to a large number of theatergoers and insure interested audiences wherever they are shown. The firm is to be congratulated upon the increasing popularity of its output.

"On the Little Big Horn" (Nestor) was the title on a lavish poster display that attracted us into a theater on Sixth avenue. The picture on the screen when we entered was an Eclair. This was followed by another European film with no imprint, and then by an old Pathe. A good projecting machine did justice to the good photography and steadiness of all these pictures, so we patiently awaited the headliner of the day. "On the Little Big Horn" at last had its inning. The story, if there was a story, seemed to seize upon every available plot on which a drama could be based. There was love, jealousy, heroism, infidelity, revenge, mistaken identity or false accusation, and the inevitable happy ending. This was put on with an attempt at a fire scene, a rescue and some fast riding and display of cowboy attire to give it a Western flavor. Much of the acting was good, but somehow it failed to convince, as the jumbled situations had little in common and the producer failed to carry his story over the footlights by endeavoring to crowd in too much. The film will no doubt please many theatergoers. The bravado and the skillful riding of the cowboys, the chivalrous sentiment that prevails, will satisfy the average audience. But the story, as a specimen of the straining after effect in the modern picture drama, leads us to ask elsewhere, "What of the future?"

"A Father's Patriotism" (Lux).—War pictures are apparently increasing in popularity. At least they are increasing in number. Here is one of those touching pictures that somehow go straight to the heart and arouse the same impulses they depict so graphically. The dramatic qualities of this film are excellent, heightened, perhaps, in some degree, by their appeal to the imagination, which helps one to see beyond the pictures and observe something which stirs emotions otherwise dormant. All these things help, and the effect is to create a favorable impression of the picture.

"He Knew Best" (Lux).—A picture calculated to chase care away and develop the risibles in almost anyone. It is a story of what may be termed borrowed plumes and is strongly amusing as it runs.

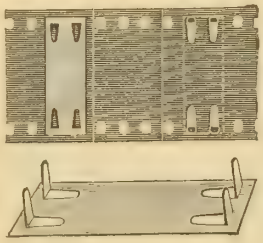
"The Actor's Children" (Thanhouser).—A most excellent beginning for a new concern. The story is clear and clean and the acting very good indeed in some scenes. There is, however, too much evidence of the production having been put on by a man whose experience has been gained on the living stage. Cutting out one or two scenes and substituting printed titles would improve the film and less time should be given to the supposedly speaking parts. No doubt this is also evident to the producer after seeing the story on the screen, where action speaks louder than words, and the fault will be remedied in the future. In fact it has already been much corrected in "St. Elmo," the second picture of the new company, to be issued this week. In photography the work ranks well with that of older concerns and is far superior to some. "The Actor's Children" is a film that will please.

"Governor's Pardon" (Imp).—A rather incongruous story but carried by good acting and good photography. If there is one thing in particular on which the Imp Company is to be complimented, it is that their stories are clean, and while the dramatic element is not lacking, there is not the straining after lurid scenes and exciting situations favored by others. Another excellent Imp film is "Mother Love," which deserves all the praise it has received. We have sat beside a censorship committee inspecting the Imp productions and heard the remark that no films required less pruning. One of the Imp dramas of early release will have on the same reel a short but wonderfully good exhibition of ice skating and obstacle jumping by one of the champion ice skaters of the world.

"Foolshead, Chief of Reporters" (Itala).—Foolshead appears again in a film certain to cause everyone who sees it to laugh. Foolshead is a character that appeals to the average person as irristibly funny and creates a long laugh, lasting from the time the film starts until it closes.

"Town Traveler's Revenge" (Itala).—A film of rather broad humor and somewhat addicted to the rough house order, yet quite likely to be popular with most audiences. It is recommended as a welcome addition to the list of live humorous productions.

OF INTEREST TO THE TRADE.



From G. Gennert, 26 East Thirteenth street, New York, we have received samples of the Temporary Film Fastener, a useful and much needed little device which we do not hesitate to commend to our readers. It is a flat strip of aluminum or brass the width of the film, with four prongs which are inserted into two sprocket holes on each side and then turned down. In the event of a break or in the assembling of a film we can conceive of no more useful aid, or more economical, as it does away with the waste by the clumsy method of pinning the ends together and also the danger of blood poisoning from pin pricks. When ready to cement the joints the prongs are easily bent backwards and the picture is not damaged. It is a contrivance that will save time, temper and money and received the instant endorsement of a film exchange proprietor to whom we showed it. Manufacturers will also find it very useful in the joining room. We understand that the film fasteners are furnished in aluminum at $3.50 per 1,000, or brass at $4 per 1,000.

One of the latest improvements for the moving picture theater is an invention by V. C. Seaver, proprietor of the Alcazar Theater, 108 East Madison street, Chicago. This is a compound combined with a specially prepared cloth for a screen which tends to heighten the luminosity value of the picture. Even at a throw of 120 feet the picture stands out with wonderful brightness. The inventor has been experimenting upon this for the past six months, which has entailed upon him a large amount of money to get it to this state of perfection. He has applied for a patent both in this country and Europe and, if successful in securing it, he will be in a position to give the exhibitor a screen that will exceed some of those at present in vogue, at the low price of 50 cents per square foot.

Oshkosh, Wis.—The Colonial is the name of a new moving picture theater, at 153 Main street. Jesse V. Hogan is the manager. The films are supplied by the Laemmle Film Service, which disproves the old saying that a prophet is not without honor, save in his own country, for Mr. Laemmle hails from Oshkosh. The new theater has a seating capacity of 365 and is of substantial construction and beautiful design. The system of ventilation is specially good.

The Arcanum Theater, at Jackson and Clinton avenues, Jersey City, was sold under the hammer recently to satisfy a judgment for non-payment of rent. There can be no sympathy in this case as it is a repetition of the old story. The parties interested had no knowledge whatever of the business and squatted into a neighborhood that was already overloaded with picture shows. They were going to set the world on fire and commenced under overwhelming expense in the matter of vaudeville, reels, help and rent. As is always the way in cases like this, they did themselves no good and hurt the old exhibitors, consequently there is no one to mourn the loss. Moral—Don't butt in.

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VITAGRAPH NOTES.

A memoranda of the good things to be served by the Vitagraph experts are: "Capital vs. Labor," a great drama of national interest and aptness, on March 22; "The Hand of Fate," another drama of one of life's greatest truths in which the characters and scenery portray the rugged beauty of life among the mountain fastnesses of the Carolinas, on March 25; "The Broken Spell," a society drama of surpassing charm and bewitching attractiveness, on March 29; "The Tongue of Scandal," to be released on April 1, characterizes a peculiar phase of human nature and a type of mentality common to small communities where gossip forms the chief budget and very often leads to near tragedies of social ruin and destruction of character. "The Fruits of Vengeance," the evidence of how great a matter a little fire kindleth. An everyday occurrence with a practical moral, a family feud and a division of a neighborhood by a children's quarrel, the growth of a mountain from a mole hill. These last two subjects are particularly far reaching in their influence, immensely truthful and will always arouse a welcome enthusiasm in their reception by the public.

In the fire scene for the great production, "The Feud," to be issued in the near future by the Vitagraph Company, so much realism was given by the burning of a barn purchased for the purpose that it brought hundreds of persons from far and near intent upon witnessing the burning or lending a hand in extinguishing the flames. Their services were not needed, however, for the Vitagraph's fire brigade was on hand with fire extinguishers. When the flames were at their height and the picture had been taken, they easily put out the fire amid cheers and shouts of the assembled crowd, who could hardly believe that it was not an accident instead of a feature in a moving picture play.

ESSANAY NOTES.

The Essanay Company have announced for early release a great dramatic picture, entitled "The Hand of Uncle Sam," a production of marvelous scenic effects and thrilling episodes. Slight defects in certain parts of the first negative made it necessary to delay the release of the picture until these portions of the picture could be remedied. It is worthy of note that the scenes of the picture have been obtained from various parts of the continent, the West, the Isthmus of Panama and in Mexico, while the indoor scenes were all made at the Chicago studio. A United States torpedo boat destroyer was put to the Essanay's disposal and is shown in the picture. Great care has been taken to present correct traditions in the way of costumes and settings, while the picture, on the whole, is both dramatically and photographically perfect. The story is founded on the recent American-Nicaraguan controversy and tells of a young American mining engineer, who has established himself in one of the Isthmian republics, is arrested and accused of conspiracy against the government. He is court-martialed and sentenced to be shot, but at the dramatic moment, when he is dragged into the prison yard, United States marines arrive and prevent the execution. In the meantime the real offender, the American's native clerk, is arrested and evidence clearing the American is found. The film is a feature and will be released March 23.

The Essanay's "The Fence on 'Bar Z' Ranch," a Western drama lately released, has been pronounced by many exhibitors and exchange men one of the most perfect and delightful Western subjects ever released by the Essanay Company. The photography, it is said, is simply wonderful. The story is something out of the ordinary and splendidly acted.

"The Essanay Guide," for the last two weeks in March, describes several more bully comedies, one a Western, and another full reel subject, "A Ranchman's Wooing," is an interesting and pleasing subject. "The Airship Gaze" is an oddity and a novelty and reads like another Essanay hit. It is prophetic of what may happen when the airship is as popular as the automobile. An actual and practical aeroplane, in flight, is shown in the film. "His Hunting Trip" is another full reel comedy subject, which appears to be something as substantial as "An Interrupted Honeymoon," released last week. Sportsmen who view this film should be interested as it includes a number of exciting chase scenes with dogs and rabbits, with all the funny incidents which occur to Nimrod's followers. The principal and important parts of the story, however, are with little wifey at home. The idea is original and interesting, and, produced with the liveliness which figures in all Essanay comedies, should prove a winner with the exhibitor and his audiences.

EDISON NOTES.

"Frankenstein," which will be released March 18, is a liberal adaptation of Mrs. Shelly's famous story under that title. As told in the film, the story shows Frankenstein, a young student of the sciences, leaving his father and sweetheart to pursue his studies at college. In the course of his researches he discovers the awful mystery of life and death and immediately determines to realize his one consuming ambition —to create the most perfect human being that the world has ever seen. The actually repulsive situations in the original version have been carefully eliminated in its visualized form, so that there is no possibility of its shocking any portion of an audience; but the dramatic strength of this gruesome story clings to its dramatization, and it is safe to say that no film has ever been released that can surpass it in power to fascinate an audience. The scene in the laboratory in which the monster seemed to gradually assume human semblance, is probably the most remarkable ever committed to a film. "Frankenstein" is a production that will hold an audience spellbound and is certain to excite a very great deal of attention and comment.

E. W. Townsend's latest contribution to Edison films will be released March 25. It is a dramatic subject entitled "The Suit Case Mystery."

Don Fulano, the world's greatest living educated horse, which recently won favor in "An Equine Hero," will make his next appearance at an early date in a film entitled "Bradford's Claim," in which it is said his work is even more remarkable than in the first subject.

Among the subjects slated by the Edison Company for an an early release are "Michael Strogoff," Jules Verne's great story of the exciting adventures of a faithful courier of the Czar, and "Her First Appearance," especially prepared by Richard Harding Davis.

"A Western Romance," released March 22, tells an absorbing story which has its foundation in the betrothal of a little boy and girl, brought about by their parents in order to conform to a clause in a will, by the provisions of which a fortune is left to the girl providing she marries the boy before her twenty-fifth birthday. The two families separate, the young girl growing up in the West, where she not only learns to forget the sweetheart of her childhood days, but also to cherish a resentment of the contemplated alliance as she grows older. Under an assumed name the young man, who has since fallen in love with the girl through the medium of a photograph which her mother has sent East, starts for the West, determined to overcome her objections and win her heart. This he succeeds in doing, after their successful escape from the plottings of a rival, who has brought to his assistance a band of Indians and desperadoes of the plains. The attempt of the hirelings of the rival suitor to waylay and murder the young fellow is thwarted by his sweetheart, who has overheard the plot and who effects his rescue in a daring and thrilling manner. The pictures were taken at a considerable expense in the West, and outside of the two principals the actors are natives of that section, real Indians and real cowboys being employed. A story that teems with realism, splendidly photographed and superbly acted.

PATHE NOTES.

Pathe Freres are outfitting the Nelson-Wolgast fight pictures. Five Pathe machines are to be used for these pictures on their tour through the country. They are to be seen first at the Casino Theater, Brooklyn; Columbia Theater, Boston; the Lyric Theater, Chicago, and the Star Theater, Milwaukee, where they will appear simultaneously. This order was placed through the Pathe representatives, Turner & Dahnken, in San Francisco, and the selection of the Pathe machine for these pictures was made after careful tests of various other makes. The "Pathe Professional" is consid-

ered by all who know it, as exceptionally fine for pictures of this sort, as the flicker which interferes so materially with the proper viewing of a rapid pugilistic encounter, is entirely eliminated. The pictures are to be shown only on Pathe machines, which will travel with the pictures wherever they go.

Pathe Freres will release, in the near future, a film of exceptional strength and merit—Shakespeare's "Othello." The story of the famous Moor of Venice will be released as a film d'art. The pictures were taken in the famous Queen of the Adriatic, and the beautiful Venetian buildings, the charm of the Grand Canal, and all the exquisite beauty of the famous palaces of Venice are all shown in the picture, in addition to the marvelous pantomimes executed by the leading actors of Italy. Many have seen "Othello," but never in such setting. The stage has been noted for wonders of scenic fidelity, but to enact this marvelous tragedy along the very waters and in the very gardens and palaces as the immortal Shakespeare pictured them with his versatile pen, is to add an interest which could not be obtained in any other way. We are shown Othello and Desdemona in the palace. We see Iago going to the palace of the Doge, along the Grand Canal, and we seem to be in the gondola with him as it sweeps steadily along, propelled by the muscular gondolier who so ably handles his oar. Imposing facades, beautiful colonnades, magnificent porticos and marvelously wrought gateways, all come under our view as we pass from one scene to another of this great play. The film is colored with the usual Pathe excellence, and it is well to note that the costuming and the interior decorations are absolutely correct to the period.

R. W. Teed, the Pathe travelling representative, after a most successful and gratifying month in Boston, during which time he demonstrated and sold a large number of the "Pathe Professionals," has made a victorious march through New Hampshire and Vermont, inspecting the various Pathe machines now in use and in many instances installing new ones. A demonstration of the Pathe projecting machine seems to be absolute proof of its great superiority, and Mr. Teed is experiencing no difficulty in placing them wherever a new machine is needed.

LUBIN NOTES.

It does not always happen that accidents in picture making improve the film. The other afternoon one of the Lubin directors was working on a comedy picture, soon to figure in the releases. In the middle of one of the scenes, in which a man was being dragged into a house, two huge dogs came bounding across the lawn from opposite sides and attacked the heels of the victim. Had they been rehearsed their entrance could not have been more opportune nor their comedy better and the result is an added comedy value to an already funny picture.

The Lubin automobile has proven such a convenience to the production department that the charter of a power boat is contemplated for the Summer season. The shores of the Delaware are most picturesque and it is planned to make these trips a relaxation for the players during the hot spell, while the stories planned will be the better for their handsome settings.

The other day the scenario department received a letter accompanying a picture suggestion which ran in part, "Please telegraph me when you get this how much you will pay me for it. Send it collect, the enclosed is to pay you for the trouble." The enclosure was a five-cent stamp, which was returned with the story. In the past week the scenario department received eighteen St. Patrick Day stories, but meanwhile the printing and joining rooms had the "Irish Boy" in plenty of time to make the extra prints called for by alert exhibitors who appreciated the value of the first run of this film on St. Patrick's Day.

IMP NOTES.

As a rule Mr. Storey, of the New York Board of Film Censors, is a very quiet, august individual and, outside of the morality comb he wields, he's a pretty reliable barometer for picture plays—or rather, his face is. Besides his official capacity, he is a profound student of moving pictures, in both execution and effect. He was at the Imp headquarters the other day (official call), and he saw "The Stage Note," which will be released Thursday, March 24. The first part of this farce represents a rehearsal of a drama by some amateurs. The ordinary observer would immediately recognize the work as a clever burlesque on amateur acting, and Mr. Storey laughed loud and long. When the picture was finished another of the spectators remarked that it was a pretty good "take-off." "Take-off, nothing!" said Mr. Storey. "I have seen amateurs rehearse, and I tell you that that scene is true to life!" One is moved to remark that if that is his experience, it is no wonder he is such an ardent advocate of "the uplift of the drama."

As usual, there were numerous visitors at the office, on Fourteenth street, on Monday, to express their opinion of the day's release. It was "Mother Love" last Monday and the compliments were many. One visitor was a picturesque old gentleman, and it was his fourth call. He had something to say: "Do you know, since the Imp came to Mr. Rosenquest's house I have gotten the habit, as they say, and I have fallen in love with them. And," he added, "I have become a regular Imp 'first runner.'" That's going the "first nighter" one better!

NESTOR FILM NOTES.

The Nestor Stock Company, that has been operating in the vicinity of New York, leaves for the West this week to make a series of cowboy and mining pictures, and great care is to be exercised in the selecting of picturesque backgrounds. Those who are best familiar with the country to be visited declare it to be the best in the United States for the purpose.

Nebraska Bill's cowboys will be seen in Nestor films exclusively, and negotiations are in progress with an Indian troupe, said to be the best in the show business, to appear in Nestor films, in a series of Indian pictures in preparation by a writer on Indian subjects of national reputation.

The demand for the cowboy subjects of the Nestor make has become so great that it has been decided to release one of these every week until further notice. The dramas and comedies that are on hand and in preparation will be put out as a separate release to be announced as soon as a constant supply can be guaranteed to the trade.

With the opening of the office of Mr. A. G. Whyte, in Chicago, a step in advance was made by the Independent interests. In the few weeks that he has been in the West, Mr. Whyte has brought "order out of chaos" and the exchanges are now in a position where they can depend on knowing exactly what film they will release on any given day.

NEW YORK MOTION PICTURE COMPANY'S NOTES.

Mr. Chas. Baumann, general manager of the New York Motion Picture Company, some months ago, realizing the values and possibilites of California as a natural studio for producing motion pictures, secured a large ranch in the southern part of the State, on which he has installed the famous Bison Stock Company. The ranch covers more than a thousand acres of land. There are orange and banana groves grape vineyards, and in fact almost any kind of a tropical scene can be found upon the ranch. Mt. Lowe, with its snow

capped peaks, is within a short distance and affords an excellent spot for producing Winter scenes from one end of the year to the other. The ranch, which borders on the Pacific Ocean, has a fine beach front, a mile in length, where pictures depicting tales of the deep blue sea can be very readily produced. Of the one thousand acres there are about three hundred acres of prairie land, where a number of very fine subjects of "life on the plains" have been produced Among the buildings on the estate, of which there are quite a number, is an old colonial mansion in which the members of the Bison Stock Company live, enjoying the vast pleasures of this modern "Garden of Eden."

CORRESPONDENCE.

THE CLERGY AND THE PICTURE.

February 23, 1910.

Editor, Moving Picture World:

Referring to the article in a recent issue of The World, by Lux Graphicus, in which he calls attention to the marked change in the attitude of the press and the pulpit toward the motion picture, would say that while in many of his statements he is correct, it occurs to me that his second paragraph is rather misleading. Anyone not thoroughly informed would naturally infer that the clergymen as a whole had until recently been up in arms against the motion picture. It cannot be denied that a few narrow-minded wearers of the cloth here and there were strenuous in their denunciation of the motion picture. It is also true that at times some very able ministers took exceptions to certain classes of pictures upon very excellent grounds too well known to need discussion here. This state of affairs, however, was not current by any means, for motion picture exhibitions were given in churches many years before motion picture theaters and exchanges were in existence.

During my experience of thirteen years before church audiences, I have never heard any serious objection voiced by the pastor of any church where it has been my privilege to exhibit, and I can name fifty right here in Philadelphia. It is not necessary to put on religious, strictly educational or other "tame" subjects in order to cater to ministers or church people, for they demand as much entertainment along this line as anyone else. The youngsters demand "cowboys and Indians" and the grown-ups want "something to laugh at," and all that is necessary is to use a little judgment in selecting subjects. Perhaps if the managers had paid a little more attention to the class of pictures they were exhibiting there would have been no kick even from the narrow-minded.

I remember to have read an article in The World which asserted that the churches of Philadelphia were actually in opposition to the motion picture theater, because at that time there were so many exhibitions being given. Many churches have their own machines and conduct their own picture entertainments. There are scores of large Catholic churches in New York and some in Boston where I have exhibited whose pastors are warm admirers of good pictures, and the same may be said of Brooklyn, Jersey City, Albany, Chester Wilmington, Baltimore, Washington and dozens of cities and towns visited by me.

Most emphatically, therefore, I would say that the pulpit as a whole has not been unjustly censorious.

Not so much can be said of the newspapers. One instance is still fresh in my mind. It was during the "frenzied legislation" that the editor of a certain resort paper and myself undertook to pave the way for increased business along the Jersey coast from Atlantic to Cape May by running a motion picture section each week. I contradicted erroneous statements appearing in the press of Philadelphia and based observations upon condition of the business here. A copy of the paper reached The Moving Picture World and evidently was of interest, for it printed a whole column from my section verbatim. We were soliciting advertisements and getting them slowly but surely each week, when the owner of the paper ordered the section out, preferring to fill up with "boiler plate." On the other hand, during the seven consecutive Summers of my connection with Cloward's Motion Picture Theater, at Brandywine Springs Park, the press of Wilmington was especially friendly. "The Life of the American Fireman" got us half a column of favorable comment, and "Uncle Tom's Cabin," put on with quartette and lecture, received another. That was the first motion picture house to open in the State of Delaware, and the admission was ten cents until Cloward sold it last Summer. I cannot remember the number of times we have entertained the children from the orphanages accompanied by fifteen or twenty reverend sisters whose outing was sanctioned by no less an authority than the Rt. Rev. Bishop Monagahan.

Yours very truly,

WILLIS ELLIOTT REYNOLDS.

[Clergymen as a whole are of course not antagonistic to the moving picture, but it cannot be denied that an appreciable minority made themelves, some time ago, painfully conspicuous by their perfervid denunciations of all moving pictures and all moving picture theaters and entertainments. It is this bigoted and sweeping generalization on the part of some clergymen to which The Moving Picture World will always object.—Ed. M. P. W.]

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Automatic Electric Economizer, and he incidentally made a statement over his signature to the effect **that the current saver** (which by the way had been in operation for only a few weeks) **was unsatisfactory, because it did not give sufficient light; it did not save as represented, and it got so hot that he could not run more than two shows in succession, without danger of burning it out.**

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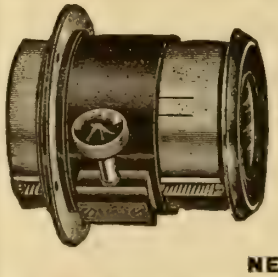

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APPROXIMATE LENGTH, 986 FEET

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The Love of Lady Irma

An Impetuous Woman's Extreme Measure to Hold Her Husband's Love

Here is shown the extreme to which a woman's devotion may lead her. The Lady Irma is the devoted wife of a very handsome man, who because of his appearance and affable nature is a favorite with all the women. Although sure her husband loves her deeply, she is fearful of their excessive adulation turning his head. If he were not so handsome she would feel easy. As this thought occurs to her a subtle but fearful plan impresses her. On the spur of the moment she engages the services of two thugs to disfigure his face. This done, she is filled with remorse, and more unhappy than ever. Later she finds she must confess, and while the husband is at first amazed, he recognizes her impulsiveness of intent and forgives her; he happy in her love alone.

APPROXIMATE LENGTH, 988 FEET

A Full Description of these Subjects will be Found on Another Page

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All the World's In Love.
'Twas Your Pleasing Smile.
O That Mesmerizing Mendelssohn Tune.
I Love My Wife, But O Her Family.
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Every Girl I Get the Other Fellow Steals.
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The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
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When the Daisies Bloom.
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BIOGRAPH COMPANY.

THE CONVERTS.—We see here a young man living a life of self indulgence and idleness, and we know that the idle shall be food for evil, and in this case even to the mockery of God's word. Bored, he seeks something novel, and his reckless companions suggest he masquerade as an evangelist and preach outside the dance hall of this Western town. This appeals to him as a most unique diversion, so off they go, he dressed as a minister, to start their little gospel meeting. Arriving outside the hall, he begins his discourse. Inside we find those poor creatures who walk in the Darkness, but we must forgive them, for they know not what they do. The young fellow, being of an emotional nature, and an eloquent speaker, the Word rings truth, though uttered by false lips. So impressive is it that one of the poor wretches of the place is irresistibly drawn to his side while her very soul drinks in the Word which seems to soothe. The young man regards this a huge joke, though he dissembles before the girl. The girl leaves the hall and goes to her room, where, weeping, she kneels and prays. Her soul breathes forth that penitential plea: "Create in me a clean heart, O God; and renew a right spirit within me." As the words fall from her lips there comes a feeling of peace she has never before experienced. Thereupon she resolves to give her life in repentance. Leaving her room, she cries: "Unto the fallen will I carry the Word that restored me. I will teach the unjust thy ways: and the wicked shall be converted unto thee." She now becomes a settlement house worker, and one day during her mission work she comes face to face with the young profligate, now intoxicated, whom she had thought a priest. At first she is shocked at the discovery of this man's baseness, and turns away from him. "Still," she reasons, "was it not through him I saw the Light and heard the Word?" Her plain duty is to save him, but the bitter hurt of a guilty conscience causes him to slink from the spot. Rushing to his home he now fully realizes what a contemptible dog he has been, for in the girl he saw what good a man can do, and yet how he will fall all through his own choice. His heart aches with the misery of his own degradation, and his hope for peace seems vain. Finally, he rushes out, determined to find the girl and throw himself at her feet for forgiveness, but he is shown a better way, for meeting her as she is assisting a poor old man who had fallen on the road, their souls meet in one resolve.

THE LOVE OF LADY IRMA.—Lady Irma is the wife of a handsome man who is the object of admiration of all the women, and wherever he appears they flock about him to such an extent that the wife, though assuming that she is not jealous, is afraid that their excessive adulation may turn his head and she will be forgotten. She asks herself if she can hold his love. She, with candor, realizes that she is not more beautiful than most of them, and maybe not as attractive as some. Here she is tortured by fears, although he is devoted to her. Protestations on his part serve but little to ease her mind when she sees him in the midst of a throng of admiring women, and her perturbation is ill concealed. To her best friend she is about to write her fears, and ask advice, when an idea occurs to her. If he was not so handsome they would possibly not so thoroughly monopolize his attentions. If he could only meet with some disfiguring accident—at this point of her soliloquy a horrible plan presents itself to her mind and she impetuously puts it into effect, engaging the services of a couple of thugs to waylay her husband and sear his face in a manner to disfigure his beauty. For this she pays them a considerable sum. The deed is perpetrated and the affair is enveloped in mystery, as there appeared to be no plain reason for the assault. However, the wounds heal, but he is brutally disfigured for life. It is now that Lady Irma feels the awful weight of remorse, which is not even lightened by the contemptuous attitude of the women at his appearance. This is not the worst torment, for the thugs, appreciating the hold they have on her, use a threat to expose her as a means to extort more money. During one of their visits they are surprised by the husband, who throws them bodily out of the house. Reasoning that he will sooner or later learn the truth, she confesses. He is at first amazed, but upon learning what had induced her step, he forgives her.

EDISON MFG. CO.

FRUIT GROWING, GRAND VALLEY, COLORADO.—This film shows the wonderful results accompanied by irrigation, of which we of the East know practically nothing. The whole growth of the orchard is shown, even the arid lands before the irrigation process has begun. The great wheel, by which the water is lifted above its level and division boxes filled and distributed to the various irrigating ducts, the operation of spraying by which injurious insects are destroyed, and, perhaps most interesting of all, the way the fruit is protected against frost, are all graphically shown and through the medium of excellent photography. The sight of the many fires burning in the orchard, by means of which the temperature is raised from 12 to 15 degrees, is most picturesque and not to be forgotten.

The operator made a special trip to Grand Valley, Colorado, for the purpose of getting this picture, and through the courtesy of the fruit company was enabled to achieve a most satisfactory result.

A MOUNTAIN BLIZZARD.—Three tenderfeet are on a prospecting tour in the Sierra Nevada Mountains. They meet with several adventures, trying to them but intensely amusing to the spectator. After having purchased a necessary third horse they meet with an Indian, who warns them of an approaching snowstorm. Disregarding the warning, they proceed and are caught in a mountain blizzard. They lose their way, and in trying to recover the trail circle about for hours. Night overtakes them in a pitiable condition. They make several efforts to get a fire after having exhausted their store of matches. They resort to rubbing twigs and even try to light a fire by discharging a pistol at the inflammable twigs. They merely succeed in scattering the twigs as well as all hope of artificial heat. In their despair they conclude to lie down and die. Bidding each other a pathetic farewell and asking mutual forgiveness, they renounce their favorite vices—cards, tobacco and whiskey—and settle down in the drifting snow. The next morning they are awakened by the attendants of a mountain hotel which stood within a few feet of the spot where they slept, but was obscured from view by the storm. After a warm breakfast, each man returns to his worldly ways. The humor of this situation is shown in the final tableau of the picture.

ESSANAY FILM MFG. CO.

AN INTERRUPTED HONEYMOON.—The film starts where many just leave off. The minister at the wedding of Jack and Jennie is just pronouncing the solemn words, "I pronounce you man and wife."

The scene changes to the doorway of a university. A Freshman is undergoing the initial step of entering college—hazing. We see him dart out of the door, followed by a dozen college boys.

They are near the railway station and the Freshman darts into the station and out on the platform. It is then that we note the strong resemblance of the two fellows.

The train has pulled up and Jennie is anxiously waiting, when the Freshman backs into her. She seizes him by the wrist and drags him aboard the train. The flabbergasted youth does not know nor care where the woman is dragging him, he only hopes to escape the clutches of the rowdy Sophs.

The train pulls out and Jennie discovers her mistake when they are seated in the Pullman. "You are not my husband," she says, looking at him aghast.

And Jack, who has returned just in time to see the tail end of the train disappearing around a curve, looks around for his wife. Then the dozen Sophomores grab him and hustle him away, believing him to be the Freshman.

They give him a rough hazing before the discovery that he is the wrong man is made. They are all sympathy immediately and offer to do all in their power to get him out of the scrape.

After other complications Jack and Jennie locate each other and continue on their wedding trip and the elusive Freshman is hauled off by the college boys, who give him a double dose of the medicine he refused to take.

THE FENCE ON BAR Z RANCH.—Robert Graham, a rich land owner, buys a farm adjoining that of a widow, Mrs. Sarah Brown. In surveying the property, the report of the surveyors' makes the claim that the Widow Brown's fence, dividing the two properties, encroaches five feet on Graham's property.

Graham is a thorough business man, so he sends a note to the Widow Brown commanding that the fence be set back where it belongs.

The widow receives the note and says: "The fence will remain where it is."

The next day three workmen drive up to the Widow Brown's gate and tell her that they have received orders to set the fence back five feet. Mrs. Brown turns back into the house and emerges a moment later with a loaded shotgun and a threat that the first man who touches her fence will be shot. They retreat and are finally forced off the widow's premises.

The next day Graham, raging with indignation, comes on the scene. A sign is posted at the fence, which says, in effect, that the first man who touches her fence will be shot.

The widow's little girl is playing in the yard. Graham takes no notice of her and sets to work. A moment later the widow hears the sound of splitting wood and comes to the door with a shotgun. A moment later a shot is fired, there is a scream of a child, and the uninjured man, who has been fired upon, dashes across the yard and seizes the wounded baby.

The horror stricken widow drops the gun and runs out! She had shot at Graham and had wounded her baby girl.

Jumping on his horse with the girl in his arms Graham rides with all the speed he can obtain from the tirerd pony and an hour later draws up at the home of the local doctor. The baby, almost dead from loss of blood, is restored by the doctor and a few days later taken home.

But the disputed fence? Both Graham and the widow had forgotten it completely. Mrs. Brown, repentent and deeply grateful to Graham, acknowledges that she may have done wrong. Graham, however, has learned to love the little woman and—

The finish is a pretty one. The old, troublesome fence is removed entirely and the two properties, with the two hearts, made into one.

METHOD IN HIS MADNESS.—A doddering old gentleman, out for his morning's constitutional, suffers an attack of epilepsy in front of a saloon in the country town. Pedestrians run to his rescue and the barkeeper of the saloon brings out a good jolt of whiskey to revive the stricken one. A tramp who has noted the accident, has also mentally noted the glass of whiskey, and being thirsty for a drink himself, he turns away, a brilliant scheme revolving in his mind.

A few minutes later the tramp in passing another saloon is seen to fall and go into violent contortions. A crowd gathers and the saloonkeeper comes out with the dose of whiskey.

"Weary" is delighted, and meeting an old tramp friend of his, puts him wise to the little game. They return to the first saloon and the second tramp has a fit. The unsuspecting bartender comes out with the usual glass of whiskey, and the tramp is revived. The bartender, however, sees into their scheme and watches them heading for the saloon further down the street.

"Weary" and his pal, under the influence of the first drinks, have grown reckless and resolve to work the trick on every saloon in the community.

They return to saloon number two, but the bartender of saloon number one has beat them there and put his competitor next to the tramps' scheme.

Both tramps go into violent fits and the saloonkeepers rush out. Each carries a seltzer bottle and it is not booze, but a cold spray of seltzer, that restores the two tramps to their senses.

THE INVENTOR'S MODEL.—Thomas Hunter, an aged inventor, who has been laboring many years on an automatic elevator for the quick and labor-saving manipulation of coal, is seen in his workshop just putting the finishing touches to his model. To his great delight he finds that the invention is a success and that at last he has realized his life's ambition. Smiling Fortune has come to him at last.

Hunter is enthusiastic about an early disposition of his patent and calls upon H. B. Clifford & Co., promoters of inventions. Clifford is a scoundrel, one of the many wily vampires who prey on the brains and labor of the absorbed man of genius. Hunter is not informed on the technicalities of copyright and patent protection, and after the shrewd eye of the promoter has mentally noted the great possibilities of Hunter's invention, he accepts a check from Clifford for "$10,000 on account" and is advised to leave the model with the promoter, who will endeavor to give it more careful consideration.

Some few days later Hunter receives a letter from Clifford stating that while the model has no great value as an invention, he will endeavor to place it.

An hour later two or three wealthy capitalists call to inspect the model and write Clifford a big check for the invention.

The days go by and Hunter receives no further word from the promoter. His frequent calls at the promoter's office always receive the same answer: "Mr. Clifford is not in."

In the meantime, Nell Winfield, Clifford's stenographer, has learned of her employer's stealing the elevator model. Clifford has made love to the girl and has promised to marry her, but his sudden change of fortune in the earnings of the elevator model has caused him to change his mind regarding his matrimonial inclinations toward Miss Winfield. This offers her the incentive of wreaking her revenge upon Clifford by informing Hunter, the inventor, that he has been mercilessly cheated by the promoter.

In a rage, the old inventor again goes to Clifford's office. But he is bodily ejected and threatened

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No. 6602 Code, VESTIGING App. Length, 570 feet

A MOUNTAIN BLIZZARD

Comedy. Three tenderfeet, prospecting in the Sierra Nevada Mountains, after a series of amusing adventures, are benighted in the thick of a terrible blizzard. In despair they lie down to die a dozen yards from a hotel obscured by the storm! Discovered, their resumption of their favorite vices is as laughable as the renumeration was pathetic. A clever film.

No. 6603 Code, VESTIGIOS App. Length, 425 feet

RELEASE OF MARCH 18

FRANKENSTEIN

The most absorbing "silent drama" ever produced. Mrs. Shelley's harrowing tale of the monster created by the young student who discovered the mystery of life, of the persistency and jealousy with which it dogged the footsteps of its creator, and finally of its dissolution through the force of true love is most vividly presented with the repulsive situations eliminated. The formation of the monster in a caldron of blazing chemicals is a photographic marvel.

No. 6604. Code, VESTIGLO App. Length, 975 feet

RELEASE OF MARCH 22

A WESTERN ROMANCE (Dramatic)

No. 6605 Code, VESTILIUS.. App. Length, 690 feet

THE MAN WITH THE WEAK HEART (Comedy)

No. 6606 Code, VIOLON App. Length, 305 feet

RELEASE OF MARCH 25

THE SUIT CASE MYSTERY (Dramatic)

Especially written by E. W. Townsend

No. 6607 Code, VIOLONCELO App. Length, 935 feet

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THE MASTERMARK OF PICTUREDOM

with arrest if he again enters the office. Hunter patiently waits and later follows Clifford into a cafe, where the latter is entertaining a number of lady friends. Hunter slips quietly upon Clifford and seizing him by the throat throws him to the floor. In the melee the table is upset and the diners thrown into a panic. The police are called and Hunter is arrested. He is taken to the police station, where he is formally accused of attempted murder by Clifford and Clifford's companion, but Miss Winfield's new fiancee, who, with his sweetheart, has heard of Hunter's arrest, calls at the station and gives bond for the release of the old man. Then Miss Winfield turns to Clifford and accuses him before the desk sergeant of having robbed the old gentleman of his invention.

The case is settled in court a few weeks later. Evidence is given and Clifford is clearly defeated. There is a pathetic scene of the old man and his aged wife on the witness stand. But Nell Winfield's story has won the case for them and the model and the accrued sums, wrongfully taken by Clifford, are restored to the old inventor.

KALEM MFG. CO.

HER SOLDIER SWEETHEART.—Scene I.—Aunt Kate's Story.

Scene II.—Kate's Sweetheart Declares for the Stars and Stripes.

Scene III.—The Parting Interview.

Scene IV.—Off to the Front.

Scene V.—Captured as a Spy.

Scene VI.—The Fate of War.

Scene VII.—The Soldier's Return.

Scene VIII.—Her Lost Love.

THE ROBBER BARON.—Scene I.—The Baronial Hall.

Scene II.—The Plot to Capture Fair Ermentrude.

Scene III.—Ermentrude's Home.

Scene IV.—In the Hands of Villains.

Scene V.—The Maiden's Plight.

Scene VI.—The Baron's Raid.

Scene VII.—Brother and Sister in the Toils.

Scene VIII.—The Escape of Ermentrude and Basil.

Scene IX.—Home Again in Safety.

PATHE FRERES.

A TRAGIC ADVENTURE.—It is the Winter season on the Riviera, and Baron Harington finds that an old friend of his, Lady Brookes, is staying with her husband at the villa. He calls upon her unannounced, first sending a note to her husband to lure him to keep a fictitious appointment at the club. Towards midnight the Baron, leaving the villa by climbing down from the balcony, is seen and apprehended by the police. Almost at the same moment a tragic scene is taking place within the villa. A thief has entered, and encountering Lady Brookes, kills her in his fear. Her cries are heard by the little group outside and by the returning husband. All rush in and find the body of the dead woman.

The Baron is overwhelmed by the tragedy and confesses to being the writer of the letter. Sir Brookes, half mad with fear and rage, fires his revolver at him, but the bullet falls wild, and although the discovery of the thief establishes the innocence of the Baron in the matter of the crime, he turns to leave with the weight of the crime and the knowledge of his own wrongdoing heavy upon him.

A SEASIDE FLIRTATION.—This is a bright little comedy, very amusing and not too long. In it are narrated the troubles and worries of a Mr. Hothed, the father of a pretty and fascinating daughter, who endeavors to beguile the tediousness of a seaside holiday, spent in his company, by a flirtation with a chance acquaintance, named Archie Tinkle. Herr father, however, strongly objects, deeming the young man in no way eligible for his daughter on account of his impecuniosity. The couple are therefore obliged to resort to various ruses to obtain a few minutes of liberty away from the sharp eyes of the old gentleman. On one occasion, in the door of his bathing machine as a precautionary measure the latter insists upon Molly clinging tight to a towel held fast to ensure her presence close at hand. Archie finds a way out of the difficulty thus created, by tying a camp stool to a towel. Furthermore, he bribes a small boy to purloin Mr. Hothed's clothes whilst that gentleman is bathing, and so secures altogether ten minutes uninterrupted conversation with Molly. Molly, however, finds the flirting under such circumstances much too strenuous, and dismisses her admirer. As a set-off to the joys she thus voluntarily sacrifices, she concocts a little plan for the mystification and subjugation of her father by pretending to be in loving conversation with a dummy figure, much to the old gentleman's exasperation.

VITAGRAPH COMPANY.

A BROTHER'S DEVOTION.—The older of two brothers living with their widowed mother in the South, leaves the old home to engage in business in New York City. While he is there his mother dies and he sends for his younger brother, who is a struggling young artist, to join him and together they can share his earnings and at the same time the younger can pursue his art study in the Metropolis. The artist accepts the generous offer of his brother.

The older brother is in love with a young girl and he introduces her to his brother. While the girl admires the older brother, she is attracted by the younger, between whom there is a common interest in things artistic. Noticing this, the older brother quietly withdraws in favor of the young artist and arranges to go to Panama, presumably on a business trip. Before going away he makes his brother swear that he will ever be true to the girl and never neglect her for another.

No sooner has the older brorther gone away than his brother is fascinated by an adventuress who comes to his studio to pose for her picture. Gradually she completely dominates him and he is found in her company at all times.

Unexpectedly, the older brother returns from Panama, broken in health and a mere shadow of his former self. He meets his old sweetheart and asks after his brrother. She tells him that she has not seen his brother in weeks. He goes in search of his brother, finds the studio deserted and learns that he is living with the adventuress.

Weak and ill, he calls at the woman's home. He denounces her as a a sorceress and a schemer. At this moment the young artist enters the room and seeing his generous brother's condition and realizing his ingratitude to him, humbly begs his pardon, and clasping him in his embrace, weeps in sorrow and shame. He rejects all advances made by his paramour with scorn, and with his brother leaves the place forever.

The brothers are now located in the old room where they lived when the young artist came to New York. After making the sick man comfortable, the young man goes out for a doctor. During his absence the sick brother sends a note to the father of the young girl whom he gave up in favor of the brother to come with his daughter at once that he might make a request before his death.

They come, and at the same time the brother returns with the doctor, who says that the sick man is dying. The older brother rekuests a reconciliation between his brother and the girl. His request granted, he passes away in peaceful consciousness of having made love's supreme sacrifice.

CONSCIENCE; OR THE BAKER BOY.—The love of a wife for another, the jealousy of the husband when he discovers his wife's duplicity and the killing of the lover by the infuriated husband, brings about the development of "Conscience." The husband lying in wait for his wife's lover stabs him to death. While he and his associate are throwing the body into the canal, the murderer unknowingly drops his dagger, which is picked up by a little baker boy who is making an early morning delivery.

Pleased with his find and the elegancy of its design, he hides it inside his shirt and hurries home to show it to his people. While they are admiring it, there s a disturbance out in the street and they all hurry outside to see what it is all about. They learn that the excitement is caused by the finding of the body of the lover in the canal.

The baker boy, who still has the dagger in his hand, is asked by the police where he got it and if he knows anything about the murder. He explains the matter, but not to the satisfaction of the officers. He is arrested and under torture is forced to make a confession of his guilt, is tried before the Tribunal of Judges, one of whom is the assassin, and the Doge sentences the boy to execution.

The murderer, who is now seen among the Judges, when he hears the death sentence of the boy, is conscience stricken and confesses his guilt. The baker boy has been led to the scaffold, and as the executioner is raising the ax over his head, an officer excitedly makes his appearance with a pardon and the boy is saved.

TAMING A GRANDFATHER.—John Channing, a wealthy retired old fellow, who has humored himself in all his whims, is estranged from his widowed daughter because she had married a man distateful to him; he will have nothing to do with her and her child, Peggy, a bright and attractive girl, in whom the mother's interest is entirely centered.

Being left in cramped circumstances, the daughter writes to her father for assistance without avail. A young physician of the neighborhood, attending both the mother, who is more or less of an invalid, and the grandfather, who is afflicted with gout, calls to see Peggy's mother just as she receives the old man's note of denial. The doctor loves Peggy and comes to the rescue.

He recommends Peggy to her grandfather as a trained nurse, with instructions that the old gentleman must accept her services and treatment implicitly, or he will refuse to attend him further. Peggy, whom the grandfather has never seen, is introduced by the doctor, and at once begins to take charge of the irritable and obstinate old patient.

She proves herself master of the situation, and through her skillful and tactful handling of her grandfather he becomes tractable and amiable, as well as entirely cured of his ailments, and very much attached to his pretty young nurse. When she makes herself known as his granddaughter, at first he is ashamed of himself for his conduct toward her and her mother; then he kisses her just as the young doctor enters with Peggy's mother, whom the old gentleman takes in his arms and fondly embraces, while Peggy and the doctor are pleased with the results of their happy scheme and themselves.

Among the Exhibitors.

Cincinnati, Ohio.—A new moving picture theater is being erected on the east side of Carthage Pike, north of Canal Bridge. It will be able to seat about 400 patrons and will be under the proprietorship of McMann & Jackson.

Waterloo, Iowa.—McClinton & Marcelles are having a high class vaudeville and moving picture house erected on Bridge street, which will have a seating capacity of 500.

St. Louis, Mo.—On the corner of Etzel and Clara avenues a beautiful moving picture and vaudeville theater is being erected. This construction will cost the proprietor $25,000 for the building of it and will be under the management of the Plaza Realty and Amusement Company.

Portage, Wis.—The Electric Theater, on De Witt street, has been sold to Edward Westburg. This house was formerly under the management of David Koppel.

Holyoke, Mass.—The Three Star Theater, the latest moving picture house erected here, has opened its doors at last. It is located at 108 Lyman street, with Thomas Marion the proprietor.

Brockton, Mass.—The moving picture theater in the Standish Hall has been forced to discontinue, due to the lack of patronage.

Torrington, Conn.—The Star Moving Picture Theater, on Main street, has closed its doors, but will reopen in a short time.

Pittstown, Pa.—The Family Theater, which has been closed since it was vacated by the proprietor, will be reopened by the proprietor of the Happy Hour Theater here.

Newton, Mass.—A new picture palace is being erected in the Nonantum Hall.

Oshawa, Ont., Can.—Jackson & McCutheon have opened a new picture theater here which will be able to seat about 1,500 people and will cost $2,500. Harry Pomeroy is the manager.

Allentown, Pa.—George W. Bennethum is having a moving picture theater erected at 634 Hamilton street.

Atlanta, Ga.—Wm. Oldknow has purchased the Posey Theater, on Peachtree, from Walter A. Sims.

Lisbon, Ohio.—The Gayety Theater here has been leased by William Jones, who intends to convert it into a moving picture palace.

Kansas City, Mo.—The Illiad Theater is the new picture house which has been erected at 3209 Troost avenue.

Charlotte, N. C.—Another moving picture and vaudeville house has been fitted up on Main street and will be known as the Palace Theater.

Malone, N. Y.—Huntington & Levy have leased the Empire Theater here and will run only first-class moving pictures.

Milwaukee, Wis.—The Forst Keller Theater here is now running moving pictures and vaudeville.

San Francisco, Cal.—The nickelodeon at the corner of Vallejo street and Montgomery avenue has been reopened under the name of the Standard Theater.

Cedar Rapids, Iowa.—Rogers & Woolwine have leased the New Orpheum Theater in Webster City for a moving picture house.

Sterling, Neb.—Frank Shadley has opened a new moving picture show here.

Bellingham, Wash.—W. S. Quimby has purchased the Bell Theater, on Holly street, from Edward Glatz.

Oswego, N. Y.—Charles P. Gilmore has decided to erect a new vaudeville and moving picture theater here.

Sheridan, Wyo.—C. S. Blockem and W. V. Newlin have sold the Pastime Moving Picture Theater here to Harry H. Brown.

Syracuse, N. Y.—J. Koellen is preparing to open a new moving picture theater at 626 North Salina street.

Troy, N. Y.—F. F. Proctor is planning to erect a new vaudeville and moving picture theater here.

Waco, Tex.—Box Brothers have purchased the Majestic Theater here from the Weis Amusement Company.

Covington, Ky.—John J. Ryan and John W. Cornelius have purchased the Colonial Theater here from John R. Coppin.

Cass Lake, Minn.—Nedry & Gallant are preparing to open a new moving picture show here.

South Bend, Ind.—The Bijou Theatrical Enterprise Company is preparing to erect a new theater here.

Buffalo, N. Y.—Charles Farrell has decided to erect a new moving picture theater here.

Sycamore, Ill.—Fred Schnidts and L. A. Opperman are preparing to open a moving picture show here.

Little Rock, Ark.—Abe Stiewell will erect a large moving picture theater at Third and Main streets.

Pontiac, Mich.—D. H. Calvert is making arrangements to open a new moving picture theater here.

Ottawa, Ill.—Frank Thielen is planning to erect a new moving picture theater here.

Buffalo, N. Y.—The United Amusement Company is planning to open a moving picture show at the corner of Washington street and Broadway.

Allentown, Pa.—George W. Miller has purchased the Nickelet here from Chester A. Gwynne.

Stillwater, Okla.—Boles & Haine have sold the Alamo Theater here to W. H. Cox.

Mattoon, Ill.—Charles E. Wheeler has purchased the Star Theater, on East Broadway.

Helena, Mont.—W. J. Smith and W. Houle have purchased the Lyric moving picture show here.

Rockville, Ind.—M. W. Jessup has purchased the Olympic Theater here.

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The Little Cottage on the Hillside.
I'm Afraid of You.
What's the Matter with Father?
Old Doctor Brown.
Good-bye, Peter; Good-bye, Paul.
Santa Fe.
Won't You Be Mine?
I'm On My Way to Reno.
A Little Flat in a Great Big Town.
If You Ain't Got It Go and Get It.
I'll Love You All My Live-Long Life.
I Wonder.
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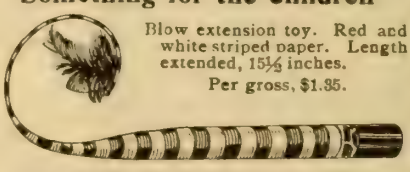

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INDEPENDENT FILMS.

Release days of films supplied by the Eagle Film Exchange, 143 North Eighth street, Philadelphia, Pa.:

Feb. 12—False Oath.
Feb. 15—Government Rations (N. Y. M. P. Co.).
Feb. 15—Dolly's Revenge (Lux).
Feb. 15—Man Who Could Not Sit Down (Lux).
Feb. 15—Silent Piano (Ambrosio).
Feb. 15—I've Lost My Latch Key (Ambrosio).
Feb. 17—A Daughter's Devotion (Centaur).
Feb. 17—Dooley's Holiday (N. Y. M. P. Co.).
Feb. 19—Louise Strozzi (Ambrosio).
Feb. 17—Camargo (Romo).
Feb. 19—Jane and the Stranger (Imp).
Feb. 17—Hobo's Dream of Wealth (Pantograph).
Feb. 19—Face to Face (Eclair).
Feb. 19—Duty and Conscience (Eclair).
Feb. 23—Foolhead at the Ball (Actophone).
Feb. 23—Dog of the Cheese Monger (Actophone).
Feb. 23—For Her Father's Honor (N. Y. Motion).
Feb. 20—Fisherman's Honor (Lux).
Feb. 23—Runaway Stove (Lux).
Feb. 23—Third Degree (Actophone).
Feb. 25—Iron Man's Remorse (Pantograph).
Feb. 25—Dooley's Referee (N. Y. Motion).
Feb. 25—Arizona (Nestor).
Feb. 25—Minnehaha (Imp).
Feb. 28—Nick Carter as an Acrobat (Eclair).
Feb. 28—Seine (Eclair).
Feb. 28—Doctor's Sacrifice (Great North.).
Feb. 28—Governor's Pardon (Imp).
Feb. 28—Witch's Ballad (Actophone).
Mar. 1—Cowboy and the Schoolmarm (N. Y. M.).
Mar. 1—Two Mothers (Ambrosio).
Mar. 1—Mysterious Track (Ambrosio).
Mar. 1—Jack's Return (Actophone).
Mar. 1—Golf Mania (Lux).
Mar. 1—Sailor's Dog (Lux).
Feb. 28—Paris Flood.

The following films have been released by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

		Feet.
Mar.	1—Cowboy and Schoolmarm (Bison)	975
Mar.	1—Scenes of the Australian Gold Fields	450
Mar.	1—Foolshead King of Police (Itala)	500
Mar.	2—Electrical Safe (Meister)	202
Mar.	2—Two Mothers (Ambrosio)	641
Mar.	2—Mysterious Track (Ambrosio)	425
Mar.	2—Lines of the Hand (Hepworth)	336
Mar.	2—Jack's Return (Actophone)	790
Mar.	3—Vindicated Forreman (Nestor)	985
Mar.	3—Golf Mania (Lux)	400
Mar.	3—Sailor's Dodg (Lux)	500
Mar.	3—The New Minister (Imp)	973
Mar.	4—The Two Partners (Bison)	1000
Mar.	4—Electric Bath Tub (Pantograph)	900
Mar.	5—A Pleasant Walk (Great Norrth.)	500
Mar.	5—Mad Drainpipe (Great North.)	450
Mar.	5—Supreme Recognition (Itala)	975
Mar.	7—Mother's Love (Imp)	989
Mar.	7—The Cage (Eclair)	650
Mar.	7—The Taming of Wild Horses (Eclair)	300
Mar.	9—The Indian and Cowboy (Bison)	975
Mar.	8—Her Cowboy Lover (Powers)	940
Mar.	9—The Town Traveler's Revenge (Itala)	269
Mar.	9—Foolshead Chief of Reporters (Itala)	600
Mar.	9—He Knew Best (Lux)	534
Mar.	9—Father's Patriotism (Lux)	459
Mar.	9—On the Little Big Horn (Nestor)	993
Mar.	10—Wolf in Sheep's Clothing (Actophone)	1000
Mar.	10—Devotion of Women (Imp)	950
Mar.	11—The Mysterious Armor (Pantograph)	940
Mar.	11—Rose of the Ranch (Bison)	1000
Mar.	12—A Wedding During the French Revolution (Great Northern)	1000
Mar.	12—Fatal Imprudence (Ambrosio)	500
Mar.	12—They Have Vanished My Wife (Ambrosio)	500

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THIS WEEK'S PROGRAMME OF LICENSED FILMS.

Monday, March 14.

Biograph—The Converts (Dramatic).....986
Lubin—Mamma's Angel Child (Comedy).....505
Lubin—The Blunderer (Comedy).....455
Selig—The Dawn of Freedom (Dramatic).....630
Selig—A Crowded Hotel (Comedy).....370
Pathe—Uncle's Money (Comedy).....499
Pathe—Tobacco Culture (Ind.).....469

Tuesday, March 15.

Gaumont—In the Shadow of the Cliffs (Dr.).....685
Gaumont—The Saraband Dance (Mystical).....295
Edison—Fruit Growing, Grand Valley, Colo. (Sc.).570
Edison—A Mountain Blizzard (Comedy).....425
Vitagraph—Victims of Fate (Dramatic).....963

Wednesday, March 16.

Essanay—The Inventor's Model (Dramatic).....686
Essanay—Method in His Madness (Comedy).....302
Kalem—The Seminole's Trust (Dramatic).....960
Urban (The Country Schoolmaster (Dramatic)..688
Urban—A Trip Along the Rhine (Travel).....240
Pathe—The Captice (Dramatic).....640
Pathe—Bull Fight in Mexico (Scenic).....

Thursday, March 17

Lubin—The Irish Boy (Dramatic).....930
Selig—In the Frozen North (Dramatic).....1000
Biograph—The Love of Lady Irma.....988

Friday, March 18.

Kalem—The Enchanted Castle (Dramatic).....953
Edison—Frankenstein (Dramatic).....975
Vitagraph—Mystery of Temple Court (Dr.).....
Pathe—The Troubadour (Fairy Tale).....561
Pathe—The Exile (Dramatic).....410

Saturday, March 19.

Essanay—The Girl and the Fugitive (Dr.).....950
Gaumont—Little Jack's Letter (Dramatic).....741
Gaumont—In the Foothills of Savoy (Scenic)....246
Pathe—A Wilful Dame (Comedy).....544
Pathe—Wild Bird's Hunt (Educational).....459
Vitagraph (Courting the Widow (Comedy).....833

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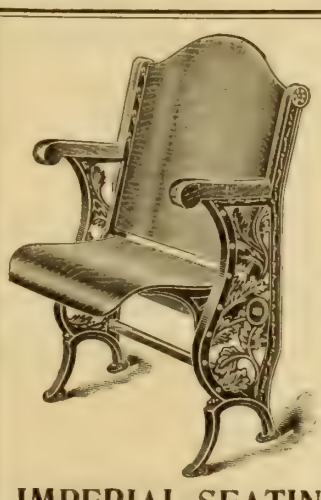

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Issue of March 18 Length 955 feet

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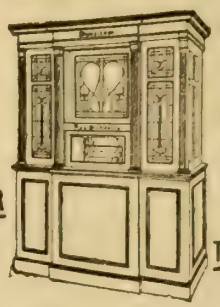

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A PLEASANT WALK.—An old gentleman starts out for his afternoon stroll, and while passing along the river front a high gust of wind carries off his hat. In order to avoid the curiosity of passersby, he purchases a cap from a porter whom he chances to meet. This new headgear leads everybody to believe he is a porter, and he is pestered with requests from everyone he meets. The climax is reached when two nervous young ladies ask him to scort them home. One the way he encounters his better half, who suspects him of gallantry, and when reaching home takes vigorous measures to convince him of her displeasure.

THE MAD DRAIN PIPE.—This picture illustrates the unfortunate dilemma of two policemen who, in pursuit of a couple of burglars, follow the latter on all fours into a large drainpipe. The thieves, emerging at the other end, quickly set the pipe in motion down hill. It spreads destruction on every hand, but at last crashes into a cafe into which the two thieves have gone, and are gloating over the success of their stratagem, whereupon the officers emerging, at last effect a capture.

WEDDING DURING THE FRENCH REVOLUTION.—During the French Revolution, the Lady of Trionville, Alaine, was left sole mistress of the castle; she marries Marquis Erneste de Tressailles, who has taken leave from the Royalist army for a few days. When the latter arrives at the castle with some of his brother officers, the republican servant Prosper, in a fit of temper, pulls the royalistic cockade from the hat of the new master. A few moments after, the soldiers of the revolutionary army having advanced, take possession of the castle, and the young Marquis has to flee. The servant is so touched by this untimely interruption, that out of pity for the Marquis, he takes the royalistic cockade and tries to hide it, but it is found, and he is considered a royalist and sentenced to die. The Marquis' flight is very short, as he is overtaken and made a prisoner. He is not even allowed to see his wife, who had been married to him only a few hours previously. Alaine, his young wife, is greatly distressed that her husband should have to die, and she sends for the Colonel Marc-Arron, who was a great admirer of hers. She asks him to let her husband escape, but Marc-Arron sees only his duty, and her pleadings are of no avail. As she sees that money will not induce the colonel to help her she takes his hands and reminds him of their old friendship, when he was still an officer in the royal army. Marc-Arron, who still admires her, cannot resist her and promises her he will do his best. He qcickly exchanges his coat for that of the Marquis, and the latter escapes without taking any notice of his wife, leaving her in the hands of the revolutionists. Marc-Arron is now condemned to die, and when Alaine sees that he has really sacrificed his life for her, she sees how deep his love was for her, and she cannot but admire the man. Next morning when the time arrives for carrying out the sentence, Marc-Arron is very restless and afraid to face death, but when the sergeant reminds him that he must bear it like a man, he soon recovers, and proudly faces the soldiers. Alaine, who has now found out that she really loves him, begs him to escape, but he refuses to do so. In the meantime the Marquis has been taken prisoner again, at the moment when he tried to cross the frontier, and he is brought back to Trionville. Monteloup demands now that the Marquis should be shot instead of Marc-Arron, as the latter's life is of more value to the Republic, but Marc-Arron, thinking of his honor, does not wait for any decision, and calling out to the soldiers to fire, he dies, a hero and brave soldier.

POWERS CO.

HER COWBOY LOVER.—Jim Carson is foreman of the "Lone Star" Ranch, and he loves and is loved by Kate, the only daughter of old man Granger, the owner of the ranch. Our first scene shows the cowboys outside of their bunk house. It is pay day and Slim Harvey and Jack Ross, two bad men, are gambling. Jack accuses Slim of cheating, and the two men have a fist fight. Jim Carson comes into action at this point. He discharges both men and orders them off the ranch. Jack swears he will get even with Carson, and follows him to the ranch house. Kate gives Jim a letter from his old pal, Sam Lewis, in which Sam tells Jim that if he will invest a thousand dollars and his services in a gold mine he will make a millionaire of Jim. Kate asks Jim if he is going. For answer he throws the letter down, and taking her in his arms he kisses her. Old Man Granger hobbles in on one foot, the other one, gouty, wrapped up in flannel. Granger gives Jim a letter to Dale, a real estate agent in town, with $2,700 to pay off a mortgage. Jack Ross looks through the window and sees Jim place the wallet containing the money in his coat on the table. The old man gets a sudden attack of pain in his gouty foot, and Jim and Kate help him to his couch in the next room. Jack Ross sneaks in, takes the money and replaces the wallet in Jim's coat pocket. Jim bids Kate good bye and goes away on his mission, believing that the money is in his wallet. Jack takes to the woods and is counting the stolen money when Slim Harvey comes up, and the two have a terrific fight. They roll to the edge of the cliff, each struggling to keep the other from pushing him over. Here follows a scene that will thrill the spectator. Harvey rolls over the edge of the rock, but he holds on to Jack's hands. Jack pulls with might and main to save himself, but at last goes over the edge of the precipice. Harvey is killed, but Jack's body has fallen upon a projecting ledge of rock, and there he hangs, senseless, but alive. Jim reaches town, and discovering his loss at the real estate agent's office, he telegraphs to the ranch: "Have been robbed. Will be home noon to-morrow." Then we see Jim riding at breakneck speed for the ranch, his mind full of horror of the suspicion that will fall upon him when he fails to give any explanation of his loss. Arriving at the ranch, Jim is confronted by the furious father of his sweetheart and the sheriff. Jim protests his innocence, but when old man Granger shows the letter from Jim's pal offering him a share in a gold mine for $1,000, the sheriff arrests Jim. Kate clings to her lover Jim and proclaims her faith in his honesty. The angry father tears the girl from her lover's arms and Jim is taken away by the sheriff. Meanwhile, the body of Jack, the real culprit, is found by a hunter, and a thrilling rescue is made by a cowboy, who descends the side of the precipice and brings Jack, still alive, to safety. The dying man is taken to the ranch-house, where he confesses his crime, gives up the stolen money, and then dies. Kate jumps upon a horse and gallops away to tell her lover that his innocence has been proven. Another thrilling ride brings the girl up to the sheriff and Jim. The old man begs Jim's pardon and makes full amends by agreeing to accept him as his son-in-law.

WAR-TIME PALS.—Frank Brown and Al Smith, two young men, answer President Lincoln's call for volunteers, and they enlist for the war. Brown is seen bidding farewell to his sweetheart and marching off with his chum Smith.

Our next scene shows the two friends patrolling an output of the Union Army. The Confederates make an attack. Smith is wounded. Brown is seen rescuing Smith and is shot, but he gets Smith to the surgeon in time to save his life.

Twelve years pass and Brown is facing a more terrible situation. His dear wife dies in his arms and leaves him with their little son to mourn her loss. Then Brown is up against it. He has lost his job, he is penniless. His child cries: "Papa! I am hungry!" Brown wraps his coat about the shivering child, and he goes out determined to get food at any sacrifice. He is seen on the street, where, after a struggle with pride, he begs from passersby. But he looks like a bum and his pleadings for help are met with stony refusals. He passes a bank just as a prosperous looking old citizen comes out with a handful of money, some of which he counts out and gives to the man accompanying him. The sight of the money maddens the poor fellow. The temptation overcomes all his ideas of right, and he snatches the money and runs off followed by the owner. Brown gets away, and buys food for his starving child. The man whom he robbed meets a policeman, who proves to be Smith. The man explains and the two go on a hunt for Brown.

Our next scene shows Brown giving food to his little son. He believes himself safe, but a boy who has seen him run into the wretched tenement in which he lives has told the policeman and the man who was robbed. Brown hears their footsteps on the stairs. He hides the money. The man and policeman enter, and Brown begs the rich man to let him go, at the same time returning the money. The man counts it and demands the missing dollar. Smith, the policeman, touched by the distress of Brown (whom he has not recognized) and the child who begs them not to take his papa away, gives the man, from his own pocket, the amount missing. When the hard-hearted old fellow still demands the arrest of the poor father, Smith threatens to fan him with his club if the fellow doesn't "beat it." Brown now rises to thank the kind hearted policeman. They face and recognize each other. "My old pal!" and the two comrades are reunited.

The last scene shows Brown and his boy in Smith's home, which is now theirs. Smith enters with a letter for Brown, which informs him that he has been appointed to a good position in the police department. The little fellow grabs a flag and the two old soldiers stand in silent salute.

"IMP."

THE TIME-LOCK SAFE.—A mother arranges to go to a matinee with a friend; and the plan is that she is to leave her little daughter at her husband's office. She takes the little one down, but her husband is not in. With a feeling of safety (why not?) she entrusts the child to the care of the office boy, who promises to turn the child over to the father as soon as the latter returns.

The boy plays with the child, and we incidentally witness the routine of the office, one feature of which is the appearance of the man who changes the supply of towels at the employees' washstand. Soon after this the boy is sent out on an errand, and he is gone a long time. Before his return the mother and her friend return from the theater, and vry soon thereafter the father comes in from his business errand.

He greets his wife affectionately, and she asks him about their little girl. He pleads ignorance

and she thinks he is joshing; but soon both realize that something is amiss, and they begin to search the office. They fail to find the child, when the father thanks of the safe. The clerks are preparing to leave, and the safe is locked it is a time-lock safe, that cannot be opened until the morning! He finds the little girl's hat near it! The parents are frantic, horror-stricken! A policeman is summoned, but he can do nothing. Finally he gets an idea.

He takes the father to the abode of a famous burglar, and the cracksman is entreated and paid an enormous sum to come to the office and exercise his art for the sake of the parents. He goes, but insists on being alone in the private office while he does the job. The parents and policeman step outside. He sits down to sharpen a tool, when he sees something. Those waiting outside are horrified to hear thunderous laughter from the burglar inside; in a little while he steps out and they all rush in anxiously, while the burglar exits.

There, in the little basket that the towel man left, lies the child, fast asleep, covered by two towels!

THE BROKEN OATH.—A young Neapolitan, full of the romance and adventuresome blood of his native heath, joins a secret society, and we witness his initiation. Later the leading lights of the organization undertake to blackmail a merchant, but they fail and resolve to bring about his demise. The band returns to headquarters, and the drawing of balls from a black bag decides who shall commit the deed. They all pull forth black balls until the young man's turn comes, and his fingers are holding a white ball! It is the fateful one, he is the chosen assassin, and the members of the band withdraw from the room.

He hastens to the home of his sweetheart and tells her what has occurred he must keep his pledge by turning murderer. She pleads, entreats, and her parents join her, and they finally induce him to break his oath. He promises them that he will. But this scene has been witnessed by two members of the society, and they take the news back to their chief. From that moment on the society plots to put him out of the way.

In their first effort they entice him away on the pretext of treating him, and get him into a deserted house. As soon as he is in he realizes his peril but too late. He is bound and suspended before a clock-like contrivance that is rigged with a pistol, and he must gaze at the hands go round to the fateful hour, eight, when the pistol, aimed at him, will shoot. Luckily, his sweetheart learns of the trick, and following various clues, reaches the house—and none too soon; for as she pushes the clock over, the pistol explodes. She was just in time.

By this time the plotters are more anxious to be rid of him, and they try again. They pounce on him as he walks on the street, and throw him into a closed carriage. They take him to a hut, and all preparations are made to blow it up with him. A small boy who knows him has seen this, however, and has ridden with them, concealed on the rear axle of the vehicle. He runs back home, tells the girl of it, and after a daring and perilous adventure she manages again to rescue her lover, the house being blown to bits together with the chief of the band.

HIS SICK FRIEND.—A young husband gets a note from some of his friends saying that a little game of poker is on, and his presence will add joy to the occasion. He springs the story of the poor sick friend on his wife, and gets away in good order, telephoning down that a seat at the seance be reserved for him. It is. But he forgot the note on the table when he used the 'phone, and his little wife discovers the missive. So! Now, what? She'll fix him. The first stage of the fixing process consists in telling her best friend all about it, and the friend advises her. She loans her a man's hat and coat, which the wife places on a chair by her dining-room table, and then proceeds to make the table look as if she and a good friend had been having a fine old time in the house while hubby is gone. She strews wine bottles around, upset, lights a few cigarettes to make butts, and tumbles things around in great shape. Her husband has been playing pretty long, and decides to go home, taking with him one of his companions at the game, who is unable to make his way alone too many highballs. When they come into the house the husband begins to look for his wife, while the friend crawls under the table. She comes on the scene defiant, but the storm of accusation that greets her is too much, and she turns timid. He points to the cigarettes, the wine, the hat, the coat, and then, to her surprise, lifts the table cover and reveals his chum, whom she does not know. It is now up to her to clear herself, and she tells him how she fixed that table up on purpose. Sure he forgives her for the presence of the man!

ECLAIR FILMS.

THE LOVER'S EMBARRASSMENT.—Lucas and Lucy have fallen deeply in love with each other, but "true love seldom runs smoothly," and owing to the fact that the parents of the young people strenuously object, the lovers are obliged to meet in secret.

It happens that the village in which our two young friends live has recently been thrown into a state of great excitement owing to considerable loss experienced by a great number of the villagers through the nightly pillaging of the poultry yards.

One day the parents of sweet Lucy are obliged to make a long journey to a neighboring town, and the young people think it an excellent opportunity to enjoy a few quiet, undisturbed hours together. While our two affectionate friends are happily engaged in love-making the plunderers arrive. Lucas and Lucy are too much engrossed to know of the danger which approaches the poultry of Lucy's thrifty father, and the thieves make a clean sweep. Still Lucas lingers on—perfectly oblivious to time—and papa and mamma arrive, and immediately the awful theft is discovered. "Lucy, Lucy," is called several times, and the frightened young lady, hearing her parents' voices bids her lover flee. It is too late, however, and he is captured while leaving the premises. He is greatly disconcerted; he cannot think of any way to explain his presence, as he could not think of jeopardizing the young lady in any way. A way is opened before him—he is accused of the poultry robbery, and for the sake of his dear Lucy, admits the theft. In the meantime, the real criminals have been captured by two constables as they were leaving the village and at that moment are brought up. Lucas' innocence is quickly proven, and all is mystery as to why he should so readily have acknowledged a crime which he had not committed. However, Lucy's mother, who is gifted with a very quick intuition, soon perceived the actual state of affairs and, remembering that she herself was once a girl, takes our young friends by the hands and consents to their union.

HONESTY, ITS OWN REWARD.—Near the entrance to a large and fashionable church we see a ragged, deplorable looking old man loitering, drawn thither, it seems, by the strains of beautiful, all-inspiring music that issue from that sacred edifice. The old man seems wrapped in contemplation and the expression on his withered old face tells us that he is calling to mind the time when he enjoyed the privileges of that happy communion now worshipping; it brings up vividly before him the contrast between himself and them, and he sighs wearily as he thinks of the long train of misadventures and struggles and grief that have led him to his present condition. At last, apparently, the music stops—the service is over, and the congregation begins to pour out of church. While descending the steps one of the ladies drops her purse, and as it strikes the ground two dollar-pieces roll out. Presently the old beggar's eye rests upon the purse and he hastily picks it up, but being near-sighted through age, does not notice the two coins which have fallen out of the purse. The poor old man, hungry and cold, and full of many sorrows, is seized with a great temptation; he thinks with glistening eyes of the comforts he could purchase for himself with his treasure—he reckons how many nights he may sleep in a warm bed instead of in the streets. Ah! it will be so good—it all looks so dear to him. But, no! In all his misery he has never stooped to dishonesty—he will not sully his old age by such a discreditable act. He therefore makes his weary way to the police station to deliver up his find. However, the owner of the purse has preceded him, in the hope of regaining her belongings. When she is handed her purse she immediately misses the two coins we saw fall upon the street, and the old beggar, about to depart, is brought back and accused of the theft. Although the old fellow positively denies his guilt, his appearance is against him and he is about to be placed under arrest. Just then two nuns appear and hand in two dollar-pieces, with the statement that the same were found on the steps of the church nearby. The old man then is released and goes his way, almost exhausted from want of food, etc. He is soon overtaken by the good nuns, who having noticed the poor man's condition, follow him, and offer assistance. They kindly direct him to a House of Refuge, and we leave our poor friend enjoying his new comforts—the reward of his own honesty!

LUX FILMS.

THE TWO BROTHERS.—An old farmer possesses two sons. He introduces into his household a pretty domestic with the inevitable result that the elder son falls desperately in love with her, much to his father's disgust. Thereupon the old man disinherits him, turns him out of house and home, and bestows his fortune on his second son. The father's hasty temper brings about his own punishment. The poor old man becomes blind and dependant on the son to whom he left his fortune; by him he is buffeted about, denied almost the very means of subsistence and made the laughing stock of the farm hands, who tease and tantalize him. The son returning after the old mans temper has been sorely tried, the father attempts to strike him; the ungrateful son gives him his hat and stick and turns him adrift in the streets, telling him he shall beg his bread from door to door. It is here that the actor who took the part of the blind man is seen to advantage. The manner in which he staggers across the roads, narrowly escaping the traffic and thence on to the railway line, which he just succeeds in clearing as the express dashes by, proves him to be an actor of no mean ability and rivets the attention of those who witness the portrayal. Down a country lane the poor old man goes, when he stumbles and loses his stick. Without his only friend he gropes his way along and falls exhausted by the roadside. But helps is near at hand. The little daughter of his disinherited son is on her way to school, and finding the old man, assists him to her home. She persuades her father to let her bring the old man in and recognition follows, and we see the son touched by the pitiable sight of his father, forgiving him for the wrong done to him and the old man comfortably becomes one of the family.

LIFE IN THE NEXT CENTURY.—According to the most amusing film, our descendants are to have an extremely lively time in the year 2001 A.D. When they awake upon St. Valentine's day, that is, if it has not gone out of date, they will have simply to press a button and, in the kitchen the bread will walk to the fire, return all nice and crisp to the butter-dish, there to gaily bespread itself and then to escort the tea to the bedside of our beloved descendants. They, after having beguiled themselves with tea and toast, will then bethink them of their letters. By pressing another button, these obedient missives will instantly betake themselves to their readers. Another button will clothe the modern man, who will no doubt sally forth to take the air. He has by this time set aside all such fatiguing methods of motion as walking and will be propelled short distances by motor-feet and, when going for a long outing will simply sit upon a chair and proceed upon his way. One can easily see some justification for the seemingly stupid action of the hero in this film when he casts at last all his electrical appliances to the winds with an air of boredom and disgust.

NEW YORK MOTION PICTURE CO.

THEY HAVE VANISHED MY WIFE (Ambrosio).—Billy Bones, upon arriving home from business, finds a note written by his wife saying: "I can not endure your brutality any longer, so I have eloped with your friend Albert. Your wife, Clara." Billy at once vows to kill his friend Albert. But remembering that he has three friends named Albert, he is at a loss to know which one to accuse, finally deciding to visit each one and find the guilty Albert. Calling upon Albert No. 1 he accuses him and receives a good thrashing in return. Going to see No. 2 he again is met with a warm reception. Feeling positive that Albert No. 3 is guilty, he hurries to see him and get revenge. But Albert the 3d is the stronger of the two and proceeds to spank Billy. His wife, appearing at this moment upon the scene, explains to Billy that she wrote the note just to try him Billy, thankful to get her back, forgives her and forgets the thrashings that he received.

THE TOWN TRAVELER'S REVENGE (Itala).—The Town Traveler calls upon the shopkeeper and finding him busy with a customer decides to have some fun while waiting. Going into the street he finds the customer's bicycle. Rolling up his trousers like a cyclist, he awakens a porter, who is sleeping nearby, and pays him to watch the bicycle and tells him not to let anyone take it. The customer, coming from the store, starts to mount the bicycle, when the porter grabs him and refuses to let him take it. The customer finally succeeds in getting away and an exciting chase follows, ending only when the poor customer falls exhausted and the bicycle is smashed in the mixup.

FOR HIS SISTER'S HONOR.—Bert Mathews and his sister Jennie are employed in the office of Hamilton Anderson. Jennie, seeing Anderson put a large sum of money in a drawer, cannot resist the temptation and takes part of it. The next day Anderson discovers the theft and at once summons a detective. The detective accuses Bert of stealing the money. Protesting his innocence, he is forced to accompany the detective to his home. Jennie, seeing Bert and the detective entering the house, hides the money under a rug. In earching the house the money is found. Bert realizes what his sister has done and to shield her swears that he stole the money. Anderson, satisfied in having his money restored, does not prosecute him. Now that Bert's good name and reputation are gone, he goes West to start life anew, securing work as a cowboy on the ranch of John Loomis, who has a very pretty daughter named Dot. After Bert has been on the ranch for some time, Loomis notices that Bert and Dot are together quite frequently. As he wants another young man, Jack Wilson, to marry her, he forbids Dot to speak to Bert again. Dot then tells her father that she is going to marry the man she loves, and that man is Bert Mathews. Loomis orders her to leave his home forever. Two years roll by, Bert and Dot are happy in their own little home, and a little one has come to bless their happiness. Just when times seem brighter than ever before, a man from Bert's old home comes West, and seeing him upon the street, tells the secret of his past to Jack Wilson, the man whom Dot refused to marry. Wilson goes to Dot and tells her that she has married a thief. Heart-broken, she writes a note, pinning it on the door of the house, telling Bert that she never wants to see him again, as he is a thief. Bert, finding the note, goes in search of Dot, and finds her just as she is about to throw herself and baby over a high cliff. He tells her that he did not steal the money and that if she will go back East with him he can prove his innocence. Reaching home once again, Jennie confesses to Dot and the past is forgotten.

THE SHEPHERDESS. Molly, a pretty shepherdess is in love with Tony, a corporal in the king's army, but her parents want her to marry Francis Cuecio, a young man of great wealth. Molly, not wishing to hurt her parents' feelings, consents to marry Cuecio and then goes to say good-bye to Tony, who is in camp with the soldiers. Molly, arriving at the camp late at night, is heard approaching by Tony, who is on guard. Tony calls out, "Who goes there?" Molly hearing his voice is just about to answer, when Tony, thinking that an enemy is approaching, fires his gun, hitting Molly, who screams and falls to the ground. Tony recognizes her voice and rushes to her assistance. In Molly's long convalescent days that follow, Tony proves his love and devotion and gains the consent of her parents to marry her.

INSIDIOUS WEAPONS. "Insidious Weapons" are those long and pointed shining pieces of steel which "Madam" uses to hold on her latest "Chanteeler" hat. Madam starts upon a shopping tour, but is unfortunate enough to board a car filled with men. One of her hatpins, the "Insidious Weapon," protrudes from her beautiful bonnet and at every lurch of the car some poor fellow receives the point of the weapon in the eye. At last the men, aroused to indignation and anger, cause Madam's arrest. When taken to court, the Judge, learning of Madam's extreme carelessness, sentences her to a long term in prison.

A MEXICAN'S WARD. La Blle Carman, a young and beautiful Mexican girl, the ward of Jose Espanno, is about to inherit the fortune left to her by her father. Jose Espanno, knowing this, is anxious to have his son Pedro marry her. Pedro, urged on by his father, proposes to La Belle and is refused. Espanno, upon learning of her refusal to marry his son, tells her that she must either marry Pedro or enter the convent. La Belle answers that she will do neither. Espanno and Pedro, growing angry, force her into a carriage and start on their way to the convent. Jim Blake, an American cowboy, passes them on the road and notices that the girl is being held in the carriage against her will, suspects that the two Mexicans are up to some trick, and decides to follow them. Upon reaching the convent, La Belle is carried in by the two men. Jim, waiting until they have gone, knocks upon the door of the convent; a nun answering, Jim asks to see the young lady who was just carried in. The nun refusing to let Jim see her, he now feels positive that she is being held against her will. Learning from a peon working about the grounds the location of the room in which La Belle is locked, he waits until the night has fallen and then goes back to the convent. Throwing a pebble against the window of La Belle's room, he attracts her attention and tells her that he has come to rescue her. Throwing his lariat up to the window, she catches it, ties it to the bed-post in her room, and slides down the rope into Jim's arms. Taking her upon his horse, they ride back to La Belle's home, where they arrive just in time to find Espanno and Pedro robbing the safe of all the valuable papers belonging to La Belle. Jim forces them at the point of a revolver to leave the house, saving La Belle's fortune and winning her as his wife.

THE BETRAYING MIRROR.—Hortensia, the sweet and fascinating daughter of Col. De Arvile, is engaged to marry Alfredo Le Dunas, a young and handsome navy lieutenant. Shortly after announcing their engagement Alfredo is ordered on a cruise with his ship. A few days later, Jacques La Tora, who holds a mortgage on the Colonel's home, offers to compromise with the Colonel for the hand of his daughter Hortensia. When the Colonel tells Hortensia of his circumstance, she realizes that he will be ruined and reluctantly consents to sacrifice herself and marry La Tora. After the marriage La Tora takes her to his beautiful home, where his nephew has always ruled the house. The nephew becomes angry and vindictive at being displaced by Hortnsia, and he vows to get vengeance upon her. A short time later Alfredo returns and learns to his sorrow of Hortensia's marriage. Going to see her, he cannot resist the temptation and embraces her. The nephew sees Hortnsia and Alfredo and at once goes to La Tora and tells him that she is untrue. While waiting for Hortensia to return, La Tora sees the nephew's reflection in a mirror, as he is putting some poison in a glass of water for him to drink. Realizing that his nephew is a scoundrel and blackguard, he drives him from the house, just as Hortensia returns.

NESTOR FILMS.

THE SILVER LINING.—That Mrs. Stewart felt worried and ill at ease there could be no doubt. Her only son had married against his father's wishes. The father was inexorable and had absolutely refused to forgive his son for disregarding his wishes in the matter. William Stewart had considered it an understood fact that his son was to marry his partner's daughter, and now just from boyish fancy for a pretty face to have his plans so completely blown to pieces was anything but agreeable.

The bride's father had also objected, but for a different reason, he feared that his gentle little daughter would not be happy with such swell city folks, till she assured him that her visits to her cousin in the city had prepared her for just such surroundings as she was going to. Besides she felt assured that Mrs. Stewart would welcome her with open arms.

Mrs. Stewart did receive her and with many kind and tactful suggestions regarding dress and manner enabled her to become very popular in their set.

This, together with her youth and beauty, had somewhat mollified the elder Stewart's resentment toward his son's wife, so Wesley Stewart smiled triumphantly as with proud and happy eyes he beheld her many little victories.

It was, therefore, doubly humiliating to have her brother Silas spoil everything by his untimely visit.

Silas could stand the separation no longer—he must find out for himself whether his sister was really as happy as her letters declared.

Mrs. Stewart was giving an elaborate dinner in honor of her daughter-in-law when Silas was announced, but Rose in her joy at the unexpected visit of her brother, forgot all save his presence, and danced and frolicked in great joy, to the consternation of the guests.

All of which, however, would no doubt have been overlooked had not Silas forgotten the little restraint placed on him at home and behaved at the table as only a very hungry lad can.

The guests, led by the haughty and vindictive Mrs. Gilbert, swept from the room, leaving Rose and her untutored brother to finish their repast undisturbed.

Silas' hunger being somewhat appeased, he discovered that they were alone, and calling the more engrossed Rose's attention to this apparent slight, her first impulse was to return home with her brother, and after her husband entered and accused Silas of humiliating them, her impulse was hardened into decision.

Thoroughly frightened at his hasty words, and their effect on his wife's feelings, Wesley did all in his power to pacify her, but without avail. He would, however, have soon overtaken her and brought her back had he not been thrown from his horse and laid up.

She had not even answered his letter written as soon after the accident as he was able, imploring her forgiveness and return.

The reason he had received no reply he was unable to guess, for he did not know that his father upon receiving it to post had carefully opened it and believing he was acting for the best, had cut the letter in two and had sent only that portion that told Rose that her husband intended leaving the country.

Finally recovering sufficient strength to travel, he determined to see his wife and prevailed upon his father to accompany him, though much against his will, where they found Rose slowly recovering from a severe sickness.

Upon learning of the deception practiced upon her, she not only forgave her father-in-law, but insisted upon her husband being equally magnanimous.

Her generosity so touched the old man that he insisted on taking Silas back with him, declaring that he should be put through college at his expense.

THANHOUSER.

ST. ELMO.—St. Elmo, a wealthy young man, is betrothed to his cousin Agnes. Dick Hammond, St. Elmo's chum, is studying for the ministry. As soon as he is ordained he is to take charge of a church built for him by St. Elmo. Hammond, however, takes St. Elmo's friendship lightly and makes love to Agnes in secret. The affair is discovered by St. Elmo, who, in a rage at Hammond's perfidy, challenge him to a duel.

The false friend loses his life in the ensuing combat. Edna, the granddaughter of the village blacksmith, strays upon the scene of the duel, an uninvited witness. St. Elmo is forced to flee the country. He is pursued by Agnes and the sheriff.

Edna tells her first lie when she deceives St Elmo's pursuers as to his direction and leads them completely off the trail. St. Elmo makes good his escape.

On the day that Edna witnesses the duel her grandfather dies, leaving her alone in the world. She is adopted by St. Elmo's mother.

Five years later the fugutive returns. Edna recognizes him as the victor of the duel but he does not remember having met her. He discovers that he loves the girl.

Edna rejects his suit, declaring that she never would marry a man who had taken a human life. In desperation, St. Elmo attempts suicide, choosing as the spot the grave of Dick Hammond, but is swerved from this purpose by Edna, who relents and promises him her love and sympathy. St. Elmo decides that life is worth living if but for her sake.

THE ACTOPHONE COMPANY.

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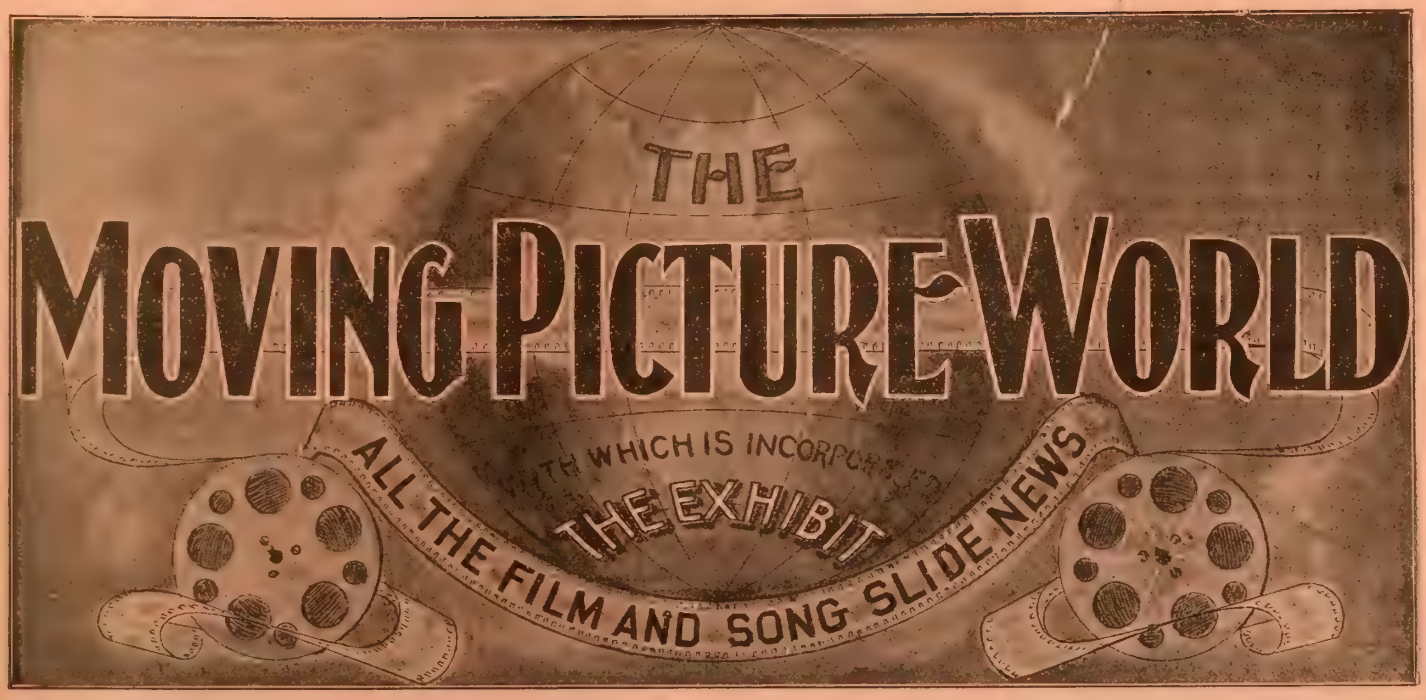

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It is needless to go into detail concerning Ambrosio and Itala releases, other than to say that we are receiving subjects from these concerns and releasing same simultaneously to their releases abroad. We not only release them on corresponding dates, but receive the best of subjects produced by these companies.

Have we your order for Friday's release: "Company "D" to the Rescue"? If not you are a loser.

"BISON"—Release, Tuesday, Mar. 22nd
Code—" Steer"

"THE MAN FROM TEXAS"

"AMBROSIO"—Release, Wednesday, Mar. 23rd
Code—" Excel"

"THE SEA'S VENGEANCE"
"MILITAR DIRIGIABLE"

"BISON"—Release, Friday, Mar. 25th
Code—" Steady"

"COMPANY "D" TO THE RESCUE"

"ITALA"—Release, Saturday, Mar. 26th
Code—"Exceed"

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"FOOLHEAD WISHES TO MARRY GOVERNOR'S DAUGHTER"

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Wm. H. Swanson, 200 N. Seventh St., St. Louis, Mo.
Michigan Film and Supply Co., Detroit, Mich.
Phila. Proj. Co., 44 N. Ninth St., Philadelphia, Pa.
Philadelphia Film Exchange, 13 North Ninth St., Philadelphia, Pa.
American Film Exchange, Pittsburg, Pa.
Ind. Film Exc., 415 Ferry St., Pittsburg, Pa.
Theatre Film Service, San Francisco, Cal.
Consolidated Ams. Co., 28 W. Lexington St., Baltimore, Md.
W. E. Greene, 228 Tremont St., Boston, Mass.
Victor Film Service, Chamber of Commerce Bldg., Buffalo, N. Y.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Paramount Film Exchange, 61 W. Fourteenth St., New York City.
Empire Film Exchange, 150 E. Fourteenth St., New York City.
Crystal Palace Film, Toronto, Canada.
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The Eye and the Picture.

WHERE TO SIT IN THE THEATER.

The human eye was defined by Helmholtz, the German physicist, as being an imperfect optical instrument. Nevertheless the most superficial study of what the eye does and can do, shows that it has properties not possessed by the most perfect microscope or telescope ever made. It has one property in particular which is a very wonderful one. This is called "accommodation," which is controlled indirectly from the brain and directly by the set of muscles or nerves by which the eye is actuated.

This faculty of accommodation means simply that the normal eye can "accommodate" itself to seeing clearly an object near to it or distant from it. This distinguishes the eye from optical instruments such as the microscope, telescope and the photographic lens, which have to be focused in order that images of near or distant objects, as the case may be, may be received on the ground glass or sensitized surface.

Now what has this to do with moving pictures? We will endeavor briefly to tell the reader. In a recent number of THE MOVING PICTURE WORLD, a correspondent complained of certain imperfections, or alleged imperfections, in a noted film. We replied to him that probably he sat too near the picture and therefore saw too much. Everybody knows that if you go to a theater or any public entertainment and you sit near the stage the illusion that you go to see is robbed of much of its effect. We, ourselves, recently have had to suffer this loss, because it is our business to get as near to the picture as possible in order to closely scrutinize its technical and other qualities. But in doing so we make allowances; we realize that we are seeing the picture under more or less abnormal circumstances. In other words, for the completeness of the illusion we are sitting too near the pictures.

Distance lends enchantment to the view, and our correspondent lost that enchantment by sitting too near the picture. Hence his hypercritical expression of opinion. Where, then, is the proper, or rather the best place to sit in a moving picture theater for the purpose of getting the best view of the picture? That depends upon the quality of the sight of the individual. Some of us are long-sighted, some of us are short-sighted, but most of us are of normal vision; that is to say, we see an object placed ten inches from the eye with proper clearness, one of the tests of vision.

Much, then, depends upon the condition of the eye of the individual when going to see moving pictures. A short-sighted man, for example, might get into the front row of a moving picture theater and yet not see too much of the picture on the screen, as did our correspondent, because, unless he wore correcting glasses, nature is more or less of a blur to him, so that the very defect of his eyes would produce the necessary effect of softness and illusion. On the other hand, a long-sighted man would probably find himself in the predicament of our correspondent and would see too much. With advancing years, as is well known, the sight has probably lengthened, that is to say, the crystalline lens of the eye flattens and the eye becomes telescopic; and so it sees distant objects sharply and near objects less distinctly.

What we are driving at in this article is this: that as the focal properties of the eyes of individuals vary, it clearly follows that in going into a moving picture theater or into a church or any other public building, the sight of the individual must be accommodated to what he is looking at. There is, then, for each one of us a proper place in a moving picture theater to sit for getting the proper effect of illusion of the picture. It is not necessary for us to see the details of the actors' make-up, nor the very finest lines of facial expressions, nor is it neces-

sary for us to have the impression, as our correspondent appears to have had, that we are looking at a series of giants on the screen, provided that our eyes are in proper order or properly corrected by spectacles. One can obviate all this by sitting at a suitable distance from the screen. There is certainly no pleasure in seeing the brush marks on scenery or the paint on the actresses' faces. All of us go to a theater for the purpose of participating in an illusion and not for destroying it. We can see too much, just as, if we get too far off, we can see too little. The happy mean must be chosen.

We who write this happen to be short-sighted, so we always get fairly near the screen. It happened that we saw the very picture referred to by our correspondent from a position near the stage, and yet, though the picture might have been open to criticism in parts, as all pictures are, we were not conscious of the defects and the drawbacks to which he made reference. In fact, we saw the picture several times, and on no single occasion did we find ourselves thinking as he did. On the other hand, on the same occasion, when we saw this Moses picture, even despite our short-sightedness, we found ourselves too near the screen in regard to one subject. That was the Pathe picture of "The Jockey." Here the horses assumed almost mammoth proportions, striking us as somewhat unnatural. But we made allowance and were conscious that had we sat about midway in this particular theater, the horses would have looked natural in size to us. We write this article for the purpose of drawing attention to the fact that the eye in its variation is an important factor. There is, in short, a proper place for each one of us to sit in a moving picture theater for the purpose of getting the effect aimed at by the manufacturers.

The Picture on its Trial.

Last week and on many other previous occasions we defended the picture from the attacks of its vicious enemies—those enemies who can see no good in it and who are bribed and subsidized by vaudeville and theatrical interests (for that is the plain English of it) to "down" the moving picture on every possible opportunity. We shall not relax our efforts to secure for the picture a fair showing in the entertainment field of the United States, a showing which we demand simply on the technical, artistic and histrionic merits of the pictures. We shall certainly not relax those efforts, although for this week we desire to suspend them, merely for the purpose of briefly considering in this article another danger, and that a somewhat insidious one, to which the picture is being subject.

Last week we defended the picture against the charges of unsuitability, obscenity and the like, that were brought against it. Now we want to put it on its trial ourselves. We ask our exhibiting readers whether it is or is not their experience that its holding power, its drawing power, on the public, is in possible danger of speedy slackening and loosening. Within the last week or two we have been asked by many intelligent people in this city who have watched the inroads of the vaudeville element into the moving picture field whether the picture will last. "Do you think it will last?" That has been the question put to us many times. Moreover, it has been contended by many of those who are admirers of the picture and steady patrons of the moving picture theater that it is hardly strong enough by itself to sustain an hour or an hour and a half's entertainment. "Not enough in it!" has been the comment of many intelligent people who admire the picture, *per se,* and appreciate its good qualities.

We think these points worth taking notice of and seriously considering; and we ask our exhibiting readers to also seriously consider them. One well-known moving picture expert who has traveled this country and foreign countries in connection with moving pictures gave it as his general opinion that the picture needed strengthening in the direction of the lecture end of matters, a state of things that we have discussed before. Said this gentleman: "When I go to a moving picture theater I observe there are many people who do not seem to understand the stories, and whom I believe would appreciate hearing good educated lecturers who understand the stories shown on the screen." "But, probably to carry out this scheme," continued our friend, "I think that the film makers should so produce pictures that they would be suitable for monological treatment." In other words, films especially prepared for lecture purposes. This struck us as an exceedingly good idea and one which we commend to the manufacturers.

Now, as we have said, over and over again, we are not alarmists and agitators.. This is a function we leave to individuals of not too excessive intellectuality, whose brains are unequal to the task of anything of a constructive nature. But we make it our business from day to day and from week to week to study all possible phases of the moving picture, with a view to watching, and keeping in touch with its trend. We think, as we have said before, that "the picture will go on"; that its future is assured.

At the same time it behooves all those having its interests at heart, to do all that lies in their power to keep the picture popular with the public, both in respect of its photographic and dramatic qualities and the like; and in the manner of its presentation by all complementary agencies. By complementary agencies we mean good music, sound effects; and as we have pointed out in another article this week; the union of the phonograph with the photograph.. Take the sound effect aspect: There are few men with the genius of Mr. Lyman H. Howe, whose sound effects are marvels of ingenuity efficiency and verisimilitude. Howe's work in popularizing the moving picture is of an enormous value simply from the point of view of his sound effects.

We have put the picture on its trial. We constitute ourselves its advocate, both for and against, as well as its judge; and this is our verdict. The picture itself is all right but it has not been given as good a showing as it deserves, before the public. That is why every now and again we hear these questions: "Will it last?" "Is it strong enough to hold an audience for an hour and a half?" "Is there enough in it?" and the like. To all these question of course there is only one possible answer from our standpoint, and that is in the affirmative. At the same time we consider it our duty to bring home to manufacturers, renters and exhibitors, the urgent necessity of doing their best for the picture in the eye of a public notoriously fickle, and likely to desert the picture as it has deserted melodrama and other forms of entertaiment which did not please them.

Max Florence, president and general manager of the Trent & Wilson Film Exchange, and four of the largest and best equipped motion picture theaters in the country, the "Luna," "Isis," "Shubert" and "Elite," all located in Salt Lake City, Utah, is just recovering from a severe attack of typhoid-pneumonia from which he has been confined to his bed for the past few weeks. He is still in a very weakened condition, but is convalescing rapidly, and his physicians say that he will soon be restored to health. The contemplated improvements in his various theaters, requiring an expenditure of several thousand dollars, have consequently been delayed, but work will be resumed as soon as he has recovered sufficiently to persosally sueprintend it.

THE OPTICS OF THE MOVING PICTURE

By Thomas Bedding.

CHAPTER II.

Functions of the Condenser.

Let us endeavor to tell the reader in as simple language as possible what are the precise functions of the condensers in a moving picture projection machine. To begin with, last week we saw that light is of necessity a point, that is to say, the theoretical condition to strive for in the projection is an electric arc, infinitely small but infinitely luminous. That is obvious. If we were working with a large sheet of flame, as in the old days when oil lamps were used for projection purposes, then most of the light would of necessity be lost; moreover it is not easily controlled by the lens end of matters.

Even though our light be the theoretical point it is equally susceptible of loss, that is to say, it has to be brought under control in order to be effective in forming, or helping to form, the picture on the screen. Suppose we followed the path of the rays as they leave the luminous point. Most of them go straight on to the picture and pass through it. But others diverge, pass outside the picture, and are lost or scattered, taking no part in forming or projecting the picture on the screen. Then in order to prevent the escape of these rays we use lenses to condense (or compress) them; hence the name "condenser." These lenses or condensers gather up the rays as they leave the point of light in the crater of the electric arc, pass those rays through the picture and then carry them on to the projection lens, which in its turn casts the enlarged picture on the sheet.

The condensers in general use are usually two in number, each consisting of a plano convex glass, placed in a round metal cell so that the flat sides of the glasses are turned outward. The condensers should be of colorless glass, free from surface markings or internal flaws, air bubbles, striæ or other defects. These defects, of course, interfere with the passage of the light rays through them, and so there is a loss of light or the image is degraded.

What decides the size of these condensers? Roughly it is this. Their diameter should exceed the diagonal of the picture to be projected. The diagonal of a single moving picture is roughly 1⅝ inches, so that the diameter of the condensers should exceed that measurement in order that the whole of the image is included within the circumference of the cone of light which the condensers have to form.

What would happen, supposing condensers were not used? Merely that the picture on the screen would only show that part of it which was actually in front of the light. The intensity of this light is governed by the amount of it which the condensers collect and converge into the projecting lens. Substitute for the condensers in a projection machine a sheet of ground glass, the picture would be fairly well illuminated but the glass could not collect sufficient light from the luminous point, so that practically none of it would be converged into the projection lens.

The condensers in a projection system serve, it will be seen, a double function. They collect the light rays by preventing them from scattering and then they condense or focalize them on to the projection lens. Indeed, condensers are actually lenses of definite foci and practically form the images. We do not say that you could take photographs with them, because they are not corrected for the purpose, but they have a capacity of bringing light rays to a sharp focus.

The position of the light point in relation to the condensers is easily found by a simple experiment. It is, roughly, at the back focus of the condensers. It comes to this: the point of light should be approximately in the back focus of the condensers in order that a perfect cone of rays may be transmitted through the picture and then converged on the projection lens. If light and condenser are too near each other, dark shadows will be seen on the sheet. If they are too far back the margin of the picture will have colored fringes. The correct position for the condensers is at a point in the axis of the light where the rays illuminate the picture aperture and converge the rays into the projection lens. That point is approximately, as we have said, at a distance equal to the back focus on a pair of condensers.

The foci of single plano convex condensers are usually as follows:

Diameter.	Focus.
4 inches	5½ or 6½ inches
4⅛ inches	5½ or 6½ inches
4½ inches	5½ or 6½ inches
5 inches	6 inches
5½ inches	8 inches
6 inches	10 inches
6½ inches	10 inches
7 inches	12 inches
8 inches	12 inches
9 inches	14 inches
10 inches	15 inches
12 inches	18 inches
14 inches	21 inches

When two single condensers are combined, the focus of the combination is half that of the single elements: thus the focus of a pair of 6-inch plano convex condensers would be 3 inches, measured from the center of the combination. A sheet of ground glass between the condensers or between the latter and the light aids the better diffusion of the light.

Mounting Condensers.

Pairs of condensers, mounted or unmounted, can be bought at the following prices:

Diameter in inches.	Focus in inches.	Pair of Lenses mounted.	Per Single Lens unmounted.
4	5½ or 6½	$4.00	$1.25
4½	5½ or 6½	6.00	1.50
5	6½	7.50	1.75
8	8	12.00	3.00
8	12	32.00	7.50
9	14	40.00	10.00

The condensers should be set loosely in the cell with the convex or round sides facing each other, but not touching. Very often a sheet of finely ground glass if placed between the lenses will overcome any slight flaws which might be in them. This also tends to equalize the illumination. Of course, in theory, the condensers should be of "optical glass" in order that the utmost purity should be obtained, but then the cost is so prohibitive that it is not to be thought of. Still the purer, clearer and more brilliant are the condensers the more efficiently will they perform the double office which we have described, namely, that of collecting the light rays and then of condensing or focusing them upon the picture aperture.

The censorship bug-a-boo is on wing again. This is about the time for its annual development. Every March or April the moral sensibilities of certain people seem peculiarly sensitive. It really looks suspicious that people who will stand for the Fall and Winter season make such a bold attack when the time approaches for the discarding of the Winter garments for the Spring styles.

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I think if all the manufacturers of films would tack on to the tail end of their subjects a fac-simile of a certificate that the film has been examined and passed by the National Board of Censors the film exchanges and exhibitors would be relieved of considerable uneasiness. To give this more convincing effect I would favor the enactment of a law that any manufacturer who attaches such a certificate to his film when same has not been passed upon and approved by the Censors shall be subject to a substantial penalty. I do not think any reputable manufacturer would resort to this. I make this suggestion merely as a step towards meeting the spasmodic movements of fanatics who imagine that the purification of the moral standard of the country is dependent solely upon their efforts.

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I have before me now a number of letters from film exchanges in various parts of the country complaining that the local administrations are becoming exceedingly active on the censorship question and asking me if it is not a fact that films are censored. The letters also state that in many places people holding views avowedly inimical to amusements have been selected to visit picture houses and censor the productions. One writer says the authorities of his hamlet insist that no pictures shall be shown until a certificate is deposited with them showing that they have been passed upon by the National Board of Censorship. The last writer upholds my idea that every manufacturer should attach a fac-simile certificate to their productions.

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There is something in the whole business that is very much off-color, and a part of this something is that there is a concerted movement against moving pictures without regard to fairness. The present season has clearly demonstrated that the picture places have been stronger in competition with the regular theaters than at any other time since the existence of nickelodeons. In a great number of places owners of theaters have transformed them into picture houses and by judicial management made them pay. No complaints are heard from these sources. Quite to the contrary, the managers are so well pleased with the results, they have decided to continue the policy. Whence comes the trouble? Why, from Mr. Crusty, who owns the only "opree house" in Sound Slumber. Never a season passed that he could not rent his house at least three nights a week and get fifteen dollars for every gol darn night. "Now those pesky picture men have come in and hired Sol Perkins' empty store room and are making money. I plucked up courage and went in to fight them, but the film exchanges tried to get a first mortgage on my house by asking me to pay them $18 a week for three reels of film changed six times a week. I only wanted the films changed six times a week because I wouldn't think of keeping my house open on Sundays. So, sez I, I'll fix 'em; and at the next meeting of the Ladies' Aid Society connected with our church I got my wife to take up the morality question. Gol dern it, no picture men are goin' to come in this place and keep my house closed! 'I'm from Missouri,' as I heard a play actor say one night, 'and you've got to show me.'"

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That is the material the picture people have to contend with and they are encouraged by the one-night companies who occasionally stop over to try and recuperate railroad fares to the next town. Old Crusty then uses these people as experts and between the two they impress upon the Common Council of the settlement the avalanche of immorality the moving pictures are responsible for. Then the Councilmen pass their hands over their goatees in a thoughtful mood between draughts of home-made cider and decide to revolutionize the situation.

Have these people ever taken the trouble to figure how many young people the moving picture shows have taken from the streets and street corners? Have they figured on the decrease in the number of dance halls, pool-playing and like places since the establishment of the picture houses? Thousands upon thousands of men and youths will tell you that the nickelodeons are a blessing. Before they came into existence it was a case of wandering aimlessly about the streets, or go to the saloons. If there was more fairness and less prejudice shown in these so-called reform or anti-vice movements they would not be looked upon, as they so frequently are, as subterfuges.

* * *

I found the following letter upon my desk yesterday:

"Man About Town.

"Moving Picture World, N. Y. City:

"I want to ask a question and will thank you very much for a fair and square answer. I exhibit moving pictures. I was formerly in the grocery business, but saw what I thought was a good thing and became an exhibitor. In doing this I did not count myself a theatrical man. I went into it as a business man with the idea of conducting it on the same principle as I did the grocery. I started taking licensed films, but at various times I heard of such good Independent films and changed my service on the same principle that I changed from one house to another when I did not like certain goods. It made no difference to me whether the goods were made by a trust or independents. I was notified by my exchange one day that on account of my disposition to flop from licensed exchanges to independents so often I would have to put up a guarantee to stay as a licensed exhibitor or drop the service. Now what I want to know is, has any exchange the right to dictate the class of goods I shall get for my place, and where I shall get them?"

* * *

I will be frank in this matter and say that, generally speaking, the right of dictation does not exist in this respect. At the same time, what are you going to do about it? It would seem that an announcement of such a nature by an exchange must be prompted by some ruling of the Motion Picture Patents Company. If such is the case, then the exchange must abide by it or take chances of being subjected to a heavy fine; therefore, the exchange can hardly be blamed in the matter. There is one thing in which the exhibitor is mistaken. The picture business and the grocery business are not similar, particularly that part of the picture business operating under the licensed system. The grocer boys and sells his stock. The picture man is only a renter and under certain conditions. Not being a lawyer, and never having heard of a test case on the point, I am not prepared to give the answer the correspondent evidently expects. In other words, I am not prepared to fix a limit to an agreement or guarantee a film exchange may exact before renting films to an exhibitor. I am inclined to the opinion that the film exchange is very much in the position of the landlord—the sky is the limit.

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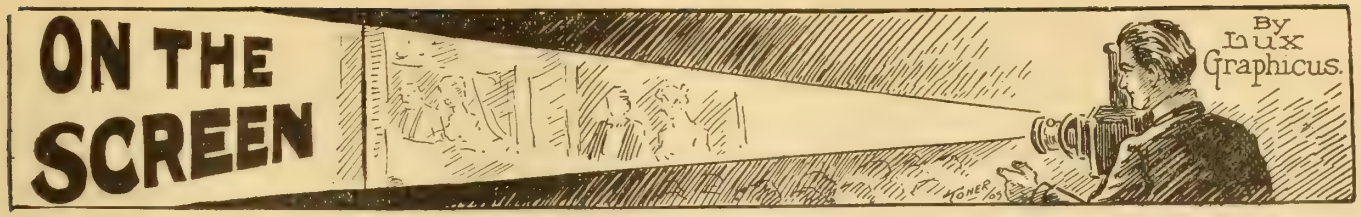
Having legal matters in view reminds me that last week Jack Binns, the wireless telegraph operator who gained so much fame by sticking to his post on the steamer Republic until she was about to take her dive into the depths of the sea after being rammed by the Florida, appeared in the Supreme Court of New York as complainant against the Vitagraph Company. The Vitagraph got on the job right after the collision and issued a film it called "Saved by Wireless." Although it was not a comedy subject, Binns declared that it held him up to ridicule before the public. On cross-examination he admitted he had never seen the film and was depending upon what friends had told him. He said the film gave him notoriety he did not wish; that if he wanted notoriety he had ample theatrical offers immediately after the collision at big weekly salary. He demanded several thousand dollars damages. The court announced that decision would be rendered at a later date.



"I Would Rather Have a Girlie Than an Automobile," is the title of a little song which I heard sung one afternoon, not so long ago, at the American Music Hall on Forty-second street. The singer sang the song as if he meant it. The audience, too, seemed to be somewhat of his way of thinking. Myself, I was in a neutral frame of mind. So I am now. Girlies are very nice things in their way, but, as they say in the North of England, "Women are kittle cattle"; you never know what they are going to do next. But, gentle reader, I will not pursue this platitudinous vein. The first and last word about woman was really said, according to Holy Writ, some few thousand years ago, in the Euphrates Valley at the time of Adam and Eve. So, "enough said."

Of course, there are many who subscribe to the converse of the sentiment of the lilting song, named in line one, paragrah one, of this week's sermon. Many people apparently prefer automobiles to girlies. Most people, however, like both. Amongst the latter I venture to include Mr. William ("Bill") Steiner, who was my host recently in an automobile trip to a far country. "Bill" is an elusive man when you want to get him to talk, and the trap I laid for him was an automobile trip. So off we started on a bright March day; and as we whizzed through the air, Steiner became my unconscious victim and gave an interview according to my favorite formula, that is, of keeping the victim oblivious of the fact that he is talking for publication. For when he is oblivious of that fact, he, as I have pointed out over and over again, talks naturally and earnestly, and is himself, which is what we all ought to be, first, last, and all the time—namely, true to ourselves. We seldom are in the set interview previously arranged for, and handed out, cut and dry.

Steiner is a power in the moving picture field. First of all on account of his personality, which is an enviable one. Steiner is popular with all the patrons of his several exchanges simply by virtue of his business ability, and the fact that he conducts his business on broad, humane principles. This much I saw for myself in the busy little Twenty-eighth street office, which every morning is beset by a crowd of "bees," or operators, who come in from their hives of industry, the moving picture theaters, for fresh honey in the shape of films. Steiner is there to see that the straight game is played and to meet his customers in a broad and intelligent fashion. This, after all, is the secret of success. The figures of the business which Mr. Steiner gave me were the best evidence of the wisdom of his policy. They made me envious, so much so, that as I read them I felt inclined to test the obvious good nature of my host by inviting him to change places.

I do not know how Mr. Steiner would "pan" out in the chair of "Lux Graphicus." Whether he would write as I write, and think as I think. But I think he would make a success of it. And I also think I would make a success, on his lines, of running the Imperial Film Exchange. I hereby invite you, dear William Steiner, to change places. You, to take the profits of "Lux Graphicus," and I to take the profits of the Imperial Film Exchange. This offer holds good for twenty-four hours after date of publication of this issue.

"Been in the business long?" says I, as we bowled along in that Steiner automobile at certainly considerably more than twenty miles an hour. Before answering my question, Mr. Steiner turned to wave a greeting to a moving picture man standing outside his theater, which we passed in our automobile. In fact, in getting out of the city, Steiner seemed to have quite a triumphal procession in receiving the greetings of the moving picture people whom he knew and who knew him at the various theaters which we passed. "Fourteen years," was the reply. Then I learned again that Steiner was a practical maker of moving pictures; took the pictures; sold them successfully; and had a good business before taking up the renting end of things.

It was also quite a surprise for me to learn that Steiner, like many of his competitors in the renting field, knew all the ins and outs of the game, and takes an intelligent interest in it, both from the technical and the economical ends. The moving picture film to him is not merely a trade integer to be handled without reference to its intrinsic quality. No; underneath all his hustling, bustling, and strong business qualities, Steiner conceals a very considerable knowledge of the taking and making of moving pictures. I am always glad to meet this feature in the mind of anybody connected with the moving picture industry. I like to meet big people who are competent to discuss the technical end of moving picture making. And there are not very many in the game.

"Like the business outlook?" said I. Then I got from my host a very clear concept of the entire moving picture business at all ends of the game. So much so, that I am bound to say, it was an agreeable surprise that the busy head of this great and popular exchange could keep himself closely in touch with the direction of things. I was congratulating myself inwardly that Steiner was giving me some really useful information, when—"I Would Rather Have a Girlie Than an Automobile"!! There was a loud report. The inner tube of one of the wheels burst; and our little party surveyed the landscape for about twenty minutes while the necessary repairs were being made.

During this wait the half-dozen of us studied nature and did our best to keep ourselves warm. I learned one little peculiarity of a New York film exchange business. This car leaves the Imperial Film Exchange, on Twenty-eighth street, New York City, each night at ten o'clock; makes a round of the theaters in Brooklyn, Manhattan and the Bronx, and returns to the exchange about four o'clock in the morning, laden with reels that have been shown during the previous day and evening—a very curious little feature of the moving picture business. Verily, one-half the world does not know how the other half lives. Indeed, it was the use of the automobile for rapid communication amongst the theater customers of the Imperial Exchange that led to my having this little ride and getting William Steiner to talk.

So, you see that the automobile is sometimes as unreliable as the eternal feminine. Both are good in their way, but neither can alway be relied upon to be on their best behavior; otherwise life would, indeed, be a heavenly experience. Well, on we went again, only to discover at the end of a few more miles that Imperial high speeding was the cause of running short of gasoline. But this little difficulty was got over with characteristic Steiner-like ingenuity, and we eventually reached our destination, where I had other adventures that are not for this column. "And so home," as the diarist, Samuel Pepys, put it in his famous book, at the end of a delightful day, in which I had learned something about the moving picture game in the country, and added a notable figure to my private gallery of picture personalities.

Mr. Steiner is young, vigorous, progressive, alert, and has the habit of success—a very nice habit to have. It swells your bank account; keeps you feeling good; and gives you an optimistic outlook. I like people with optimistic outlooks. I do not look a very optimistic person myself, but my looks belie me. There is a character in one of Nathaniel Hawthorne's books, who is somewhat of a favorite of mine. She is an old woman whose facial expression belies her real feelings. Although she may seem to be frowning, yet she feels really good and kind. That is me, at times. But there is no occasion to be in any dubiety as regards Mr. Steiner. There is no ambiguity in his face. His outlook is manifestly optimistic. He not only looks on the bright side of things, but is there himself, which is a good thing. That is why the Imperial Film Exchange is so popular, and why Steiner himself is popular with his help and his film men, and why some of his men have been working for him twelve years. William, my boy, I enjoyed my ride very much. So here's to you and your exchange.

A WORD OF GOOD CHEER TO ALL FRIENDS OF THE MOVING PICTURE.

By W. Stephen Bush.

Let us not forget our good nature or suffer loss of temper just because they are once more hurling stones and sticks in our direction. Let us rather rejoice and be well satisfied with the place we hold, well up in the van of God's great parade of civilizing forces. Looking at and talking to those who would malign us, let us not call back names at them and let us cheerfully give to those who seek it, the copyright of such expressions as "recruiting stations of vice" and "dens of iniquity." Calling names has never in the history of our race affected our destinies in any way, and to-day billingsgate is less of an argument than it ever was before.

Nor let us be alarmed because the sticks and stones fly at us from the editorial sanctum or from the bench of what, for want of a better name, is generally known as justice. From our friends the newspapers we may then hope for better treatment, when we help to fill up the advertising space devoted to the public amusements, and not till then. In the days of Horace Greeley and Raymond Jones and Charles A. Dana the editorial ethics was not formulated in the counting room, but these are not the days of Greeley and Dana, but—well, never mind, we all know the names, anyway. In the meantime, let our journalistic crusaders point to the name of any objectionable picture that has been made by the leading makers of films. I have in the last six months looked at more than ninety per cent. of all films made, and while I have seen much that was imperfect, in bad taste, foolish, inaccurate, cheap, or stupid, I dare anybody to show me a film that was objectionable because of its immorality or viciousness. We are told that some boys, who recently planned to derail a train and then rob the victims, were induced to go into this enterprise by looking at moving pictures. For the sake of truth and justice, name the pictures. I look through the list of Edison and Pathe and Biograph and Vitagraph and Essanay and Selig and Gaumont and Urban-Eclipse and Kalem and even Lubin releases, and there is not one that would suggest even to the most impressionable mind the idea of wrecking a train or engaging in any sort of crime or mischief. The quality among the independents may not be so high, but there is nothing degrading or demoralizing in any of them. There is, it is true, a tendency to cater to the craze for Indians and cowboys, and the judicious are grieved by having a lot of virtuous cowboys, wicked Mexicans and depraved half-breeds and fighting Indians parade on the moving picture screen in endless and monotonous succession, but most people, who are above the age of messenger boys, newsboys and bellboys, see these things without any desire to cross the ferry to Hoboken and strike the Western trail. When the moving picture is arraigned as a criminal it ought in common fairness to be informed of the nature of the charge. Let our criticising friends study the lists of the releases of the past six months and realize that the percentage of educational, scenic, classic, religious, industrial, historic and generally instructive pictures has increased more than a hundredfold. There is not a comedy that is not clean, though some of them, it must be confessed, are dreadfully stupid. Our leading film makers draw for their subjects upon the Bible, upon the best creations of literature, upon the classic and legitimate drama. Do you, friends and critics, realize that the moving picture has taken its inspiration from Shakespeare, from Tennyson, from Robert Browning, from Longfellow, from Balzac, from Hawthorne, from Victor Hugo, from Goethe, from Cervantes, from Zola, from the two Dumas, from Mark Twain and a galaxy of other names, illustrious in the annals of mankind? It has taken from the pages of secular history such splendid epochs as the glories of mythology, the glories of Rome, the brilliant days of the Republic of Venice, and the days when the Bourbon Kings were first in their glory and then in their fall and sorrow. It has shown us episodes from such instructive periods of human history as the French revolution, the Napoleonic wars, the events in our own country from its colonization to the Civil War. I could fill this column with fine religious subjects, such as "Saul and David," "Solomon's Judgment," "Jephtha's Daughter," "The Daughter of the Sun," "Pagan and Christian," "The Birth of Christ," "The Blind Man of Jerusalem," "The Monk's Mother," "The Golden Lily," "Joan of Arc," "The Prodigal Son," "Christian Martyrs," "The Way of the Cross," "The Holy City," "The Cloister's Touch," "The Baby's Shoe," "The Salvation Army Lass," "Joseph Sold by His Brethren," "Samson and Delilah," "The Last Days of Pompeii," "The Life of Moses' and dozens of others. The spirit that produces pictures of this kind need fear nothing from abuse, and it is not the spirit that would promote what the writers on the daily press and the learned judges are pleased to describe as "juvenile depravity.' Our friends of the quill and the ermine will yet realize that the moving picture of to-day is one of the most potent forces for the progress of the race, for the dissemination of useful knowledge and for the promotion of all those things at which the good theater aims. The moving picture reaches thousands where the theater reaches not even hundreds. In every drama that I have lately seen in moving pictures there was not even a vestige of anything prurient, suggestive or demoralizing; on the contrary, each pointed a strong moral and pointed the moral in a forceful way.

The newspaper, the pulpit and the bench are, and of right ought to be, not enemies but friends of the moving picture, and let us, fellow-exhibitors, do our share to bring about this co-operation. We can do this by deluging our friends with tickets and prayers to come and see our show, and when it is over we will all be shaking hands and wondering why we did not get together long ago.

WHY NOT DO THINGS RIGHT?

F. H. Richardson.

Sunday evening, March 6, I paid my fifteen cents and entered the Bijou Dream Theater, on Twenty-third street. Sauntering down the aisle as though I owned the whole works, I pre-empted a seat and settled myself to enjoy the show, observe its excellence or silently roast anything not up to the mark. The Bijou is a nice house and, in the main, the show was creditable, but while the films were excellent and the operator doing pretty well, considering the difficulties under which he worked, the management of the house had made it utterly impossible to project a really first class picture. The light was good and quite well handled, but the machine is set so very close to the curtain that a wide-angle lens is necessary, and, as we all know, the results, where they are used, are not the best. Possibly it is not practical to set the machine further back, but if it is, a far better projection would be had. But the thing utterly without excuse was this: at the rear of the main floor was a cluster of white lights in ground glass globes. The light from this cluster struck the lower half of the curtain, illuminating it sufficiently to kill the picture's brilliancy. Shading the lights would be a very simple matter, and that such an important item be not attended to is inexplicible. The public is entitled to the best possible show and the manager who deliberately neglects to perform so simple an operation as shading a cluster of lights, which greatly detract from the effect of his picture, is not doing justice to his patrons. It is just such things as this that cause the public to tire of motion pictures. They are unsatisfactory. The public does not know what is wrong, but they do know the picture is "nothing extra" in the way of excellence, and they say, "Oh, yes, moving pictures are all right in a way, **but**——!" and the "but" represents poor projection, caused, too often, by just such things as I have spoken of. With modern projection mechanism, **under proper conditions** and with modern films, it is possible to put on a really magnificent show. A show far ahead of the ordinary cheap vaudeville stunts one sees in moving picture theaters. To accomplish this, however, great care and intelligence must, absolutely **must,** be used at every stage of the game. A first class operator who not only **knows** how, but **applies his knowledge,** is a prime essential, of course. Then neither ignorance nor carelessness must be met with anywhere or the result will be spoiled, just as it is spoiled in the case I have cited. In naming this instance I do it not only for the good of the individual house, but for the good of the business as a whole. It is quite possible the manager of the Bijou does not know the light is spoiling the effect of his picture, but if so it was the duty of the operator to inform him of the fact.

ABSURDITIES IN THE PRODUCING FIELD.

By A. Klawhammer.

Motion pictures are popular because the public believe, to a large extent, that all seen on the screen is taken from real life and is free from the exaggerated and unnatural situations represented on the stage.

If we wish to maintain this popularity for the moving pictures our manufacturers must endeavor to increase the quality of the productions, before increasing the quantity and pay more attention to the details.

"On a Racket" is a production which should have never passed the Board of Censorship, as it is demoralizing, to say the least. If the censors believe that they can cure drunkenness by showing vile scenes of men under the influence of liquor, they are sadly mistaken. Such a film could find

a place in a smoker, but not in a theater. It is a very bad example to our young men and not the proper thing to show to ladies and children.

"The Girl and the Judge" offers us a very bad specimen of a jurist, a disgrace to the bar. We do not believe that in any civilized country a judge would be allowed to preside over a murder trial when he was an intimate friend of the afflicted family, an eyewitness to the tragedy and not only a friend of the accused man but a rival for the hand of the girl. No, such a judge could not be impartial in his rulings.

In the same production we have another absurdity. If the microscopic lens was arranged so that the rays of the sun could ignite the powder, burn the hand of the judge, burn a hole in a card, the same rays would have burned a hole in the table, and this fact would have been a more conclusive proof.

"Politics" would have been a very good picture if the producers had not made a vulgar display of night shirts in the last scene. The story is well worked and very amusing, but the appearance of a minister barefooted and garbed in a long night shirt shocked many persons, as no minister of the gospel would dare perform a marriage in such out-of-place disguise. The audience was further shocked when the parents arrived also garbed in long night shirts.

"The Passing Shadow" is an old theme. The production is anti-American, when the producers show us the old feudal style of parents selecting the bride and forcing her on the son. The father could have invited the girl and presented her to his son, but to force the son to declare himself at once produces a very painful scene.

As long as the son marries his own choice the father has a right to disinherit his son, but in this case the son should not be left a pauper as the producers take good care to show us that father and son are partners, the name on the door, reading "Carlton & Son." The father and partner cannot rob his son and partner of his share in the business, although they can dissolve partnership. The poverty of the young couple has no reason.

The son has good intentions in presenting a Christmas gift to his father, it is a sentiment worthy to be noted, showing a good filial disposition, but the producers should have remembered that, at the present time, the son was practically penniless, had to pawn the locket of his wife to buy coal, and that even if he had received some money from his sister, he was in no position to go to a jewelry store to purchase a Christmas gift for his father. The producers should have also remembered that a gift should not be considered at its intrinsic value but by the sentiment governing the giver. A single flower, a mere Christmas card would have answered the purpose and appeared more real, showing that although poor and starving they could remember the father.

It is very sad that in this picture the producers could not manage to have the sister in the last scene. As she had shown her love for her brother and had deprived herself of her pin money to support him, it would have been a good reward for her to be there at the reunion of father and son. The sister, presenting the baby to the old father, would have made a good finish.

"The Livingston Case."—The strongest clue against the boy is the blood on the curtain. If we examine the picture closely, we see that the boy had no chance whatever to collect any blood on his hand. After the murder by the father, the boy appears, he is stunned at the sight of the girl on the floor and at his father kneeling near her, and in horror he steps back steadying himself by taking hold of the curtain. He never touched the body of the girl, nor the hand of his father. How could he have gathered any blood to carry to the curtain?

The audience is very keen and at the experiment of the hand mark prints, a lady said: "The prints should not match as the boy had no blood on his hands."

When the girl is murdered it is in bright daylight; she is returning from a promenade, as her riding whip shows. Yet the girl is not discovered before the next morning, when the butler goes to pull the curtains and open the window. This sounds impossible that a rich girl, surrounded by so many relatives and servants, should not have been missed before the next morning and it looks very improbable that no one went to close the curtains and close the room for the night, without discovering the body of the girl.

Although we cannot control the passions of mankind, we should not show what is most improbable. An old gardener with such a good face would rather show the disposition of a faithful servant and not of a villain with an uncontrollable temper. In this case the producers should have selected a man with a less sympathetic face, not a devoted old servant, but a man better fitted for the role of the bad employee, ready to strike the daughter of his master to satisfy the love of his own boy. A devoted servant and good father would have reasoned with his son and not encouraged him in his folly.

THE "FREE USHER" EVIL.

By Bertram Adler, of the Thanhouser Company.

In waging our war on evils—real and mythical—in the motion picture business, let us not overlook a very actual and sure-enough evil—that of the "free usher." Here is an evil that can be brought straight home to show managers by our critics, one that is a part and parcel of the picture show management system as it exists to-day.

The free usher! How easy is he to secure! And how reluctant to jump the job the way the other employees do! **And so cheap**—all he wants is the honor of gracing your main aisle! Of course, he often wants some other things, including the chance to pick up acquaintanceship with young women through bestowal of the favors one in his exalted position has at his touch.

Sometimes his intentions are innocent, and sometimes they aren't. When they are, they can't harm his employer, except that they interfere with his order of arrangements in a slight measure. When they aren't, he is likely to bring the employer into unfavorable court notice—together with the motion picture business as a whole.

Therefore the exhibitor ought to take no chances. The irresponsible young man who offers his services free nights is not the ideal usher. The cheap usher, he may be, but better a more expensive usher—one who for a few dollars can be held to strict account by the exhibitor. Right here is the trouble. He cannot criticise the actions of one over whom he has no control.

This little talk is inspired by a story that has reached me regarding the doings of an usher in a New York nickelodeon—a "free usher." The story isn't a pleasant one—what's the use of repeating it? Necessarily it gained wide reputation in the region of the show where the scamp ushered, and careful parents are keeping their children from the place. Luckily, it hasn't got into the papers—this time a lone exhibitor, and not the moving picture business as a whole, suffered. No learned judge got a chance to condemn our great institution and no clergyman made the incident serve as a topic.

If some such calamity as this had happened, we would have had a hard time showing that the certain usher was not one of Judge O'Sullivan's "hounds of vice that infest these places," since the offender was directly and officially connected with a picture show. Eventually we would have worsted our critics, but not until their attacks had gained publicity in the great million-copies-a-day dailies—and our answers in The Moving Picture World with its necessarily exclusive circulation.

Of course, there are those who usher in picture shows simply for the sake of the fun the neophyte finds in it, and others—friends of the exhibitor—who obligingly help him out on rush nights. These will exist while picture shows exist. Encourage them while they observe the rules of propriety—and when they don't replace them with paid employees who are strictly accountable to you for their every action every minute in every hour of their working day.

High class Independent exchanges are comparatively rare. Within the past twelve months several of these businesses have started and have only flattered to deceive. Indeed, one of the most commonly expressed complaints that we hear amongst the Independent exhibitors is that there is a singular paucity of exchanges giving good service and conducted on proper business lines. No such objection as this attaches to the Paramount Film Exchange, at 61 West Fourteenth street, New York City, of which Mr. I. Goetz is vice-president and general manager. Mr. Goetz obtained his experience of the business by handling licensed films. He is well known in the film business, having started in at a comparatively early stage, therefore he is extremely well equipped with a knowledge of both sides of the film business, Licensed and Independent. He is with the Paramount Film Company to make it of real use and convenience to the Independent exhibitor in every possible way. We, therefore, recommend the Independent exhibitor to get into touch with this up-to-date and progressive film exchange.

The Essanay Company's Chicago producers are still devoting their efforts to comedy productions. There are a number of extraordinarily good subjects now made, including one or two big, full-reel comedies, which will probably be booked for early release.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Best Projection Surface.—Grove City, Pa., wants to know if white plaster is suitable for a curtain and what preparation he should put on it.

Clean, white plaster is, in the writer's humble opinion, the best curtain possible on which to project pictures. No preparation is necessary, but the plaster must be clean and white. Any spots may be easily removed by lightly sandpapering with No. OO sandpaper wrapped on a block of wood.

* * *

Calcium Light.—"Countryman" asks how to use calcium light to get the best results. My friend, you are putting me up against a task that would take at least one, if not two, pages of this paper to answer. I would suggest you write to some of the manufacturers of calcium light projection apparatus, asking for the instruction pamphlets they send out with their outfits, enclosing stamps, of course. One or two things, however, I will mention, as they are of vital importance. So regulate your two gases that the light burns without hissing. It has been some time since I have handled calcium, but if I remember rightly, the hissing indicates too much hydrogen. The flame should show a reddish fringe at its top. Don't let your lime get pitted too deeply before turning it to a fresh spot. Sorry I cannot give you detailed information covering the whole matter, but it is out of the question.

* * *

Focal Length of Condensers.—Owosso, Mich., writes, in part, as follows: Regarding the focal length of condensers as related to projection lens, I am showing a picture 9 x 4—12 x 8, at 70 feet. What focal length condensers should be used? Get good picture, but don't know what focal length lens we have, as we seldom break one.

Presumably you mean your picture is 9 feet 4 inches by 12 feet 8 inches and this would, at 70 feet, indicate about a 5½-inch projector (equivalent focus). For this you should have, I think, two 7½ lenses. As soon as possible I shall compile and publish a table of focal length condensers to fit any focal length projection lens. You may measure your present lenses as directed on page 424, March 19 issue, under heading "Getting a White Screen." Your remarks concerning Judge O'Sullivan and other matters are well put. Many thanks for your kind words.

* * *

Power's No. 5 Shutter Adjustment.—Hagerstown, Md., asks how to measure focal length of condensing lenses, also how to properly adjust shutter of Power's No. 5 mechanism.

You will find directions for measuring condensing lenses on page 424, March 19 issue, under heading "Getting a White Screen." To adjust the Power's No. 5 shutter, loosen the shutter on its spindle and turn the flywheel in the direction it runs until the intermittent sprocket has completed its movement and the cam pin is just half way out of the star slot. Now turn the shutter in the direction it runs until the lower, left hand corner of the aperture is open about a quarter of an inch, or until the edge of the shutter strikes a trifle less than half way up the side of the aperture opening and about half way across the lower edge. **The frameup lever must be set in central position before you do this, however.** As the star stops traveling a little bit before the pin leave the star, this adjustment mean that the shutter just begins to open as the intermittent stops movin~ and that is as it should be. As there is some lost motion in the shutter you may not strike it precisely right the first time. You may also set the shutter at the beginning of the star movement, which is the way I do it, but this requires some experience. The aperture must be about two-thirds closed when the star begins to move. I have given two methods in these pages in the past for setting shutters absolutely correct, but they are too lengthy to repeat very often. The method I give will answer your purposes, I believe, for the Power's No. 5, but is applicable to no other machine.

* * *

Pittsburg, Pa., who asked for help last week, writes that he has made the experiments as I directed without result. Says paint is off a part of the shutter which is shiny and asks if that would affect the picture. It would not. Have sent by mail directions for setting the shutter and advised that, if the trouble is not eliminated after setting, the mechanism must be sent to factory for examination.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

The Great Eastern Vaudeville Exchange, who, on January 1, 1910, entered the field for supplying moving picture theaters with first class vaudeville acts, have located at 250 West Forty-second street, and under the guidance of Mr. R. K. Saenger as president and general manager and Mr. L. Flounlacker as vice-president, feel as though they are in a position to more than take care of the wants of their numerous patrons.

Assemblyman Orson J. Weinert, of Erie, introduced a bill, on March 15, in the Senate, at Albany, to amend the penal law by the inclusion of vaudeville and moving picture shows in the list of amusements forbidden on Sunday. The bill would make guilty of a misdemeanor every person or corporation supplying electricity or gas for the prohibited performances, and broaden the law so as to make the operator of a picture machine or the performer in a forbidden exhibition guilty with the producer.

A very excellent idea in announcement slides is being brought to the notice of motion picture theater exhibitors by the Plampin Slide Company, of 64 East Fourteenth street, New York City. This company makes feature announcement slides of the associated manufacturers' pictures. And it does it in this way. It takes the litho of the subject, photographs it and makes a slide of it, including the title and the announcement that it is to be seen at the theater the following day. In other words, these slides, specimens of which we have seen and of which we think highly, are used by motion picture exhibitors in their theaters to tell their audiences what is to be seen on the morrow. This is, as we have said, a very excellent idea. The slides made by the Plampin Slide Company are of good quality and we recommend moving picture exhibitors throughout the country running associated film to get in touch with the Plampin Slide Company.

PATENTS COMPANY GET TEMPORARY INJUNCTION.

Judge Noyes, on Thursday, March 17, granted a temporary injunction against the Independent Moving Pictures Company and the Pantograph Corporation from using cameras that infringe on the patents owned by the Motion Picture Patents Company. He denied contempt proceedings under the order until the case is finally settled by the Court of Appeals. The manager of the Independent Moving Pictures Company assured us over the 'phone that appeal would immediately be taken; meanwhile, Imp films, he said, would be regularly released as usual.

"HALLBERG" EQUIPMENT IN WASHINGTON, D. C.

Mr. E. B. Thompson, of Washington, has installed, for the Circle Amusement Company, the newest and most up-to-date moving picture theater in Washington, including a special "Hallberg" Automatic Electric Economizer, together with the Motiograph No. 1 dissolving flickerless moving picture machine and stereopticon.

This installation is also interesting because it is equipped with the new Mirror Screen, which increases the brillancy and clearness of the picture at least 100 per cent.

The combination of the "Hallberg" Economizer, the Motiograph flickerless machine and the Mirror Screen, together with Electra carbons, makes this exhibit the most up-to-date and the most efficient which could possibly be secured.

LONG LIFE FOR THE GENERAL ELECTRIC RECTIFIER.

A recent advertisement in The Moving Picture World, in which Howard Graham, a prominent moving picture man of Chattanooga, Tenn., claims that the life of 2,600 hours for his General Electric Mercury Arc Rectifier was unusual, has stirred up the jealousy of a Pacific Coast man. D. H. Rockwell, manager of the Coast Theater, Tacoma, Wash., in a letter dated March 5, says: "Mr. Graham isn't in it. We have a tube in commission that to-day we credit with 3,315 hours, and the Lord only knows how much longer it will stick."

As the General Electric Rectifier is being adopted by moving picture men all over the country, Mr. Rockwell's comment is of great interest. In every instance where this device has been installed, a saving in cost of current has been effected, as well as a betterment in picture quality; the proof of very long life for the only "wearoutable" part of the Rectifier is a reassurance to present and prospective users of complete utility.

CHICAGO NOTES.

Mr. I. Van Ronkel, of the American Film Service, informs us that they have obtained a permanent injunction against Messrs. James L. Reilly and Chas. F. Pugh, of the Americna Film Exchange (with headquarters in Pittsburg, Pa.,) restraining them from using the name "American." Mr. Charles Lederer, of the law firm of Adler, Lederer & Schoenbrun, argued the case and claimed that the public, not making the proper difference between the words "film service" and "film exchange," were confused by the name "American" and consequently his clients, the American Film Service, a duly incorporated firm in the State of Illinois, sustained heavy damages. The permanent injunction was granted on Saturday, March 12, 1910.

* * *

By the way, I went to Roseland to visit the Roseland Theater, Michigan avenue and 113th street, and was surprised at the crowd in front of the place waiting for a chance to enter. The Roseland shows only straight (but good) pictures, and such crowds of anxious patrons were not noticed in front of the other places. Mr. Berkson, the owner of the theater, does not believe in vaudeville and he sticks to his opinion that good pictures are strong enough to crowd his house. Mr. Berkson can give vaudeville acts if he wishes to do so, as the Roseland Theater was built for a vaudeville house, has a large, well equipped stage, dressing rooms, etc., but he is too much a believer in motion pictures to ruin them by giving vaudeville. Mr. Berkson has been approached by some of his patrons who advised him to put on a vaudeville act. To thee persons Mr. Berkson advised a visit to his neighbors, where they could see all the cheap vaudeville they cared to. Have they gone there? It is doubtful, as they are still seen in the crowds waiting in front of the Roseland Theater for a chance to see good pictures and hear some good and appropraite music.

Mr. Berkson is very particular in the selection of his pictures; he wants the best and he shows them to the best advantage. He has a very good orchestra of five pieces following the pictures to the best of their ability, and everything is as clean and orderly as can be.

I have found that in general the ladies of Chicago are not so selfish as their Eastern sisters, yet I had to go to the Roseland Theater to find a large audience of ladies and not a single hat in sight.

The Roseland Theater is a well conducted house, which should be a model to many other houses; no noise, no such remarks so common in other moving picture theaters; in fact, the Roseland should be called "The Family Theater." It is a family theater. Mr. Faxon, the popular singer, has been over two years with the present management; the operator himself claims the same long service, while the cashier and ushers have just as good records.

The Roseland Theater can seat 500 persons, has a well inclined floor and, although simple in decoration, is very tasteful, well lighted and ventilated, a specimen of cleanliness and good order.

* * *

A Chicago paper publishes an item to the effect that the Mayor of Wilkesbarre, Pa., refuses to allow the moving picture shows to open on Sunday.

This Sunday question is a bone of contention with no final solution in sight. We cannot blame the Mayor of Wilkesbarre, as his views are endorsed by manufacturers, even exhibitors of more sober judgment. Moving picture shows should be allowed to run on Sunday and they would be allowed to do so if we had less greedy exhibitors in our ranks. On the plea of "sacred concerts," the Mayor answered: "The first thing we know, you would have your pianos going and maybe you might put on a vaudeville stunt." He is right.

If the exhibitors wanted to show only good clean pictures on Sundays, with decent appropriate music, the shows would be allowed to run, but then Jones, jealous of Smith, would introduce a leg show to draw the crowd or he would order his pianist to play any old ragtime or erratic music for the sake of making some noise.

The greedy exhibitors have done much harm to the business, have ruined many showmen, have cut their own throats and are really the cause of all the drastic measures taken by the different municipalities and the fight of the clergy against motion pictures.

* * *

The Mirror Screen.

The Mirror Screen was demonstrated last Friday at Mr. Geo. Kleine's offices, where the full merits of the new invention were appreciated by an audience of persons connected with the moving pictures for a number of years. The first

MR. FRED BARTHOLMOE.

Mirror Screen in Chicago was placed last Saturday in the handsome Garfield Theater, Fifty-fifth and Halstead streets, and Saturday evening Mr. Fred. Bartholmoe, the owner of the theater, was constantly congratulated by his numerous patrons, who were more than delighted with the effects of the pictures on the Mirror Screen. The congratulations were so numerous and genuine that the good news traveled quickly and on Sunday, when I called to see the new screen, Mr. Bartholmoe had more than he could do to handle a great crowd of visitors, anxious to see good pictures as they should be shown.

Mr. Bartholmoe is more than satisfied with his investment and declares in the most emphatic manner that he would not part with his new Mirror Screen. It was amusing to be seated in the audience and to listen to the very favorable comments made by the patrons of the theater, all praising the management for the constant improvements and showing plainly that our public of to-day is not running after highly sensational pictures, but can appreciate and enjoy good work.

The Selig Polyscope Company in ordering a Mirror Screen for their exhibition room, show that they are awake to all new improvements and recognize that the new Mirror Screen can enhance the beauty of their well known productions.

The second Mirror Screen placed in a Chicago theater was exhibited for the first time on Sunday evening at the Elite Theater, Forty-seventh street and Indiana avenue, a fine house, simple but extremely tasteful in decoration.

There also the Mirror Screen was a great revelation and at the genuine satisfaction expressed by his patrons, Mr. N. Nasser, the owner of the theater, was delighted with his purchase. A set of slides by Simpson, of New York, showed what the Mirror Screen could do to bring out the colors and details. As soon as the Mirror Screen is known in this neighborhood, we can predict crowded houses for this enterprising young exhibitor.

Mr. Harry F. Bryan, representing the Mirror Screen, is negotiating a number of other deals and hopes to soon have more screens in Chicago.

At the closing of this letter, a gentleman who visited the Pastime Theater, on Madison street, on Monday evening, reports that the pianist ruined the Biograph production, "The Converts," by playing noisy ragtime music, even in the scenes where the young man and the converted girl are seen preaching on the street corners. This gentleman asked me if the attention of the managers should not be called to the question of appropriate music. My answer is that we have done much on this line, but we cannot force the managers to run the shows to please a decent class of spectators when they want to cater to a certain element who go to moving picture shows to have a gay time and applaud vulgarities. The managers should know, and many of them do know, that the great majority of their patrons have better taste. J.M.B.

"In Old California" (Biograph).—A strongly dramatic story with the picturesque background of California in 1822 as a setting. It is well acted and the dramatic situations are developed with intelligence and ability, while the photographic quality is beyond criticism. The story is based upon a romantic marriage, with a deplorable state of affairs in later years as a result of the husband's drunkenness. The son proves quite as much of an ingrate as his father, but to spare the mother the governor decorates the boy and sends him to his mother as she is dying. It is a dramatic scene, worked out with close attention to details, and characteristic of the excellent work always done by this company. Then comes the climax, when the decorations are torn from the young man's breast and he is thrown into prison to receive just punishment for his crimes. The picturesque setting adds to the beauty of the picture and is therefore a welcome addition to the film.

"Across the Plains" (Selig).—A picture of the plains, made on the plains and full of the life of that interesting region. It is difficult, perhaps, to offer any helpful criticism of a picture like this. A considerable proportion of its interest will naturally depend upon the point of view selected by the operator of the camera. In this instance the operator did his work well and there is little to be said against his choice. The picture breathes the spirit of the plains and illustrates graphically the life which is fast passing away. Such films not only interest those who see them, but they preserve in intelligible form scenes which ultimately will be only memories.

"Hearts Are Trumps" (Lubin).—A story told amid scenes of tropical luxuriance. There is some great riding on spirited horses, and the story contains so much romance that it never loses its human interest. The selection of the setting was particularly happy and the acting is done with a fidelity to details which makes it one of the best the firm has ever sent out. It pictures a locality unfamiliar to a majority of those who see it and this will add greatly to its interest and value.

"His First Valentine" (Edison).—While this picture is a comedy to those who see it one can scarcely refrain from sympathizing with the young man whose affections are centered upon the pretty school teacher and who undertakes to express his feelings by procuring a valentine and sending it to her. The scene is laid in California in the old stage coaching days when holdups were not an uncommon experience of travelers. Then comes a rattling good fight with the outlaws, which represents the ardent lover possessed of but one thought, getting the valentine to the teacher upon the right day. This he dramatically accomplishes, though severely wounded. The ending is happy enough to compensate for any difficulties which may have preceded. The scenery is picturesque, the acting is sympathetic and there is the usual clear photography to help out. The picture should prove interesting.

"Love Drops" (Edison).—A comedy representing the effect upon a grouchy father, who persistently said no, when when a box of love drops intended for the daughter falls into his hands and he partakes of them more or less copiously. The ending shows the satisfactory result after the sullen grouch has been transformed into a laughing, happy optimist. These love drops were indeed powerful factors. The picture works it out in a very amusing and sympathetic way, and the photographic quality is clear and good.

"The Robber Baron" (Kalem.)—The first picture from this firm's newly established New York studio, and if this is an indication of those to follow there will be no question of popularity. While there may be places where the machinery did not work smoothly, in the main it is a satisfactory product and will rank with other studio products. It is a melodramatic story of swashbuckling days in old England, with reproductions of costumes and scenery graphically accomplished. While there is a good deal of ferocity exhibited, which is inseparable from the subject, a vein of comedy runs through it which adds greatly to its attractions. The ending is happy, and this has an influence in making the film interesting. The company has no reason to feel ashamed of its first studio attempt and further issues will be awaited with interest.

"Cure for Timidity" (Pathe).—A comedy which might afford a hint of surcease from persecution of other henpecked husbands. The magic transformation, after taking one dose of the courage inspiring compound, is graphically illustrated by the change in affairs at home.

"Seaside Flirtation" (Pathe).—A picture detailing the adventures of a seaside flirt, introducing humorous and lively scenes. It has all the qualities with which a picture of this character is endowed.

"Conscience" (Vitagraph).—A powerful dramatic picture, representing what conscience sometimes does. The scene is laid in old Venice, and all the picturesque and artistic surroundings of that city are graphically reproduced. A poor baker boy is tortured until he confesses to a murder he never committed. When he comes up for trial, one of his judges is the real murderer and his conscience compels him to confess the crime. It is a powerful dramatic film, filled with situations which depict the struggle which may go on in the human heart and mind. The players have imbibed the spirit so thoroughly that they make it seem real. The scenes are fascinating, even the gruesome suggestiveness of the torture chamber holding the attention closely. The picture will be popular because of its dramatic situations and the excellent acting.

"The Fence on the Bar Z Ranch" (Essanay).—With a thrilling exhibition of Western life and character the Essanay people offer what is probably one of the best Western films they have ever put out. There is the spirit of daring, exhibitions of bravery and sufficient pathos to balance the dramatic features and keep the onlooker interested from beginning to end. Not a weak point appears in the acting, and the development of the story is worked out so cleverly that the interest grows. Always the love story which runs through these films adds to their interest, and always the Essanay people make it a prominent feature of their pictures. There is plenty of life and excitement and pathos to maintain the interest at a high level.

"Rabelias' Joke" (Gaumont).—A humorous skit worked out with all the careful attention to details which characterizes the work of this house.

"Pirate Airship" (Gaumont).—Here is a comedy which represents what might be the result of an airship that ran amuck as a pirate. The situations are comical and are well worked out. Some excellent effects are noted through the picture and the end is quite as funny as the scenes presented while the film runs.

"Tale of a Tenement" (Pathe).—A pretty little story, played with sufficient sympathy to develop all its possibilities. It carries with it a tender love story, more so than the average, and many sentimental thoughts will gather as one sees the picture run. When the young man lays his flowers on the child's bier and thereby wins a wife, one unconsciously heartily commends the girl's choice. It is an especially attractive film, filled with sentiment and appreciation of the dramatic possibilities of the theme.

"Sporty Dad" (Pathe).—When a father and two sons are represented as amirers of the same girl the possibilities for humorous complications can, perhaps, be imagined. Yet here is seen just such a situation worked out with all the care and attention to details which characterize most of the Pathe products. The climax, when three heads emerge from as many hiding places and mutual recognition occurs, is extremely funny and emphasizes the innumerable complications which may arise.

"The Converts" (Biograph).—A deeply religious picture, depicting in a very dramatic way the power an uttered word may exert, even though spoken by false lips. There is a species of horror induced by this picture because it blasphemes sacred things, more, perhaps, by suggestion than by direct word or act, yet none the less real and none the less repulsive. That one was saved and in turn was the means of extending grace to the blasphemer is the dramatic working out of the story. One feels that it is right for these two souls to come together, as they do eventually, and can but rejoice in the consummation of a story destined to exert a powerful influence upon those who see the film. The story, with its masterful presentation, is a strong sermon and vividly reveals the power of religion to reclaim even the most profligate.

"Mamma's Angel Child" (Lubin).—The mischievous children who appear in the Lubin films never fail to make a hit. Here is one of them in a new series of capers which raise many laughs and show a good many novelties in the course of the picture. The climax is novel, too, making it a very satisfactory film in every way.

"The Dawn of Freedom" (Selig).—This house has made a reputation for its war pictures. They are all worked out with care, skill and patience. In this instance a remarkably interesting story is told in such a straightforward way that it

interests everyone, while the dramatic incidents follow each other in rapid succession. And when it is finished he who has seen it will agree that he has acquired a stronger appreciation of this important thing called freedom.

"The Blunderer" (Lubin).—The story of a country lad sent to a city uncle to acquire polish. His city residence is brief, but eventful, and shortly he is discovered back home performing the menial farm duties from which he had been temporarily released.

"Crowded Hotel" (Selig).—A comedy which will keep any audience in extremely good humor from beginning to end. It is as laughable as anything this firm has put out lately and is worked out with such close attention to the details necessary that the interest is maintained throughout.

"Uncle's Money" (Pathe).—A comedy based upon a complication suggested in the title and creating no end of amusement while the picture is running. These pictures which depict the eagerness with which heirs go looking for a relative's money never fail to amuse.

"Tobacco Culture" (Pathe).—An industrial picture illustrating a most important subject, and one which deserves adequate illustration. In this film, as in many other industrial subjects from the same house, the subject is made so plain that it is easily understood. In short, it performs an important office, it instructs even while it amuses.

"The Saraband Dance" (Gaumont).—A mystical picture which keeps the audience interest in not only enjoying the scenes as they flow, but in wondering what is coming next. The mystical features are well worked out and the entire film is well worth placing on any program.

"In the Shadow of the Cliffs" (Gaumont).—A strongly dramatic film, carrying with it much eautiful and picturesque scenery. Some of its scenic features add materially to the film and largely increase its attractiveness. The dramatic possibilities are strongly developed and each actor gets the most out of his or her part. The photography is clear, even where difficult subjects are included.

"Fruit Growing in the Grand Valley, Colorado" (Edison).—An industrial film, illustrating the marvelous results of irrigation. This picture will be an educator of an unusually valuable type. The East knows practically nothing of irrigation, but after the many thousands who will see this picture are made acquainted with its accomplishments, it is safe to say that they will favor any project of that character. In addition to this all the operations of fruit growing on a large scale are illustrated. A special trip was made by the operator to Grand Valley to secure this picture, and the results from every standpoint justified the effort. The film is commended to those who are endeavoring to spread the irrigation propaganda for the assistance it will be to them.

"A Mountain Blizzard" (Edison).—A picture evidently based upon one of Mark Twain's famous scenes in "Roughing It," where the three travelers, lost in the snow, renounce their controlling vices, cards, tobacco and whiskey. The snow seems real enough, and the efforts to start a fire follow closely the description in the book. And then, when they awake and find themselves once more alive, each returns to his pet vice, and it is thus they meet. The picture is well worked out, and those who enjoyed the story when it was first printed will enjoy this the more.

"The Inventor's Model" (Essanay).—A dramatic picture based upon the supposition that an unprincipled scoundrel steals an old man's invention and is making a fortune out of it when he is detected and punished through his stenographer, whose testimony determines the case in court. There are a number of dramatic scenes. One of the best is where the old couple are seen on the witness stand. Like all good stories, its ending is happy, leaving the audience satisfied with the punishment of the scoundrel and the return of the ill-gotten gains to the inventor.

"Method in His Madness" (Essanay).—A bit of comedy, representing two tramps working a trick of having a fit before a saloon for the purpose of securing whiskey. Their little scheme works for a time, but is discovered and they get seltzer in place of whiskey as a cure for their last fit.

"The Seminole's Trust" (Kalem).—An Indian picture that will appeal strongly to the large number who believe that Indians have honor and can be faithful to their trust. It is a thrilling picture and the chase of the desperado is a stirring series of scenes. The title of a particular scene, "The Haunting of Fear," is perhaps sufficient explanation of its character. The acting is so good that it carries an intensity of feeling with it which convinces one that it is almost real. The firm is to be congratulated upon producing such an excellent film and surely the many thousands who see it and enjoy it will welcome it as an addition to their pleasure.

"A Trip Along the Rhine" (Urban).—No better outdoor picture has ever been made by this firm than this one, depicting some of the most picturesque scenery along Europe's most famous river. The Urban operators understand the selection of viewpoints and the reproduction of nature's beauties which conveys the impression that the pictures approach reality. One can obtain an accurate impression of the beauty of the Rhine by seeing this picture, hence it not only amuses, but instructs by bringing the scenery of that marvelous region here where the veriest stay-at-home can see it.

"Bull Fight in Mexico" (Pathe).—A reproduction of a bull fight in which an American cowboy fights Mexico's most famous bull barehanded and escapes with his life. The picture has thrilling moments and there is a certain degree of fascination about it which cannot be resisted, even though one may not exactly like the picture as a whole. For instance, one does feel something of pride to discover a man powerful enough and courageous enough to conquer a bull barehanded. The photography is satisfactorily done and the psychological moments were well selected.

INDEPENDENT FILMS

"Life in the Next Century" (Lux).—An amusing but imaginative picture, representing what may occur in the blissful future, after invention and science have removed all necessity of individuals doing anything for themselves. It is amusing and it arouses a more or less interesting series of suggestions, but one must admit that it eventually gives way to a sense of boredom. It shows that, after all, healthy individuals prefer to perform some of the necessary operations of living themselves.

"The Two Brothers" (Lux).—A repetition of the old story of an old man giving his money to an ungrateful son and turning the other out of doors. Compensation comes, however, and the old man, blind and alone, is turned out in the street. One of the most effective scenes in the play is where the blind man staggers across the street, amid the mixture of traffic, and across the railroad track just ahead of an express. There is a touching scene when the little girl takes the old man home and the recognition of the old man follows. The happy ending in some degree compensates for the bitterness which appears in the first part of the picture.

"A Daughter's Devotion" (Nestor).—A dramatic story detailing the devotion of a daughter in helping her father. The acting is fair and there is a considerable degree of interest attaching to this development of a somewhat old theme. Nevertheless, a daughter's devotion is always a subject well worth depicting and the public is never tired of seeing it.

"Old Maid and Bonehead" (Nestor).—Bonehead, who has made a number of hits, reappears in this picture, and his experiences with the old maid are funny enough to please the most exacting demands.

"The Shepherdess" (Ambrosio).—A beautifully told story of a girl who would give her life for the man she loves. There are heights of dramatic power in it which will appeal to almost everyone. The scenery is remarkably picturesque and beautiful and the acting is sympathetic and powerful. Photographically the picture is exceedingly well done. It is a satisfactory film and represents the best elements of motion picture production.

"Rose of the Ranch" (Bison).—A dramatic portrayal of scenes in Old Mexico, graphically reproduced, ending with a pretty romance sympathetically acted. The Bison Company's success in pictures of this character is already well known, and this picture, in entirely new surroundings, will add to their reputation.

"Fatal Imprudence" (Ambrosio).—A film with much dramatic interest, centering about the fact that when one does something which isn't quite right the innocent often suffer with the guilty, or instead of them. This point, which, by the way, is dramatic, is emphasized and may be considered as conveying a moral well worth while. The players have taken good care of the dramatic elements of the picture and the photographer has risen to the occasion.

"They Have Vanished My Wife" (Ambrosio).—A comedy which is a veritable laugh producer. The comical situations resulting from the antics of a gentleman whose wife has apparently vanished are sufficient to keep everyone in good humor and leave them wishing for more.

"The Broken Oath" (Imp).—A powerful melodrama which deals in a graphic way with a young man, his sweetheart and a secret society in which he held membership. The action is so strong that it keeps one interested and guessing as long as the film runs. To break a secret society oath requires a good deal of nerve, and there are certain situations connected with a sweetheart which also require nerve. Where these

two come together it is quite likely to be doubly interesting. Then, too, there are the Imp actors to perform their parts so sympathetically that one takes pleasure in watching them intently to follow all the little details. This picture is certain to prove popular, and everyone will appreciate its merits after the picture has been seen. The photography is an improvement on some previous Imp releases, but it could be made better in some places now.

"The Time Lock Safe" (Imp).—One hardly knows what to say about this picture. Here is someone running around getting safe blowers to open a safe for the recovery of a child, and the latter is discovered in a basket. Probably the one who is supposed to have performed this felt quite as angry as he looked. And one can sympathize with him. The play is well acted and the sudden turn of events adds a piquancy which makes it all the more catchy. In reality it is what it promises to be, a highly emotional drama turned into a screaming farce.

"Aspirants to the Hand of Helen" (Eclair).—A novel test of the worthiness of a young man as a husband. Out of three the maiden chooses one who seems most familiar with housekeeping duties. Some of the scenes are distinctly humorous, and there is a thread of fun running through it all which adds much to the interest and keeps the audience in good humor.

"For His Sister's Honor" (Bison).—A dramatic picture which represents a brother confessing to a theft committed by his sister, then being confronted with the accusation years after. Fortunately he is able to prove his innocence to his wife and thus save a tragedy. The acting is satisfactory and in most instances the photography is clear.

"War Time Pals" (Powers Picture Play).—A war story which will stir the emotions, since it depicts the kindness and helpfulness which are inseparable from true friendship. There are dramatic moments which will remain in one's memory, and there are incidents which will stand out clear and distinctly even after the main portion of the picture is forgotten. The recognition of the pals and the warmhearted way the successful one takes to testify to his affection are reassuring to those who may have been influenced to believe that friendship is a matter of dollars. Acting and photography are both worthy of the theme.

"The Actor's Children" (Thanhouser).—Here is a picture which will interest by its fidelity to life and thrill with its appeal to the emotions. There is pathos, there is humor. Love and hate, the two most powerful passions of the human soul, are clearly depicted. In some respects this picture appeals even more strongly than the average which undertakes to illustrate those emotions which the principal controlling agencies in human life. The acting seems convincing and there is an evident comprehension on the part of the actors which adds to the film's attractiveness. The firm is to be congratulated upon thus developing a subject and then reproducing it with adequate photographic work.

COMING HEADLINER.

At Mr. Geo. Kleine's offices I was shown an advance copy of "The Fall of Babylon" and the releases of the coming week.

To the best of my knowledge, "The Fall of Babylon" is the grandest biblical subject ever produced in moving pictures. In this remarkable film we can see the master hand of Mr. Gaumont for details and accuracy.

All the characters are well studied and this film is perhaps the first production in which the principal character does not assume these languishing expressions shown in other films. Daniel is a man of God, he is pious and appears manly, he does not cry all the time, does not give the sad impression that the work of God is a hard and sad task to perform, he is firm, dignified and does not appear like a discouraged servant. Belshazzar, Cyrus, in fact all the other characters, are as good; the costumes and details are correct to the times.

The acting is as perfect as can be wished for, while the photography is of the highest quality and the tinting offers some of the best and softest shades ever shown on a screen.

A few more films of this character and we will have the churches adopting motion pictures, as the pastors will have no more reason to say: "Not correct to the Bible or the times."

We must have the churches, schools and other educational bodies to help us and to make such productions profitable to the manufacturers, as we cannot depend on the exhibitors, who refuse to show the same film two or more days in succession.

Mr. Gaumont knows how to make the most of a very simple story. "Little Jack's Letter" is a very simple scenario, a scenario that would have been rejected by most of the manufacturers as void of any special feature. Yet Mr. Gaumont makes you feel that, after all, the world is not so bad and that if boys will be boys they are not devoid of filial sentiments. It is indeed a very impressive picture.

"In the Shadow of the Cliffs" is another very simple story, a story in which the producers show the intelligence and faithfulness of a dumb animal—the dog—instead of putting forth their effects to show the brutality of the smugglers, etc. Mr. Gaumont makes a success of the simplest scenario because he knows how to produce, he knows how far he can go, he knows how to sustain the interest, he knows and studies the details, while some producers make a failure of the very best scenarios.

I was surprised to see two scenic films in the coming releases, "In the Foothills of Savoy" and "A Trip Along the Rhine," but some exhibitors who were present at this advance exhibition told me that the public wanted some scenic and educational pictures. This also was confirmed to me the very same evening, while in the company of a prominent Independent renter. He told me that many of his patrons wanted one scenic and one educational in every film shipment.

This is certainly a good sign and another bad blow at the exhibitors who claim that they cannot run a show without vaudeville.

J. M. B.

VITAGRAPH NOTES.

"The Merry Widow" of current release will certainly prove that she is not only a taking widow but a sure enough winner of laughs and merriment, an excellent tonic for a disordered liver and a chaser for the "blues." On April 16th "The Merry Widow Takes Another Partner" and we will keep on smiling just the same. Get in on the smiles.

"The Man Hunter" appears in the latter part of April. A dramatic innovation and yet withal a realism of actual life in the unfrequented forests and fastnesses of upper Canada, palpitating with the red blood of humanity and the romance of adventure. A story that holds the attention with spellbound expectancy. If you want to do the right thing by your people, "do it now." Make a note of "this marvel of life in the untrammeled realms of nature."

Just a word to refresh your memory: "Elektra," the great Grecian tragedy, April 8; "The Conqueror," a homespun drama of a wayward son's redemption of himself and the influences of home, sweet home, on April 9; and another beautiful emotional drama with a Dickensonian tinge, "The Call of the Heart," on April 15.

The dramatic production, "St. Elmo," to be released April 23, is a sparkling gem in a surrounding of the most brilliant settings. A story of true love blasted by insincerity and deception and redeemed by the purity and sterling worth of a noble woman, who proves that the frailty and weakness of woman is individual and not general. A word to the wise is sufficient. Get wise. Be wise. Take advantage of this timely announcement and secure "St. Elmo" for the benefit of your trade.

"MOVING PICTURE GODS AND GODDESSES."

"Matinee" and "Johnnie" idols are very common stage attractions to a certain species of the genus homo who frequent the theater; the moving picture gods and goddesses are of recent discovery. We can understand how a person can "fall in love" with the living and attractive presence of an actor or actress, but it is incomprehensible how men and women will "fall in love" with moving picture actors as seen on the screen, yet it is a fact attested and established by the number of requests and letters we receive from persons inquiring the names of and soliciting introductions to Vitagraph leading men and women.

It also proves that the acting as well as their personalities must be pretty much the real thing. There is no doubt that frequenters of moving picture exhibitions recognize our stars and become interested, if not infatuated, with their work, and look for their appearance in the Vitagraph pictures. These facts, as well as other reasons, make us very careful in the engagement of only the highest order of talent in the production of our pictures.

G. M. Anderson, the Essanay's Western producer, writes that he is preparing for a big Western drama, one of the most sensational films ever released. We have read the manuscript, and if the film is as good as the story, this picture should prove one of the greatest Western pictures ever released.

PATHE NOTES.

Not the least interesting of the recent flood in Paris are the pictures shown on this page of Pathe Freres factory at Joinville le Pont, France. This is one of the largest of the Pathe factories, and is situated on the banks of the Marne River, a tributary to the Seine. The waters of the Marne under ordinary circumstances are some ten feet below the river bank on which the factory is built, and the water in the picture is in most places some four feet deep, making the total rise of about fourteen feet at this point.

The factory at Joinville employes about 1,000 workmen, and consists of large machine shops where the "Pathe Professionals" are made, a big carpentry department, developing, printing, coloring, verifying, inspection and shipping departments. The fact that the 23 buildings in this plant were all made of stone or concrete, saved the company many thousands of dollars during the inundation. Joinville is near Paris and suffered about as greatly from the flood, the workmen who live in the vicinity being forced either to live in the second story of their houses or abandon them altogether and take to the higher ground, as many were compelled to do. Work in the factory at Joinville was suspended for several days, but fortunately the factories at Vincennes and Montreuil sous Bois and at Paris were all able to keep running to their full capacity, although many of the operators were compelled to make part of their journey to the factories in boats.

Many amusing incidents occurred at the Joinville plant during the flood. Among others there is the story of the watch dog, a pet of the engineer's, which spent most of its time in the engine room. Of course as the waters rose day by day, the employees were compelled to abandon their work and all the fires in the boiler room were put out. When the engineer left his post in a boat he endeavored to coax the dog to accompany him. Nothing doing, "Francois" refused to leave his post, seeming to realize that with all the men away it was beneath his royal dignity to quit his important function as watchman. Several days later, when some of the men had secured boats and rowed and paddled around the plant, they heard mournful howls from the boiler room, and arriving there, they found the water to the top of the boilers, and on top, with his foot on the safety valve, sat Francois cold and hungry, and with his French tail wagging an excited welcome, while beside him, evidently under his kindly protection, sat his old enemy, the office cat. How the cat got from the office to the boiler room nobody knows, but there she sat and since the flood Francois and Nanon have been the best of friends, indeed almost inseparable. Francois is well known from the Pathe film, "Oh! You Doggie."

Max Linder, the famous comedian who has won such favor in the eyes of the American moving picture goers, and who spends most of his leisure time at the Joinville factory, was one of the last to leave the plant and waded three-quarters of a mile through water up to his waist when he left the factory. Could the American audiences have seen Max in this predicament it would have probably convulsed them with laughter, and as Max himself remarked, "Si cela continue, nous serons obligés de jouer en coustume de bain!" ("If this keeps on, we will have to play our parts in bathing suits!")

A rather remarkable picture was taken by Pathe Freres on February 26 at Lake Ronkonkoma, when a picture was made of Mr. Nat Roe's 120-horsepower motor iceboat, and Mr. Van Anden's aero iceboat. These two boats are widely different in design, though both afford fine Winter sport. Roe's motor boat is the fastest boat in the world, making as high as 120 miles an hour. Its great advantage over ordinary iceboats is that it does not need to wait for wind, and when it comes upon a break in the ice of two or three hundred feet, it can cross it with scarcely any diminution of speed. Riding with Mr. Roe is wild sport, as the writer knows, and jumping airholes has the Coney Island shoot the chutes beaten to a frazzle. Good pictures were obtained of both Roe and Van Anden, jumping airholes in the ice, the former traveling at the rate of 90 miles an hour. This picture will be released in the near future and should make a strong appeal to every lover of good sport.

Another film d'art which will be enthusiastically received by every audience, is to be released soon, under the title, "The Duchess de Langeais." This is a story of a beautiful but coquettish woman, who held her little court of lovers at the time when Ferdinand VII. was King of Spain. The Duchess was a French woman whose pride was piqued by the fact that the famous General de Meyran failed to be captivated by her charms. She invites him to her home for a little tete-a-tete. This invitation the General accepts and there falls deeply in love with the fickle young lady. As he is declaring his affection, the Duchess's friends, who have been without, fling wide the door and catch the General on his knees. Deeply wounded and angered, he withdraws, but the Duchess de Langeais, after playing so wantonly with edged tools, finds that she herself has fallen deeply in love with the General. She asks his pardon, but is sternly refused by the obdurate soldier, and thereafter she disappears from Paris life. Five years later, General de Meyran receives a commission from Ferdinand VII. of Spain, and while establishing order in Formentera he visits the Convent of the Order of the Carmelite Nuns. While passing through the chapel, he recognizes in the garb of a nun his former love, the Duchess de Langeais. The recognition is mutual, and the Duchess flees to her cell.

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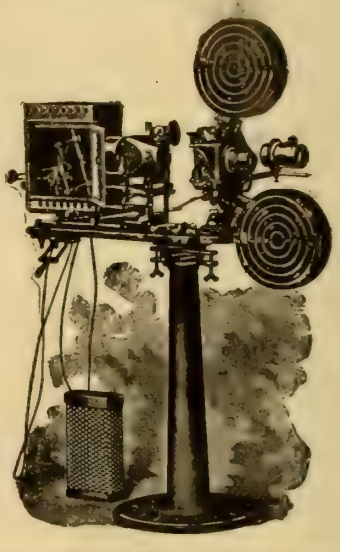

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J. H. HALLBERG, New York Agent

N. B. All copy must be in hand on Wednesday to appear in that week's issue. Advertisers please bear this in mind.

That night the General, with two friends, resolves to take her by force from the convent, and having forced an entrance they wander along the quiet passage until they find the door marked with the name which the Duchess has adopted at the time of her taking the veil. They enter, alas, too late, the excitement of seeing her lover in such a place, after five years of separation, has proved too much for the Duchess and she has died, and here in the lonely cell they find her body laid upon a rude bier, with the dim light of candles flickering on her pallid face. The Mother Superior now enters and sternly orders them to retire, which they do, after the General has imprinted his first and last kiss on the cold lips of his dead love. This play is adapted from the widely read story by Honore de Balzac.

The approaching release of "Cleopatra" is a stupendous production, staged by M. Zecca in the Pathe studios, France. The cost of the stage setting, costumes and scenery was enormous, and the production bids fair to be one of the most pronounced successes which Pathe Freres have released. The beauty of the scenery, which includes some water views is striking, and the characters in this great tragedy have been played with consumate skill by some of the leading players in France. A notable incident in the production is the scene of the death of the messenger who bears to Cleopatra the ill news of Antony's defeat and who, as you all know, was poisoned by Cleopatra for being the bearer of such bad news. The part of the messenger is played by Mlle. Napierkowska, of the Opera, and her work is extremely clever. Cleopatra and Antony are both parts which provide an opportunity for the greatest play of feeling, and this opportunity is realized and properly grasped by Mad'aline Roche, who proves herself a great tragedienne in the part of the powerful and cruel queen.

"The Polar Bear Hunt in the Arctic Seas," to be released on Monday, March 28, by Pathe Freres, is a marvelous picture in many respects. This picture is not a posed affair but is an actual scene of an actual hunt. The view in which the long boat is seen leaving the steamer shows two polar bears, at a great distance from the camera, playing around on an iceberg. The exciting chase which follows, in which the hunters are compelled to drag their boat across the ice and row it through the open water, pursuing the bears who have taken fright and are doing their best to get away, is most interesting. These clumsy animals are evidently very agile and are perfectly wonderful swimmers; crossing one ice-floe after another, they take to the water with tremendous speed and a great splash. The final scene, in which one of the hunters is within a few feet of what is supposed to be a dead bear, is very exciting, as Mr. Bear stands up on his hind legs and shows fight. The shot at short range and the effect is startling in the extreme.

On March 28, Pathe will release a delightful comedy, full of vital humor and played with great gusto by Max Linder, the famous comedian who for years has made such a hit all over America in the Red Rooster films. This comedy is really funny, and shows the trials of poor Max, learning to juggle three balls in order that he may win his lady-love, who has told him that she never would marry any man who cold not accomplish this delicate feat. This film is sure to be very well received.

EDISON NOTES.

A drama entitled "The Suitcase Mystery," by Edward W. Townsend, is the release of the 25th. In a novel and lucid manner Mr. Townsend has built up a story upon the similarity of two suitcases, one belonging to the paymaster of a large contracting concern, and the other to a young draftsman, who, having lost his position because of a strike in the factory in which he is employed, is returning home. Crossing the street, he is run down by the paymaster's automobile, and in the confusion attendant upon the accident the two suitcases are exchanged, to the subsequent amazement of the one and the discomfiture of the other. The temptation to retain the money is strong upon the young draftsman, but his mother's counsel prevailing, he returns the suitcase to the police station, to which the draftsman has also repaired under the custody of police, doubt having been cast upon his story by his employer. Here the draftsman meets the paymaster's sister, who, as luck would have it, had met him after the automobile accident and bound his wounded hand with her handkerchief. The situation is cleared, and the young fellow is given employment by the contractor himself, who recognizes in the mother of the youth the widow of a friend of his younger days. The logical ending of the story is unfolded in subsequent scenes, which are enlivened by bright comedy touches.

"Bradford's Claim," the release of March 29, is an intensely dramatic story in which Don Fulano, the world's greatest living educated horse, performs feats of almost human intelligence. A thrilling climax is reached in this story when the heroine, surrounded on all sides by pursuing desperadoes, finds herself near the edge of a cliff twenty feet above the river. Hesitating but a moment she urges her horse to the leap, which he takes in magnificent style, horse and rider plunging into the stream and gaining the opposite shore to the chagrin of their pursuers. The leap of the horse in this scene was a most daring piece of work, both narrowly escaping injury through a portion of the bank giving way beneath the horse's hoofs as he was about to spring from the cliff. "Bradford's Claim" will hold the attention of an audience from the beginning to end of the film.

"Michael Strogoff," Jules Verne's absorbing story of the thrilling adventures of the Czar's courier on his secret mission, will be released April 1. Those who have read the book will realize the many opportunities it affords for unusually strong dramatic situations. No effort has been spared to make this production worthy in every respect of the story, and it is promised that in respect to photography, stage settings and acting the film will measure fully up to the Edison standard.

"Sandy the Substitute," especially arranged for Edison production by Roy Norton, the author of the well known "Whistling Sandy" stories, is slated for release on April the 8th. The character of "Whistling Sandy" has appeared fore extensively during the last five years in such magazines as Harper's, Century, Everybody's and the Cosmopolitan than probably any other in faction or history. The heroic conduct of the quaint hero under a crucial test is the subject of the first film of the series, and it is said that the possibilities of the story have been fully grasped in its visualization, the characters of "Sandy" Smith and the outlaw being interpreted with fine dramatic appreciation of the roles.

Richard Harding Davis' "Her First Appearance," a special adaptation of his famous story by the author, is to be released February 15. For the interpretation of this play a special cast was engaged, and the utmost care taken in the costuming and stage settings. It is said to be played with a simplicity and fidelity which makes the story tremendously convincing and will place it among the film classics of the year.

ESSANAY NOTES.

The most portentious woodland setting ever constructed within a moving picture studio was erected in the Essanay Company's studio last week. The enormity of the scene can be imagined when it is understood that it occupied nearly half the entire studio floor, that numbers of extra workmen had worked for several weeks on the scene and that it required practically a week to set it. Picture taking at the Essanay plant during the week was interrupted during the construction of the set, while the scenic artists and carpenter's crews and extra workmen labored tirelessly in order to finish within the week.

The scene represents a section of a South American rubber plantation, twenty-five or more immense tree trunks, some measuring 3 feet in diameter and towering upward 18 or 20 feet, were first stood on ends and made fast to the floor. Sand, earth and sod were then packed about the bases of the tree logs. At the cost of several hundred dollars, numerous rare tropical plants, palms, ferns and small shrubbery were procured and made a neat and realistic underbrush for the setting. Vines and tree moss, with the foliage of the rubber tree, partially hid the tree trunks. A hut, constructed of saplings and corn stalks, was placed in the foreground, with the utensils for the smoking of the para rubber milk.

The entire setting represents three scenes, showing the tapping of the rubber trees for the milk, another of the native workmen carrying the milk to the hut where it is smoked and the third and last scene of the process of smoking the rubber milk to preserve and make hard for shipping.

The most noteworthy fact about the big set is that it was entirely natural, barring one item. Only the foliage of the rubber trees was artificial.

Exhibitors have made many inquiries lately if the Essanay Company furnish exhibitors lobby photos of their principal actors. The Essanay Company desire to state that while at present they have no organized stock company, contracts are now being signed by a number of actors who are well known in theatrical circles, with a view to organizing a very strong and capable stock company. These people have been chosen from the very best acting talent obtainable and will be in the Essanay employ immediately their present season's contracts expire.

and brushed into the midst of the frantic cattle, when her screams attracted the attention of some of the picture actors close at hand. The first man to the gate of the corral leaped the fence and ran in among the cattle. He succeeded in getting the little girl to safety on the other side of the fence, but when he was gently lifted over he was found to be severely bruised and cut and almost unconscious. If you think it is not heroic to go strolling among fifty or sixty frantic Texas steers, try it. You will soon change your opinion.

MELIES NOTES.

The Melies Manufacturing Company with their new equipment are producing a series of Western pictures unsurpassed in detail and scenery. There is a reason: In the southern part of Texas and on the Mexican border their stock company of actors, especially selected for these plays, are doing the work right in the open with all the natural settings and local characters at their command. The releases of the Melies films will be resumed on Thursday, March 31, and every Thursday thereafter.

People may have seen moving pictures of the 'Wild West" taken in "Hohokus" or some other irrelevant place and they haven't seen the wild West at all. If you want to show them the real, genuine article of the wild and woolly; the native cowboy and rancheros, with chaperajos, sombreros and lariat; wild Indians in war paint and feathers, wait for these two "record busters" from Texas:

On Thursday, March 31—"Cyclone Pete in Matrimony,' a Western comedy of a cowboy with the marrying fever and wild Western bravado, who is completely tamed by his schoolmarm wife, whom he attempts to bullyrag. The matrimonial experiences of "Cyclone Pete" are framed in picturesque settings of wild Texas scenery and characters.

On Thursday, April 2—"Branding the Thief," a drama of startling situations and surprises in a story of Wetern life upon the plains, introducing Western horsemanship and skill and a touch of wild Western "snap" justice as administered to the cattle thief.

THANHOUSER NOTES.

A number of queries have reached the Thanhouser offices regarding the identity of the tots who played the lost youngsters in "The Actor's Children," and this paper is asked to help in the task of answering them. The little girl is Miss Orrilla Smith, of New York City, and the lad, Master Yale Boss, of the same place. Both have had a bit of stage training and considerable moving picture experience.

Who are the Thanhouser producers? We're glad to tell you. Barry O'Neil, late a Klaw & Erlanger producer, is one, and Lloyd B. Carlton, formerly with the Frohman forces, the other. They like the "picture game," but neither can get reconciled to the idea that every cop on the beat must receive his five-spot every time a street scene is "taken."

Lloyd F. Lonergan, who wrote "The Actor's Children," is "doing" most of the Thanhouser scenarios. The producers have found in him a writer who has grasped the "all-action" idea as applied to picture scenario writing, and possesses an ability to make the commonplace plot moving-picturesque. Mr. Lonergan is an editor on the "New York World."

The "old mansion" where resides St. Elmo in the Thanhouser subject of the same name, is old—really and truly. It dates from 1759. So let no keen critic condemn us for carelessness as to detail in this respect! Frank Crane portrays "St. Elmo" and Anna Rosemond "Agnes" in this effective picture.

IMP NOTES.

In the making of a scientific or industrial moving picture it is a foregone conclusion that no "faking" is indulged in. The particular value which educators and the public have attached to moving pictures of scientific subjects is the fact that the camera does not lie, and for this reason the moving pictures of medical subjects are looked forward to with great promise. How much more complimentary to the art of film making is it then, to learn that even in a "story picture" it has been found advisable to strive for scientific fidelity in portraying a surgical operation? In "Transfusion," the Imp release for March 28, such a scene is included. The director called in two physicians, who, besides supplying the appropriate surgical instruments, were given carte blanche in superintending the setting of the scene. The result is as perfect a bit of faithful detail as if the picture were taken in the operating theater of a modern hospital. First the arm of the blacksmith, whose blood is to be transfused into that of his injured sweetheart, is given an antiseptic wash, and bound in true surgical fashion, leaving the artery exposed through the bandage. Then a local anesthetic, probably cocaine, after which the artery is punctured and a silver tube inserted to receive the blood. The other end of the tube extends into the arm of the injured patient, and thus is the result obtained. Surgeons who have seen the picture pronounce this scene scientifically correct.

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Not alone has Mr. S. Lubin, one of the pioneers of motion pictures, advanced his own ideas, but a famous firm of architects, aided by a staff of photography experts and motion picture makers, developed and amplified those plans. No expense has been spared where the expenditure would add, however slightly, to the resulting perfection, and it would appear to be impossible to improve the plant.

The studio is a huge structure of brick, steel and glass, only the rear wall and 10 feet on each side being brick work. In this space are the tiers of dressing rooms, the offices of the directors and editorial staff. There will be a huge costume room, under the constant direction of an experienced theatrical costumer, and a property room that is far more elaborate than that of any theater.

In front of the dressing room tier stretches the studio proper, a clear floor space of 158 x 60 feet, with roof and seemingly ample provision has been made for the growth of the business. The precautions against dust and dirt seem to the uninitiated almost finical in their elaborateness.

All told, the new Lubin plant is easily entitled to be styled perfect from every point of view.

* * *

One of the pending Lubin releases is a buried treasure story made by the Southern contingent of the stock company on the very spot where the famous Blackbeard used to land his pirate crew fresh from an excursion on the Spanish Main. The company was working in Nassau, and the picture was made on Hog Island, across the harbor, Blackbeard's old lair.

* * *

The Southern section of the Lubin stock company returned from Nassau this week, brown as berries and enthusiastic over the trip. The field director, A. D. Hotaling, will presently take the company out again, this time a Western point being the objective, but before his departure the entire company will be utilized in some heavy productions.

three sides of glass. No beams or pillars interrupt the light or break the working space, and the entire building may be used for making one huge picture or cut up for small scenes. At either end is a huge door, through which may be taken a railroad train if desired and, in addition, two panels of the front are hinged to form the largest glass doors in the world, each being 22½ x 32 feet, giving an opening 45 feet in width. These doors weigh several tons apiece, but may be opened and closed by a lever operating the pneumatic mechanism. An interesting and unique system of heating will provide warmth in Winter, while the fierce heat of the sun's rays beating upon the huge area of glass will be tempered by a water curtain, a thin film of water flowing constantly over roof and sides.

A large tank is built into the floor of the studio, the water being heated in Winter by means of steam coil, and an original installation of lights renders the director independent of atmospheric conditions.

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The taller of the factory buildings, a five-story structure, will house the executive and accounting staffs, the mechanical force and repair department, while the two-story building in the foreground will be devoted to the film product. This is 260 feet long and 60 feet wide and is so arranged that the film moves from the receiving to the shipping department through all the various processes in a direct line of progress, obviating unnecessary delay in handling. The building is unusually well lighted where light is wanted and

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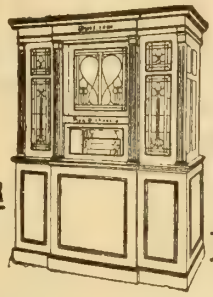

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THE TWISTED TRAIL.—Little Molly Hendricks is leaving her papa's California ranch for the East to attend school. Bob Gorman, the foreman of the ranch, a bright young chap, has long had a tender feeling for the girl, but has never had the courage to declare his love. However, now that she is going so far and possibly for so long, he cannot restrain himself, and reveals this feeling. His action displeases his employer, Mr. Hendricks, who is of an irascible nature, and his first inclination is to discharge him, but reasoning that the girl is leaving at once and there can be nothing further come of the affair, he curbs his temper on advice of his doctor, who warns him of the result, he being a victim of heart trouble. All goes well until a year later, when Molly writes of her intended return, stating she will not tell the day of her arrival, as she wants to surprise them. Bob, learning the news, is beside himself with joy, but the owner quarrels with him, and during the convulsion of his passion succumbs to his affliction. There are no witnesses to the quarrel, and of course the foreman is accused of killing him. On learning of the ranch owner's death, the hands band together and search for the foreman, who, realizing the danger of his helpless position, has fled to the mountains, for hanging he knows is the punishment to be meted. He has succeeded in eluding his pursuers and makes his way high into one of the rocky peaks, where he falls exhausted. From this point he can see almost the entire trail as it winds through the hills. He is not here long when he hears the cry of a woman, and climbing to a point of vantage, is horrified to see Molly, who has been making her way homeward over the trail on a burro and is waylaid by several Indians. From where he stands he fires and wounds one of the red devils, and in a panic they flee. When he arrives at the girl's side, he finds her burro gone, and she suffering a sprained ankle. To take the girl to safety would mean his own death, but his love for the girl induces him to make the sacrifice. They haven't proceeded far when, confronted by the searching party, one of whom takes the girl in charge while the rest take the poor fellow off to the woods to hang him, despite the girl's entreaties. This, Bob would have suffered, had not the timely arrival of the doctor, who discovered the real cause of Hendrick's death, prevented it. Hence, it is by this perilous, circuitous trail that Bob reaches the heart of the ranchman's pretty daughter.

FAITHFUL.—John Dobbs, a young man in good circumstances, goes a-courting, and returning from the home of his lady fair, his auto runs down Zeke, the vacuum-pated roustabout of the town. Although Zeke was not hurt, he was the recipient of a severe jolt which gave him a temporary case of nerves, which scared John into a fit of earnest solicitude. Imagining the tattered condition of Zeke's clothing was due to the accident, he not only soothes his imaginary hurts with a balm of silver dollars, but takes him to the store and buys him a suit of "hand-me-downs." Zeke is quite unaccustomed to such a bestowal of munificence, and his gratitude is accordingly excessive. So much so that he then and there swears eternal friendship; that he will never desert him; that he will stick to John through thick and thin. John cries, "Holy smoke! what am I up against?" and jumping into his auto dashes off under the impression that he has left the poor simple-minded Zeke on the sidewalk. But not so, for when he alights at his home, Zeke is there beside him, having hooked on behind the machine as it darted off. Well, John's troubles have only begun. He can't move but what Zeke is at his side, his face wreathed in a smile that is childlike and bland, exclaiming—"I can't be happy away from you." Thinking he has eluded his zealous friend, John visits his sweetheart, and during an interesting moment of their tete-a-tete, Zeke's head appears between, earnestly pleading his friend's cause. This sends the girl away in a huff and John receives a letter later that it is all off between them, as she did not know when she became engaged that she would have to tolerate his idiotic friend. This throws John into such a rage that he feels like murdering faithful Zeke. He does, however, club him, but Zeke receives the blows with angelic smiles. It is no use. Flight seems the only course, and John beats it. He has covered miles and sinks down from sheer exhaustion. There he sits, panting, but happy in the thought of at last evading his tormentor, only to glance up and see Zeke's beatific countenance gazing fondly down at him. "Well, I suppose I must make the best of it." So he takes Zeke by the hand and resolves to accept his well-meant devotion. Henceforth the two are inseparable. Zeke, however, has his good qualities and is always solicitous of John's welfare. Later, Zeke has an opportunity of showing his true value. The house in which John's former sweetheart resides is afire, and the girl is in great danger of perishing in the flames, when Zeke passes. The whole town is in a panic, and the first thought was the fire company, whose aid is instantly summoned. While the firemen are dashing furiously to the scene, Zeke is playing the brave hero, for seizing a ladder close by he ascends to the window of the girl's room and carries her down to safety. John has heard of the conflagration and thinking only of the girl's evident peril, rushes up to find her safely in the arms of faithful Zeke. Things are squared and the value of Zeke's devotion recognized and appreciated.

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A WESTERN ROMANCE.—The story tells of two children who are betrothed, while both are living in the East, in conformity to a clause in a will by the provisions of which a fortune is left to the little girl providing she marries the boy before her twenty-fifth birthday. Shortly after the betrothal the parents of the little girl move to the West, where she grows up, forgetting entirely the sweetheart of her childhood days.

When she learns that her hand was promised in marriage while still a child she refuses to abide by it, protesting that she will never marry any man unless she loves him. Of course her mother writes this to her old friend, the mother of the boy, and also sends a photograph of the girl. When the young man sees the picture he falls in love with the original at once and starts for the West, under an assumed name, to win her love and affection, the young lady, of course, being unaware of his intended visit.

Arriving at the little town in the West he finds he has a rival, but has little difficulty in taking the lead in this race for love. In fact he makes so deep an impression on the start and progresses so rapidly in his love-making that he has the field entirely to himself so far as the young lady is concerned. His rival, recognizing the necessity of prompt action if he is not to lose out in his suit, hires some of the Indians of his neighborhood to do away with our hero, and they are only prevented from doing so by his sweetheart, who had overheard the plot and who rescues him in a thrilling manner. Shortly after this the young lady and her mother visit the East, and there the young lady is again urged to marry her childhood sweetheart. She refuses emphatically, protesting that her heart has been given to another, unaware of the fact that this other is her boy lover under an assumed name.

THE MAN WITH THE WEAK HEART.—It begins in the doctor's office, where our hero is told that his heart is very weak and that he must handle himself with great care, avoiding any physical exertion or violent exercise. He goes mournfully away, shaking his head at the thought of the uneventful life he must henceforth lead. But on his way home he passes a group of men who have been trying to get a big cake of ice into a building. It has been too much for four of them, and he becomes impatient as he watches their efforts. Pushing them aside he seizes the tongs in his left hand, raises the two hundred pounds with apparent ease and slowly carries the ice to the door. He has hardly left this locality when he runs into a "tough bunch" from the lower part of town, and for having accidentally jostled one of them is offered a thrashing by the crowd. Quite forgetting the doctor's orders, he sails in, and in short time knocks them all three out, and walks triumphantly over their prostrate bodies. By this time he is quite convinced that his heart is really very weak and that any heavy work would probably be fatal. Consequently, when he finds a street car off the track and about twenty people unable to lift it back he becomes very impatient and, picking up the end of the car by himself, swings it easily into place. On his way home he passes a building in the course of construction. A huge stone which has gotten beyond the control of the workmen drops upon him and crushes him flat to the ground, but, mindful of the doctor's orders not to exert himself, he easily lifts the five hundred pounds and holds it out at arm's length above his head, while the workmen bow in awe-stricken admiration of his prodigious strength. Then he goes home.

Mindful of the dangers of exertion, he dare not take the baby when his wife holds her up, and the picture closes with a scene showing the whole family attendant upon his every wish and caring for him with all the solicitude which his precarious condition certainly demands.

THE SUIT CASE MYSTERY.—A young drafts man loses his position by reason of the fact that a prolonged strike has closed down the works in which he had been employed. He is on his return home when, in crossing a busy street, he is struck by an automobile in which is the assistant paymaster of a large contracting concern, who is carrying a suit case full of money with which to pay off the men employed in the construction of a large building. The sudden stoppage of the automobile throws the suit case containing the money into close proximity with that of the young draftsman. Strangely enough, the two cases are of exactly the same pattern, and in the confusion attendant on the accident one is mistaken for the other, the young paymaster picking up the draftsman's suit case and vice versa. When each reaches his destination the mistake is discovered, to the amazement of one and the dismay of the other.

We see in the picture the result of this complication,—in the suspicion cast upon the young paymaster and also in the struggle which goes on in the mind of the man who has become the possessor of the money. The latter, whose widowed mother is living in such extreme poverty that she is on the point of pawning her wedding ring and some other pieces of jewelry to purchase the necessaries of life, is strongly tempted to keep what has fallen into his hands, but his mother's counsel prevails and he seeks out the owner of the money. By a peculiar coincidence the pretty sister of the assistant paymaster had met the draftsman just after the accident and helped bind his wounded hand. When he returns the bag to the police station they meet again and finally, when the contractor to whom the money belonged, and who had recognized in the young man's mother the widow of a friend of his younger days, rewards our young friend by giving him a good position, he meets her frequently, the result being the usual happy ending.

ESSANAY FILM MFG. CO.

THE GIRL AND THE FUGITIVE.—Minnie Harding, a Western maiden, is preparing for a hard washing day. Sam, the nigger helper, is assisting her with the wash, carrying water and filling the tub. While he is making his third trip to the well, a cowboy rides up to the cottage and asks Minnie for a drink. She goes to get it and the cowboy, taking advantage of her hospitality, makes love to her. Minnie repulses him and the cowboy becomes insulting. When Sam returns he finds Minnie struggling in the arms of the cowboy, but being a coward himself, he runs out to the road to see if other help cannot be secured.

Ross White, another cowboy, is cantering by when Sam sees him and tells him that Minnie has been insulted by a strange cowboy. White is a good friend of Minnie's and, hurriedly dismounting, runs to the house. White orders the cowboy away and the latter, menacing White with future revenge, sneaks away.

The scene changes to the front of a little Western saloon and gambling house. White rides up, dismounts and enters. Seating himself at a table, he takes a hand in a game of poker, but soon detects that the other cowboys are cheating. White accuses one of the fellows, a quarrel is started, there is a flash of revolvers, a shot is fired, and White breaks through the crowd and runs outside.

White hurries to Minnie Harding's cottage and begs that she conceal him from his pursuers. The girl, thankful to White for his defending her earlier in the day, hides him in a closet just as the leader of the cowboys raps at the door.

She admits him. The cowboy inquires if White has been near, informing her that they had seen him near the cottage. She shakes her head. The cowboy, finding the girl alone, makes love to her and White is again forced to defend her.

But the cowboy is too quick for White this time, and with his gun levelled against White's breast he disarms the latter and ties his hands securely behind him. Then he turns to the door, goes out and fires his revolver twice, the signal to the rest of the men that the fugitive has been caught.

But in the meantime Minnie has cut White's bonds and when the cowboy re-enters White lunges at him and disarms him.

When the cowboys dash up to the cottage the leader is permitted to step out and state that White has made his getaway again. To make sure that the cowboys will not misconstrue their leader's words, White has pressed the end of the cowboy's revolver against its owner's ribs and threatened to shoot him if the scheme does not work.

The scheme does work, as the leader clearly indicates that White has gone off through the woods and that they had better hurry right after him. The cowboys ride away and White drags his captive into the cottage again. After he has made sure that the other cowboys are well out of the way White liberates the leader.

Then he turns to Minnie and stretches out his hand. She hesitates and he opens his arms to her. She runs to him and gathering her in his arms he kisses her tenderly.

makes a feeble excuse and hurries out of the room.

THE HAND OF UNCLE SAM.—Frank Smith, an American mining engineer, has in his employ a native clerk, who is the leader of a gang of conspirators, working to unseat the present Dictator. Early one morning the clerk calls a meeting of the conspirators in Smith's office. In the midst of their discussion they are interrupted by the sound of footsteps outside, and, hurriedly concealing their papers and weapons in Smith's various desk drawers and pigeonholes, all bolt out. Smith enters, seats himself at his desk to begin his day's work, when the door opens and a captain of the native troops followed by a few soldiers enter and with explanation begin their search. The government has got wind of the meetings of the conspirators being held in Smith's office and have ordered that the place be carefully searched for evidence. Evidence is obtained as the soldiers turn out drawers and bring forth incriminating documents. The American is supposed to be the ringleader of the gang and is consequently arrested and dragged before the commanding officer of the Army of the Republic. A hasty interview follows and Smith is unceremoniously dragged off to prison to await trial.

A short time later, Mrs. Smith and her sister have received word from headquarters of the arrest of Smith. Realizing the peril of her husband, Mrs. Smith immediately sets about to obtain his freedom or the stay of a too hasty judgment on her husband. She and her sister go first to Smith's office and find the native clerk, acting suspiciously. In truth, the clerk had returned to obtain a certain document, which, if found, would incriminate him and the rest of his companions. He

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THE MASTERMARK OF PICTUREDOM

An interview with the commanding officer secures them no satisfaction, as this stern individual declares that Smith will have an opportunity to clear himself at the court martial to be held that afternoon. Almost overcome with grief and anxiety, Mrs. Smith and her sister hurry to the office of the President of the Republic. He grants them a short interview, is suave, cool and polite, but offers them no assurance of the liberation of the American.

As a last and final hope Mrs Smith appeals to Robert Evans, the United States consul. Evans is sympathetic and assures them that they need have no fear, that he will adjust matters immediately. After the ladies have gone, Evans calls on the President, demanding the immediate release of the American. The President shakes his head "If Mr. Smith is found guilty of conspiracy against the government," he says candidly, "he will have to pay the penalty."

Court martial follows later in the afternoon and Smith is found guilty of conspiracy and sentenced to be shot at sunrise the following morning. As the sentence is delivered Evans runs on the scene flourishing a cablegram. It is an answer from the Secretary of War of the United States, and reads to the effect that the execution of Smith must be prevented; that a Unitd States torpedo boat destroyer has left the port of San Salvador to enforce this order and to liberate the American citizen, and that the United States government will accept no explanation from the Republic of ——— if the sentence is carried out Evans then orders the release of Smith. This is refused and Smith is dragged to his cell again to await the coming of morning.

Next is shown the United States torpedo boat destroyer, under full steam, coming down on the camera.

Morning dawns, rosy and clear; there is a tramp of feet in the prison yard and the American is led forth and placed at twenty paces from the little squad of soldiers.

The scene changes to the destroyer at anchor. A boat containing a dozen sailors pushes off from her side and heads for shore.

A slight interruption in the prison yard saves the American's life. A moment later the commanding officer, followed by a squad of Yankee sailors, enters and orders the prisoner released.

His innocence is established when the native clerk is dragged in and the incriminating documents taken from his person. The picture closes with Smith in the arms of his wife and Old Glory waving above them.

THE AIRSHIP GAZE.—An aviator is seen starting his machine for a flight through the heavens. A twist or two at the propeller and the buoyant bird-machine goes speeding off into the sky. Higher and higher he flies until he becomes a mere speck against the azure sky. Then, gracefully, he floats down and performs a few gyroscopic stunts to interest the observers.

We return now to the crowd who are gazing up at the airship.

A man carrying a ladder upsets another ladder, with its burden of painter, paint can, et al.

A farmer with a pitchfork, watching the heavenly visitor, runs into an open-mouthed Chinaman, who is also consumed with curiosity.

A chap with a high hat bumps accidentally into a lady. The hat is smashed and complications follow.

A negro scrub woman is upset by a "gazer," who overturns her tub. He gets not only a soaking but a vigorous drubbing from the exasperated colored lady.

A policeman, who is watching to see if the aviator is breaking the speed limit, is the prey of a clever pickpocket.

A milkman becomes so absorbed in watching the aeroplane that a tramp steals his milk can.

A chimney sweep bumps into a miller and the result is a fight in which considerable soot and breadstuff is scattered over the pavement.

And the aviator continues to cut didos in the air, utterly unaware of the terrible accidents which he is causing on earth below. But finally he tires of his sport and gently soars toward the ground.

When he alights an enthusiastic crowd gather about him, hoist him on their shoulders and carry him out of view.

A RANCHMAN'S WOOING.—Jed Perkins, an old ranchman, has four handsome daughters, of whom he is very proud, but whom he guards with jealous care. The opening scene shows a Western barn dance with the four daughters and their four admirers dancing before the camera to the tune of "The Arkansas Traveler," or some other old time jig tune, played on the squeaky violin of Pete Patterson. The scene closes with Jed and Widow Wiggs dancing the old Virginia Reel. This is the beginning of the ranchman's love affair.

After the festivities Perkins gathers up his offspring, the handsome four daughters, and corrals them into the buckboard. Then cracking his whip he starts on the long ride home.

Old Perkins has taken a sudden fancy to the Widow Wiggs and decides to propose marriage. A few days later he calls on the widow and finds her chopping wood. The old lady is having a hard time of it since Wiggs died and when Perkins proposes she agrees to marry him on one condition, that he get rid of his four daughters. The old gentleman is very deaf and the widow writes a note explaining the conditions to him. "I will never marry you while you have four single daughters. When they are all married I am yers."

Old Jed nods his head and asks the widow how he can get them married off quick. The widow writes again: "You say they have suitors and the dern fools won't propose. Well you just kick the fellers off the place and then they'll elope."

The old woman's philosophy listens well and Jed promises that he will do all in his power to bring a quick finish to his four daughters' romances.

His opportunity soon comes, because no sooner does he reach the house when he finds Daisy and Will under the old oak tree making violent love. Perkins kicks Will off the premises and threatens him with violent death if he ever again tries to make love to his daughter. Rose, Hyacinth and Violet, the other three daughters, are found with their beaux and old Perkins tries the same tactics with them.

The next day, while the old gentleman is taking his after dinner snooze out on the lawn the boys call and the girls, all ready for the trip, come out to meet them. They steal past the old man and hurry away after leaving the following note in the old man's lap: "Dear Dad—As you won't allow our beaux on the place we've all eloped. Daisy, Rose, Hyacinth, Violet."

When they are gone the wily old man jumps from his chair and makes haste to communcate to the widow. "Well, Widdy, I've done it," he says, when he jumps out of the buckboard.

And true to her promise the Widdy allows him to press a kiss to her lips, vowing to be his until death do them part.

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RED HAWK'S LAST RAID.—Scene I.—The Forray of the Braves.
Scene II.—The Brother and Sister Go for Wood.
Scene III.—A Cowardly Attack. The Sister Goes for Aid. The Brother to Protect His Mother.
Scene IV.—The Attack on the Cabin. A Boy's Brave Defense.
Scene V.—Red Hawk Decides to Enter by Way of the Chimney.
Scene VI.—The Death of Red Hawk.
Scene VII.—The Girl Brings Aid and the Indians are Driven Off.

LO! THE POOR INDIAN.—Scene I.—The Wooing.
Scene II.—The Race.
Scene III.—The Cruel Winter (Five Years Later).
Scene IV.—The Stolen Horse.

FURTHER ADVENTURES OF THE GIRL SPY.—Scene I.—The "Peddler" Brings a Call for Nan, the Girl Spy.
Scene II.—Nan Receives Her Orders. "I'll Get It, General, or Never Return."
Scene III.—Nan Arrives at the Enemy's Secret Meeting Place.
Scene IV.—Nan Learns the Enemy's Plans.
Scene V.—The Pursuit. A Daring Ruse.
Scene VI.—Nan, Disguised as a Boy, is Carried Through the Lines.
Scene VII.—Nan's Audacious Trick.
Scene VIII.—"General, I Have Succeeded."

LUBIN MFG. CO.

A MOTHER'S HEART.—A jealous wife visits the husband in his office and finds him consulting with the typewriter. Her display of temper amuses the girl, who writes a loving note and slips it in the husband's pocket. The wife finds the note and determines to leave home, though the leaving involves the desertion of her two children. But the sense of wrongdoing deadens for the moment the mother love and pride later prevents her from making an appeal to her husband. She has obtained employment as a nursery governess in the home of a sympathetic woman who guesses the cause of her suffering and when a photograph of the children gives her a clue to the address, her own little boy writes to the son of the governess. The lad's reply makes plain the misunderstanding and the repentant and heart-hungry mother hurries to the children she loves and husband whose big heart finds it easy to forgive and forget as well.

TWO GENTLEMEN OF THE ROAD.—Two small boys lay in a stock of half-dime novels and proceed to an old mill to read them. They amuse themselves by writing a note in imitation of one in the book and this they place in a niche in the wall to be later discovered when their play reproduces the scenes of their reading. Two tramps discover the hiding place and take the letter to be the note of some thief to his pals and then start out to locate the hidden loot to which the note makes reference. The directions are vague but the tramps are persistent and they ar not disheartened by a few disappointments. They continue their search for the cellar to which the note refers and tumble into the basement of a building which houses a physical culture school. The janitor sees them enter through the window and with a policeman gives chase, but the tramps hear them coming and hide themselves in barrels whence they emerge when the pursuit has passed to th far end of the cellar. They are stealing up the stairs when they are rediscovered and a chase ensues in which the tramps penetrate the class room of the physical culturist where a number of young women are enhancing their graces with Delsarte movements. Here their pursuers find them and they are taken off to jail still in darkness as to the whereabouts of the treasure and still convinced that they could have found the hidden loot had they been left alone.

HIS SPANISH WIFE.—Robert Harrison is partner with Ted Mason in a plantation in one of those South American republics where they have a revolution every three weeks or feel lonesome. Harrison has the plantation end and Mason does the selling, but Harrison is needed in New York to put a deal through and Mason comes to look after the plantation in his absence. Mason falls in love with Harrison's sister-in-law but he has earned the enmity of Mrs. Harrison because she feels that he is responsible for Harrison's trip away. She frustrates Mason's love making while indulging in a lively flirtation of her own with an old admirer. Ted tries an elopement but it only lands the lady of his love in a convent. Then Mrs. Harrison, bored by ennui and piqued because she was not taken on the New York trip, decides to elope with Signor Estrada. Mason blanks this plan and in so doing wins his wife, for Mrs. Harrison realizes the gratitude she owes him.

THE DAUGHTER'S CHOICE.—A young wife, hurt by her husband's absorption in his business interests, fights in vain against the insidious advances of his supposed friend, a broker. Neglect at last induces her to elope with the broker in the hope that she will find in his tender love forgetfulness of the past. But the price must be paid by those who play. The broker loses his fortune and they are reduced to dire poverty. The broker pawns his small belongings for the money to buy food and medicine, but the sacrifice is in vain, privation and grief have done their work and the woman dies. In his despair the broker seeks to follow her out into the unknown, but the touch of tiny hands rouses him to a sense of new responsibility. He throws down the pistol and decides to live for the little daughter who shared her mother's flight. Fortune smiles again, the girl grows to a beautiful woman, believing the man to be her father, but the heart speaks strongly and when by chance the real father encounters her in her step-father's office, she elects to go with him, abandoning wealth for her father's love. The broker commits suicide, leaving his wealth to the girl, and she marries the man of her choice.

PATHE FRERES.

UNCLE'S MONEY.—Poor old Uncle is about to shuffle off this mortal coil. His niece is heartbroken—the more so as the old chap has not yet made his will and he is well heeled with worldly goods. She, poor thing, is alone in the house with the dying relative (except for the man servant) and something must be done to turn the antique's money into its proper channel—to wit, the pockets of her brother and herself. In dire need she sends for her brother, and that gentleman in wild and exuberant haste hies him hence from the wiles of the city to attend like a dutiful nephew the anguished couch of his avuncular relative. Fate is against this paragon of virtue, however, and he arrives at the house without his breath or his uncle, because the inconsiderate old man had, almost at the moment of his nephew's arrival, curled up his toes and departed this life. Much anguish, gnashing of teeth, and copious tears! "Uncle" failed to leave his wealth to anyone and where will it go? There is a hurried consultation nad a final suggestion which is adopted unanimously by the self-appointed committee of two. The nephew decides to impersonate "dear Uncle" and in a most foxy manner loosen up the dead man's clutch. He assumes a fatal-illness expression—a thing of small effort, as the poor boy is sick enough over his ill luck; he crawls into the bed and sends word to the local law shark to come and take his last will and testament. Enter the law shark. The sick man makes his will, leaving all to his nephew and niece. Clever work! All is now well, the will signed and the representative of the law is about to take his fee and his departure, when lo! and behold, like Lazarus, the old fossil—the inconsiderate Uncle—arises from the dead, so to speak, and after assuring himself that he has only been unconscious for a little while, routes the loving relatives out of the house and taking the astonished lawyer by the arm leads him to a desk, where he dictates a will leaving his entire fortune to "The Society for the Propagation of Wild Turkeys."

TOBACCO CULTURE.—The island of Sumatra is famous for its tobacco, as all lovers of the weed know. Its preparation, its growth and the various stages through which the fragrant leaves must pass, before they are ready for the smoker, form the interesting theme of this beautiful colored picture. The first scene shows the young plants growing close together, and the transplanting as they increase in size. The soil is poor for anything but tobacco, and one wonders how a good crop may be obtained in such poor land. We are shown, successively, the natives picking the largest leaves, the inspection of the picking, and the natives carrying bundles of green tobacco to the tallying room. Here the leaves are again inspected and sorted, and put in great piles to be cured. The temperature in these piles runs up very high, and is watched with great care by inspectors, who record the degree of heat taken with thermometers fastened on long bamboo poles. After the curing

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process, the leaves are given to other operators, who take these weighed quantities and after washing them proceed to roll them into cigars. The various stages of the cigar making are shown; how the filler is shaped and how the wrapper is put on. The final scene shows the operators leaving the factory, and judging from the number of them who are smoking, the cigars they make are good.

THE CAPTIVE.—The scene of this film is laid in Morocco. The wife of a planter is kidnapped during the absence of her husband and her captors take her to the Sultan, who has her placed in his harem. The European repulses the advances of the Chief with horror, who, however, is not discouraged by her unwillingness to accept his attentions. In the meantime the woman's husband has returned home, and when he finds that his wife has disappeared he jumps on his horse and starts out to hunt for her. He has not gone far before he sees two women standing by a well talking—he soon finds out that they are the wives of two of the Chief's men, and after they have told him the truth about his wife, he offers them gold if they will deliver a letter to the latter, which they consent to do. To go back to the Chief: he has finally become exasperated at the woman's obstinacy and thinking to tame her has her beaten unmercifully by his slaves. She finally escapes and the barbarous chief is properly punished by the victim's husband.

A BULL FIGHT IN MEXICO.—The fight for life in El Toreo, the famous bull-ring of Mexico City, between William Pickett, an Oklahoma half-breed cowboy, commonly known as "the man without fear," and Bonito, the fiercest and most dreaded Spanish bull of all the Mexican republic. The unprecedented encounter took place a few weeks ago before 25,000 persons, the largest crowd ever assembled in the great ampitheatre.

THE TROUBADOUR.—Three suitors aspire to the hand of Muriel, the miller's daughter, one a big, handsome captain, with a fierce mustache; another the scrivener, who thinks his money bags will gain him the desire of his heart, and third, Harold, the minstrel, debonnair and gay, whose music has charmed the maid into confiding her affections to him.

Unfortunately, the daughter's choice does not coincide with that of her parents and the minstrel is banished. By the magic of his music, however, he calls up a supernatural being and the gift of a talisman suddenly endows him with fortune which he forthwith places at the disposal of his lady love. Muriel still refuses to marry, however, without her parents' consent, and Harold speeds away to ask it once more. Meeting with a peremptory refusal, Harold uses the magic power of his talisman to force the obdurate pair to give way. Uncanny apparitions dance in the kitchen, and the hanging bags of flour become most gruesome objects, causing an inquiry to be made by the guard into the doings of the miller and his wife. Now is Harold's chance; with a wave of the talisman the fearful apparitions disappear and the thankful parents give the desired consent. The marriage is thereupon celebrated with rejoicing in a scene of brilliant splendor, and the miller finds that after all his daughter's choice was best.

THE EXILE.—This is the touching story of a husband who is obliged to flee from his country because in a moment of passion he was rash enough to kill an enemy, and who after many years have elapsed returns to his own fireside only to find his place taken by another, and his memory obliterated by those cruel years of enforced absence. He stands for a moment looking in at the door he knows and loves so well at his much loved wife and daughter, who has now grown to womanhood, as both these women who hold such a warm place in his heart sit smilingly entertaining a handsome youth who is soon to wed the girl. When they perceive the aged stranger the girl hurries to give him something to eat, but the food sticks in his throat as he realizes that neither recognizes him, but look upon him as a poor beggar whom they must feed as they would any other forlorn individual that presented himself for food at their door. With the tears running down his cheeks the old man turns out into the cold and unsympathetic world again, preferring to be a wanderer for the rest of his days rather than to interfere with the happiness of the loved ones, who, he has proven to himself, have forgotten him and who no doubt would only be subjected to humiliation were he to make himself known and wish to take up his life again in that home as husband and father.

WILD BIRDS IN THEIR HAUNTS.—The picture shows various kinds of birds in their natural environments, and in their natural colors, and at such close range that the very eyes of the little fledglings in the nest are easily discerned. Every feather seems distinct and the birds seem to be in such relief that it appears as though one could almost reach out and catch them.

A WILLFUL DAME.—Suzanne's father insists upon her marrying a man she doesn't like, and because she refuses, locks her up in her room to come to her senses. Suzanne thereupon climbs down into a little room built out from the main building of a big Parisian hotel and restaurant. Observing a messenger boy's clothes scattered about, she makes up her mind to disguise herself.

In another room of the same hotel, Lord Edward Corn Plaster, Attache to the British Embassy and a spoilt child of fortune, is fuming and fretting because the lady who was to dine with him, has trumped up some trivial excuse for disappointing him. He writes her a cute note and demands a messenger. Enters Suzanne, but before she is well out of the room again, Lord Corn Plaster has changed his mind and requests her to keep him company at dinner. All goes well until coffee and cigarettes are served, and then poor Suzanne suffers. Her hair falls down, and Lord Edward, midly astonished, as becomes a phlegmatic Britisher, hastens to her assistance.

At the same moment, the father and suitor appear on the scene, and angry expostulations are withered by the prompt action of the Englishman, who having suddenly made up his mind that Suzanne is the girl for him, asks for her hand then and there.

A WOMAN'S REPENTANCE.—The hero of this story is a country lad in love with a pretty, though frivolous girl, the daughter of a nearby farmer. In the first scene, the girl is shown finding out in the good old-fashioned way, by means of a daisy, whether "he loves me or he loves me not." After a bit, the farmer is seen coming down the road to the old homestead, and he presents to his sweetheart the token of his love—the only thing of value he possesses—a silk scarf. They seem to be very happy together and the long Summer days are a joy to both of them. One fatal Summer afternoon, a wealthy young man from the city rides by on his horse, and begs a glass of water from the dainty girl he sees opposite the well. Struck by her beauty, he determines to win her affection, and with the help of his polished manner and the grace which he has learned in the drawing rooms in the city, he soon persuades the girl to accompany him to town. Shortly afterwards the farmer goes to call upon his lady love and finds only the scarf which he gave her lying on the coping of the well, where she has left it in her hasty flight. Gradually the truth dawns upon the poor young fellow, and in an agony of grief he sobs out his very soul in the silken folds of his gift. His anguish of mind finally leads to a spell of sickness, and he rises from his bed insane. Now the poor fool is the butt of all the jokes and pranks of the youngsters in the neighborhood as he wanders aimlessly about, fondling the scarf in his arms. One day, to escape from his tormentors, he enters a park and near one of the benches, slips and falls, striking his head against a stone coping on the wall. At a nearby table, with her newfound lover, sits the little country girl. We can scarcely recognize her in her fine clothes, with her altered appearance. Beneath her haughty exterior, however, is a warm heart, and when she sees the fool fall and injure himself, she rushes to his assistance, scarcely heeding the protests of her companion. When she recognizes the poor fellow, she starts back in dismay at the havoc she has wrought, and fears lest he recognize her and be revengeful. However, no flickering beam of intelligence is seen in his face, and moved to infinite pity, the young girl leads him gently along the flower-bordered paths to a pool, where she bathes his wounded head and feverish cheeks with the cool waters. After having refreshed him thus, she gently leads him back to the old farm, and bit by bit, by showing him first one familiar object and then another, she recalls the incidents of the past to his mind, until before long reason is again enthroned. With his awakening intelligence, all the old love wells in his heart and he pleads with the girl to return to the simple life of the country. This she does. The last scene shows the two happily embraced, with a long vista of happiness stretched out before them.

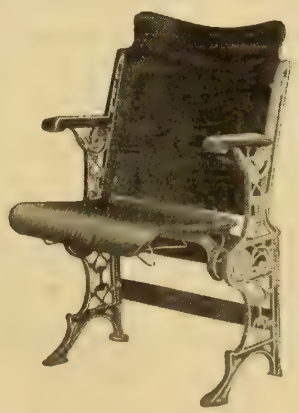
THE HORSESHOE.—In a lonely castle, the Princess Alice passes her days in weariness. She dreams of a handsome suitor who will come to release her from her boredom, but her life is a solitary one and the fulfilment of her dream seems improbable. From another chateau, a hunting party sets out. Prince Charming's horse casts a shoe. Returning with his mount, alone and on foot, the Prince is surrounded by brigands and taken to a cavern to be held prisoner until ransom is exacted. Meanwhile, the Princess has received the gift of a horseshoe from the God of Love, who promises her that it will bring the fulfilment of her desire. Cupid then speeds away to the robbers' cave, pours a sleeping potion into the drinking cups of the brigands, and Prince Charming escapes. Princess Alice, during all this time, has grown weary of waiting for the promised appearance of a liberator, and in the moment of anger throws the horseshoe out of the window. A cry of pain arrests her attention. She runs to the window and sees, extended on the grass, a man with his forehead covered with blood. Frightened, she descends, and hastens towards the man, who is none other than Prince Charming. She offers him the hospitality of her chateau, herself nurses the victim of her precipitate action, and in so doing, has the happiness of realizing Cupid's prognostication.

FOXY ERNEST.—A domestic altercation is the outcome of Mrs. Ernest Spendquick's extravagance in the purchase of a new hat, which is not lessened by Mr. Spendquick's sudden desire to acquire a grandfather clock. His wife sharply reproaches him in her turn, and in a whirlwind of feminine anger, leaves him to complete the bargain, which is destined never to be made by Mr. Spendquick, for the clock is bought by a gentleman passing with his wife. Mr. Spendquick, divided between admiration for the timepiece and the charms of the lady now owning it, finds out her address, gains admittance to her, and is subsequently hidden in the clock to avoid meeting with the husband. The result is that the clock gets out of order, the hands flying round at lightning speed, and it is sent back to the shopkeeper by its recent purchaser.

Meanwhile, Mrs. Spendquick has been joined in her walk by a gentleman acquaintance, who gallantly buys everything for which she expresses a fancy, and amongst other things is the grandfather clock, which she proposes in a spirit of forgiveness to give to her husband. Mr. Ernest Spendquick, therefore, again finds himself beneath his own roof, with comparatively little trouble on his part, and upon his reappearance astutely observes that he had chosen the clock as a hiding place to watch the proceedings of his wife.

A CONQUEST.—George, passing a pretty woman in the street, has recourse to that old-time trick of dropping his own handkerchief and hurrying after her, making believe that he thinks it is hers. On examining the handkerchief, the beauty returns it, telling George that it does not belong to her. He then confesses that he knows very well that it is not her property, as it happens to be his own, and his offering it to her was only an excuse to make her acquaintance, so struck was he by her beauty. Upon this frank declaration the young woman draws herself up haughtily, but George is not to be discouraged, but follows closely behind her, ready to be of any assistance on the slightest pretext. We therefore see him arriving at the lady's house laden down with such articles as a lampshade, a statuette, a bunch of roses, a bundle of dress goods, and, in addition, leading an enormous dog on a leash, against whose attacks he is endeavoring to protect himself.

Thinking, however, that the tet-a-tete which he expects to have with the beauty now that they



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have reached her home is well worth all the humiliation and inconvenience that he has suffered. George enters the house smiling like a basket of chips, only to be met by the woman's husband, who promptly kicks the officious stranger down the steps.

NO TRIFLING WITH LOVE.—The Baron, a wealthy nobleman living in his vast castle, surrounded by all the luxuries of the period, has an only son, Perdican. This son is his sole heir and the apple of his eye. He is anxious that Perdican should marry his niece, Camille. The latter is a tall, beautiful girl who moves with stately grace in the richly furnished rooms of the castle. She has just finished her studies at the convent, and Perdican is well pleased at the suggestion of his uncle. He, too, has just left his studies, and everyone thinks that the match will be a happy one. The days that now pass seem to be of unending sweetness, but finally Camille decides to renounce her affection for Perdican and take the veil. Perdican is in despair; nothing can seem to shake her resolution. Tears and pleading have no effect. Even the Abbe suggests that she reconsider her decision, but all to no avail. She thinks her purpose is steadfast, and that her life should be devoted to the service of the church. Piqued by her decision, Perdican decides upon a scheme—he will make love to little Rosette, Camille's foster-sister, and thus make his real love jealous and in this way, perhaps, cause her to change her mind about entering the convent. He therefore writes Rosette a note calling her his "Sweet Rosette" and begging her to meet him by the lake. He also sends a letter to Camille at the same time, making a rendezvous with her at the same place and hour, in order to make sure that she will witness his love-making to Rosette. But Camille was too cute for him. To be sure, woman-like, she did not relish seeing him paying court to her little sister, although she knew it was only a ruse on his part to arouse her jealousy. She therefore decides to open Rosette's eyes to the man's duplicity and therefore hides the girl behind a screen on the occasion of Perdican's next visit to herself. Poor little Rosette suffers agony as she hears from her place of concealment the false man whispering terms of endearment to her sister Camille, for this is Rosette's first affair of the heart and is taken "au grand serieux" by the girl. Finally, unable to bear the agony and humiliation of her position another moment, with a moan of despair she rushes from the house out to the beautiful bordered walks and the magnificent shady trees where she had spent so many happy hours as a child, scarcely recognizing, in her present miserable and heart-broken self, the happy, care-free girl of a week ago. The many happy hours spent beneath these same fine old trees, when her heart was bounding for very joy at being alive, seem to the girl now but a happy dream. Wringing her little hands as she turns from side to side like a frightened child endeavoring to get away from some terrible bogey that pursues her, she darts first this way then that until in the distance the gleam of the smooth waters of the lake seem to call her and promise peace and rest from this terrible tumult raging in her breast. She hurries on, therefore, and as she reaches the cool waters, she stops and gazes at her reflection, thinking that she is much too young and fair to be so very, very unhappy. But what else can she be when the one that she loves best in the world and whose ring she has worn so proudly for the past week, and the very sight of which even now makes her poor foolish little heart beat, has so cruelly deceived her and changed for her the entire world from a place of happiness and love into a cold prison destitute of any promise of hope, and from which she must escape, no matter

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by what means? As her trouble looms up before her black and overpowering, the usually timid girl, seized by an insane impulse, plunges into the waters which soon envelop her and seem to shield her from her trouble, and she lies there as peaceful as a child. In the meantime someone on the estate has noticed the girl's wild actions and hurried to the house to acquaint the family of the fact. Camille and Perdican, interrupted in their love-making, hasten out of the house, accompanied by Camille's aged father, and the three rush wildly around the flower-bordered paths and through the fine old shade trees, hoping to get a glimpse of the girl. Camille knowing more about the true situation of affairs than do the others, is the first to think of the lake, and dashes ahead. But, alas! too late, for scarcely have her wild eyes scanned the surface when she perceives the dainty little fiegure of her dear Rosette floating like a tender flower on the water, looking as peaceful as if she only slept. Camille becomes like a mad woman for a moment, but still has hope that her sister might be resuscitated if they could manage to get her to shore. Calling loudly to Perdican, the latter takes off his coat and soon reaches the little cold body, which he reverently and gently bears in his arms to the agonized sister and father on the beach. Little Rosette's sufferings are at an end, however, though they can hardly believe it, so lifelike does she look as they vainly endeavor in every way to set the little heart to beating and the soft eyes to open once more.

SELIG POLYSCOPE CO.

DAWN OF FREEDOM.—Cuba was fighting for the liberty and love, for the life unburdened by the yokes of bondage—she was striving to free the poor and oppressed and Col. Maceo was leading his people against the enemy. Mendoza—an unwelcome suitor for the beautiful daughter of Maceo—desperate over his rebuffs, leads the enemy against the struggling Cubans, fearing the appeal to Old Glory. The wires are cut; a duel is fought to the death in which the brave old General is wounded. His last and immortal words to his brave subjects were: "My passing sees for Cuba the dawn of freedom."

CROWDED OUT.—Every train brought the sightseers, the city hotel had out the S. R. O., but the delegates with the long ribbons had to be served. The last arrival at the tavern was Ben Smith and the delegates from Peach Run District. They were assigned a room next to a bridal couple, cautioned to be very quiet. Ben did not consider the room worthy of a Peach Run delegation; the landlord was sure Ben was mistaken and the difference of opinion leads to a riot. The result was that various noises emanated from the seat of war, to the disgust of the bride and groom next door, who, after braving the storm for some time, report to the office.

The committee from Peach Run was hauled upon the carpet—condemnation proceedings are in session. Out of respect for Hocumville's pride, the hotel, the foundation was left standing and nothing done toward removing the well. Otherwise the Milkmen's Convention was a dignified success.

IN THE FROZEN NORTH.—A brutal husband leaves his wife and causes a letter to be sent reporting his death at sea. The wife, fainting at the news, overturns the lamp and sets fire to the house. Saved by an old sweetheart, she marries him later.

The call of the North brings this good husband to the gold fields; he prospers and is joined by his bride.

At a merry making in honor of her arrival the brutal husband appears and by threats of exposure is about to take her away, when a friend—for there are such hearts of gold in that frozen North—interferes for the happiness of the good and worthy and ends the existence of the brute.

And over this tale of our far-flung North, God mantles the earth with His white snow of peace and purity as an emblem of good will to Alaskan hearts.

THE VILLAGE INVENTOR.—The son of Seth Dean, the village blacksmith, was the possessor of a genius' mind. He works for weeks upon a mechanical device, his efforts being jeered at by the town gossips. Mildred Van Dyke, the daughter of a rich manufacturer, drives her machine in front of the shop one day for repairs. The son looks after her as she speeds away—her handkerchief is seen to fall. John picks it up. That evening he incidentally meets the Van Dykes, stops the machine and returns the handkerchief. Mr. Van Dyke becomes interested in the invention and asks John to visit him. A bargain is struck—a new firm organized. The prospects of fortune win the daughter—the papers announce their wedding—the country sweetheart is forgotten. Years later John finds his mistake—the wife tires of him. He is divorced and returns to the home of his childhood and the little country girl he left behind.

WIZARD OF OZ.—Folk lore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Andersen have brought more happiness to childish hearts than all other human creations.

Yet the old-time fairy tale, having served for generations, may now be classed as "historical" in the children's library, for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incidents devised by their authors to point a fear some moral to each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident.

THE TREASURE HUNTERS.—The old sea captain, who for forty years has steered his craft through many a storm, is now on the eve of his last sailing—that to the Great Beyond. The family doctor and the two nephews, Horace and Darrell, are at his side. His will is passed to Horace and read, and before the last word has left his lips, the seafarer is no more.

The will tells of the hidden treasure on some distant South Sea island. Weeks later finds the nephews sailing in search of the unknown land, the finding of the treasure, encountering danger, sensational escape, return home, completing a story of intense interest, enhanced by beautiful photography.

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VICTIMS OF FATE.—The body of the victim is carried to his cabin, where his daughter and son mourn their loss. Surrounded by his friends, the son plans an attack on "The Dawsons." The daughter of Bill Briggs is the sweetheart of Jim Dawson, and when she hears her brother conspiring to kill her lover, she determines to warn him. Her brother suspects her purpose and tries to prevent her. She escapes from the house, however, goes to the Dawson "shack" and tells young Dawson of his danger. She begs Jim to flee for his life; for her sake he is finally persuaded and with his mother persuades his father to go with him.

The two women are left alone, and soon the girl's brother, with his followers, besiege the cabin. Mrs. Dawson, a woman of nerve and passion, seizes a rifle and through a "peep hole" returns the volley of shots which suddenly penetrate the door and windows, killing the mother of young Dawson and wounding young Briggs's sister.

The brother and his companions hearing no more shots, batter in the door and discover the women on the floor. Bending over the bodies, young Briggs recognizes his sister. Waving his companions from the room, he bids them return to their homes. Alone with the dead, Briggs gives way to throes of extreme grief. Young Dawson now returns home and covers young Briggs with his gun, who shows that he is unarmed and points to Dawson's mother and his own sister. Dawson is horror-stricken and sorrowfully clasps the girl to his bosom, then rising to his feet, hands his gun to Briggs, bares his breast and tells him to shoot, that he is willing to suffer for the sins of their fathers.

Filled with shame and sadness, he offers his hand to young Dawson and points to the women: "You have lost a mother, we have both lost my sister." The men clasp hands and forgive. Suddenly they notice that the sister shows signs of life and rush towards her, lifting her in their arms. She slowly opens her eyes and looks into the eyes of her brother, and then her sweetheart's, and smiles, tells them to forget the past and to love each other as she has loved them both. While they tenderly support her in their arms, she is happy and satisfied that she has not lived in vain.

THE MYSTERY OF TEMPLE COURT.—A young girl who loves an unworthy young fellow, of little character and less conscience, consents to a secret marriage. After a spell he tires of her and deserts her. Through a letter he has left, she follows him to England, where she eventually traces him to an apartment, where he has been living in style and comfort. He has just received a letter from his father, who suggests that he would have him return home, where he can arrange a marriage for him with an heiress.

He is just preparing to go when his wife confronts him and pleads with him to recognize and protect her, and when she throws her arms about his neck in pleading embrace, he seizes her with the fury of a demon, strangles her and throws her to the floor. Bending over the body, he discovers that she is dead. For a moment, he is overwhelmed with remorse, lifts the body and locks it in a closet. Placing the key in his pocket, he hurriedly scribbles a note to his landlady and leaves the house.

The young man returns to his father's home and we see him in the midst of a gay and brilliant reception, at which he is introduced to the heiress, who receives him passively, as she seems to favor another suitor, who figures largely in the plot of the story, for it is shortly after this scene at the reception that this young suitor visits London and takes lodging in the same apartment in which the young wife was killed.

Dozing before the fire, he has a dream in which the murdered woman appears and points to the closet. He cannot dismiss this dream from his mind and decides to look in the closet. The door is locked. He forces it open and finds the body of the girl. He notifies the landlady and she notifies the police, who follow clue after clue until they decide that the previous occupant of the room, who left it so suddenly, is the murderer.

While these denouements are taking place, the young murderer has gained consent from the heiress to become his wife, and just as they are about to be married at the church rail, the young suitor appears with the police, stops the marriage, and the young murderer is arrested. The heiress turns in gratitude to the man who has saved her from marriage to a murderer and villain, acknowledges her love for him, and he is not slow in declaring his love for her; both plight their troth with parental benediction.

THE COURTING OF THE MERRY WIDOW.—Two jolly old souls, fat, foolish and forty, fall ardently in love with a fair and figureless widow of forty summers and all the other seasons besides. They are rivals for her hand and fortune and immediately lay siege to her susceptible and romantic heart, sure that the best man will win.

They groom themselves carefully for the conquest and start out for the fair one's domicile, one fortified with a bouquet and the other with a box of "sweets." While one of them with his "bonbons" is making love and pressing his suit, the other one with his bouquet inopportunely appears upon the scene, interrupting his rival, who glares fiercely at him as he sheepishly slips out of the room, leaving the bouquet holder alone with the object of his affection.

Only for a moment however; the engaging widow is too absorbed in her book and candies to give heed to her fat beau, who retires from the room in confusion and despair. Each one of the lovers feels that the other has defeated him in Cupid's fray and one sends a challenge to the other. The challenge is accepted and the duel is arranged.

Just as they are about to start the bloody conflict, a messenger is seen rapidly approaching the field of battle. He comes forward and hands the contestants each a letter which reads: "If you love me, come to me at once.—The Widow." They drop their swords and make haste in hot chase to the adored one. The race is a close one and both reach the house of their beloved one at the same time, only to learn that she has been married to another.

They are downcast and inconsolable, a pair of fallen, battle-scarred heroes defeated by an unknown warrior, who carries off the prize package. "Stung!" they ejaculate simultaneously. Then they shake hands and smile. They go out and smile again, then everybody smiles. You just can't help it.

CAPITAL VS. LABOR.—The daughter of a capitalist and manufacturer is courted by a young officer of the militia, and, at the same time, a young clergyman is deeply in love with her. She seems to favor the military man, because, as she says: "She prefers a man who does things, to one who simply preaches them."

Dissatisfaction arises among the employees of the big manufacturing plant of the town. A committee calls upon the manager and proprietor, whom we must identify as the father of the young lady who is in love with the young soldier. The committee requests a recognition of their rights; the manager refuses.

Trouble seems imminent and the young clergyman appeals to the proprietor in behalf of the men. His intercession is also denied. The strike is on, crowds assemble in mass meetings, agitators incense them with hatred and inflame them with vengeance, and violence runs riot. The mob marches towards the home of the manufacturer, whose household has been warned of the approaching danger.

The young officer is visiting the daughter. She appeals to him for protection and asks him to intercede with the mob. He dares not face them single-handed and promises to return with his regiment and protect her and her home. Then he leaves her.

The mob attacks the home, breaks the doors and windows and forces an entrance into the house, demolishes the furnishings and threatens her father, in whose arms she is clasped. While the fury of the mob is at its height, the young minister rushes into the room, checks and silences the strikers and gains from their employer all their claims and privileges.

After this has been done, the young officer returns with his regiment, but there is no need for his services. The young clergyman has won the respect of the capitalist, the cause of labor and the heart of the young girl, who now knows that he is not only a man of words but also a man of deeds.

THE HAND OF FATE.—Striking it rich, the hero of this Western drama cashes in his gold dust and cleans up a large sum of money. He decides to go back to the city. Bidding his friends and companions good-by, he starts on horse through the wild country for the railroad station.

One of his compaions who saw him display his "roll," lies in wait at a lonely point, shoots and robs him. While he is taking the money, he unconsciously drops his watch. The horse of the wounded man returns to town riderless. His friends become suspicious and start out at once in search of its rider and find him lying wounded and unconscious.

Beside him they find the villain's watch, which they think belongs to their wounded friend; they place it in his pocket and send him to a hospital in a nearby city. While in the hospital he falls in love with his nurse.

When he recovers from the wound, his possessions are returned to him, among which is the watch that was dropped by the robber when our hero was robbed. At once he recognizes the name of the thief inscribed in the cover. He leaves the hospital and goes back to the mining camp to make a fresh start and make another fortune. Success is with him once more. He marries the pretty nurse, who afterwards dies and leaves him with their daughter, who grows into womanhood and be-

comes engaged to a very worthy young fellow, who brings his father to meet his sweetheart and her father. When the two older men meet, the young woman's father recognizes the father of the young man as the treacherous friend who shot and robbed him years before. He makes himself known to his false friend.

They agree to keep secret his villainy for the sake of their children, but with the distinct understanding that he will leave them forever. The young folks are married and the false friend leaves for parts unknown. Lonely and friendless, we see him riding over a desolate plain out of sight and into obscurity.

A BROKEN SPELL.—Proud of the honor and distinction of entertaining a celebrity, the Count brings the famous musical composer to his residence, introduces him to his wife and extends to him the hospitality of his home. While the musician is enjoying the Count's generosity, he incidentally calls attention to the resemblance which two large portraits on the walls bear to his host and hostess, complimenting and showing admiration for other furnishings of artistic taste.

The wife, who is of artistic and impressionable temperament, is fascinated by the composer. A reception is held in honor of the distinguished pianist, and, after the guests have departed, escorted by the husband, the musician and the wife are left alone. He plays an emotional waltz. She is irresistibly moved by the soulful music and glides into a dance of graceful litheness and charming poses, scattering roses as she sways about the room.

As she is passing the artist, he catches her in his arms and passionately kisses her; he pleadingly declares his love, but, as if continuing the dance, she leaves the room, throwing him a rose which she takes from her bosom, she disappears through the door.

At this moment the Count enters and kisses his wife, who wakes startled and stares in wonder at him. With the vividness of her dream impressed upon her mind, she can hardly realize she herself has not been killed for her actions with the composer, and now, fully conscious of her own weakness and its possible results, throws her arms lovingly about her husband's neck, thankful that the spell is broken and she is saved from its consequences.

The next morning, while the composer and the Count are seated at breakfast, the composer receives a telegram calling him to Paris. The Count urges him to stay. The composer says that he cannot and asks the Count if he has a time-table. The Count leaves to get it, and while he is gone his wife enters and is approached by the musician. She repulses him. He is disappointed and disgusted with her coldness.

The husband returns with the time-table, is greeted affectionately by his wife. The musician takes the rose given him by the wife and throws it on the table; accompanied by the Count, he takes his departure for Paris without so much as a nod from the wife, who can only contemplate her fortunate escape from her own frailty.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, March 21.

Biograph—Faithful (Dr.) 994
Lubin—A Mother's Heart (Dr.).....905
Pathe—A Woman's Repentance (Dr.).....850
Selig—The Village Inventor (Dr.).....1000

Tuesday, March 22.

Edison—A Western Romance (Dr.).....690
Edison—The Man With the Weak Heart (Com.).305
Gaumont—The Queen and the Mirror (Dr.)....734
Gaumont—The Wild Coast of Belle Isle (Scenic).233
Vitagraph—Capital vs. Labor (Dr.).....949

Wednesday, March 23.

Essanay—The Hand of Uncle Sam (Dr.).....1000
Kalem—The Girl and the Bandit (Dr.).....906
Pathe—The Horseshoe (Dr.).....574
Pathe—For the King (Dr.).....380
Urban—A Maid of the Mountains (Dr.).....590
Urban—Over the Appennines of Italy (Scenic)..351

Thursday, March 24.

Biograph—The Twisted Trail (Dr.).....988
Lubin—Two Gentlemen of the Road (Com.).....925
Selig—Wizard of Oz (Com.).....1000

Friday, March 25.

Edison—The Suit Case Mystery (Dr.).....935
Kalem—The Railway Mail Clerk (Dr.).....945
Pathe—No Trifling With Love (Dr.).....558
Pathe—The Banks of the Ganges (Scenic).....426
Vitagraph—The Hand of Fate (Dr.).....971

Saturday, March 26.

Essanay—The Ranchman's Wooing (Com.).....651
Essanay—The Airship Gaze (Com.).....339
Gaumont—The Fall of Babylon (Biblical).....1020
Pathe—Foxy Ernest (Com.).....600
Pathe—A Conquest (Com.).....384
Vitagraph—A Broken Spell (Dr.).....975

LICENSED RELEASES.

BIOGRAPH COMPANY.

Jan. 31—The Cloister's Touch (Dr.).....993
Feb. 3—The Woman from Mellon's (Dr.).....988
Feb. 7—The Course of True Love (Dr.).....987
Feb. 10—The Duke's Plan (Dr.).....985
Feb. 14—One Night, and Then (Dramatic).....992
Feb. 17—The Englishman and the Girl (Dr.)...975
Feb. 21—His Last Burglary (Dr.).....995
Feb. 24—Taming a Husband (Dr.).....986
Feb. 28—The Final Settlement (Dr.).....981
Mar. 2—The Newlyweds (Dr.).....981
Mar. 7—The Thread of Destiny (Dramatic).....977
Mar. 10—In Old California (Dramatic).....991
Mar. 14—The Converts (Dramatic).....986
Mar. 17—The Love of Lady Irma (Dramatic)...988
Mar. 21—Faithful (Dr.) 994
Mar. 24—The Twisted Trail (Dr.).....988

EDISON MFG. CO.

Feb. 22—A Victim of Bridge (Dramatic.....990
Feb. 25—Lost and Regained (Dramatic).....445
Feb. 25—That Girl of Dixon's (Dramatic).....475
Mar. 1—Ranson's Folly (Dr.).....1000
Mar. 4—At the Eleventh Hour (Dr.).....800
Mar. 4—The Man Under the Bed.....200
Mar. 8—The Right Decision (Dr.).....600
Mar. 8—My Milliner's Bill (Com.).....400
Mar. 11—His First Valentine (Dr.).....770
Mar. 11—Love Drops (Com.).....230
Mar. 15—Fruit Growing, Grand Valley, Colo. (Scenic) 570
Mar. 15—A Mountain Blizzard (Comedy).....425
Mar. 18—Frankenstein (Dramatic) 975
Mar. 22—A Western Romance (Dramatic).....690
Mar. 22—The Man with the Weak Heart (C.)..305
Mar. 25—The Suit Case Mystery (Dramatic)..935

ESSANAY FILM MFG. CO.

Feb. 5—Sensational Logging (Scenic).....1000
Feb. 9—The Price of Fame (Dramatic).....1000
Feb. 12—Bitter Sweet (Comedy).....450
Feb. 12—Western Chivalry (Comedy) 568
Feb. 16—Aviation at Los Angeles, Cal. (Educ.).600
Feb. 16—Baby's First Tooth (Comedy).....385
Feb. 19—The Cowboy and the Squaw (Dr.)....935
Feb. 23—The Winning of Father (Comedy).....508
Feb. 23—Oh, So Sick (Comedy).....479
Feb. 26—The Mexican's Faith (Dr.).....925
Mar. 2—The Egg Trust (Comedy).....402
Mar. 2—Rags, Old Iron (Comedy).....598
Mar. 5—The Ostrict and the Lady (Educ.).....175
Mar. 5—The Ranch Girl's Legacy (Comedy)...825
Mar. 9—The Interrupted Honeymoon (Com.)...950
Mar. 12—The Fence on "Bar Z" Ranch (Dr.)..950
Mar. 16—The Inventor's Model (Dramatic.....
Mar. 16—Method in His Madness (Comedy).....
Mar. 19—The Girl and the Fugitive (Dramatic).
Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975

KALEM CO.

Feb. 11—The Feud (Dramatic) 925
Feb. 16—The Fisherman's Grranddaughter (D.).950
Feb. 18—The Trapper and the Redskins (Dr.)...705
Feb. 18—That's What They All Say (Com.)....222
Feb. 23—The Miser's Child (Dramatic).....940
Feb. 25—The Indian Scout's Vengeance (Dr.)..940
Mar. 2—The Treachery of the Pequots (Dr.)...610
Mar. 2—The Court Jester (Comedy).....295
Mar. 4—The Girl Thief (Dramatic).....950
Mar. 9—Her Soldier Sweetheart (Dr.).....985
Mar. 11—The Robber Baron (Dramatic).....970
Mar. 16—The Seminole's Trust (Dramatic).....960
Mar. 18—The Enchanted Castle (Dramatic).....955
Mar. 23—The Girl and the Bandit (Dr.).....906
Mar. 25—The Railway Mail Clerk (Dr.).....945

LUBIN MFG. CO.

Feb. 14—The Hand of the Heiress (Dr.).....490
Feb. 14—Loving Hearts (Comedy).....460
Feb. 17—A Honeymoon Through Snow to Sunshine (Dr.) 950
Feb. 21—The New Marshall at Gila Creek (D.).815
Feb. 24—The District Attorney (Dramatic).....870
Feb. 28—The Ranger and the Girl (Dr.).....805
Mar. 3—The Millionaire's Adventure (Dr.)....915
Mar. 7—Marriage in Haste (Comedy).....825
Mar. 10—Hearts Are Trumps (Dramatic).....900
Mar. 14—Mamma's Angel Child (Comedy).....505
Mar. 14—The Blunderer (Comedy).....455
Mar. 17—The Irish Boy (Dramatic).....930
Mar. 21—A Mother's Heart (Dr.).....905
Mar. 24—Two Gentlemen of the Road (Com.).925
Mar. 28—His Spanish Wife (Dr.).....905
Mar. 31—The Daughter's Choice (Dr.).....930

SELIG—

Mar. 21—The Village Inventor (Dr.).....1000
Mar. 24—Wizard of Oz (Com.).....1000

GAUMONT.

G. Kleine.

Feb. 22—His Fears Confirmed (Dramatic).....486
Feb. 26—Legend of King Midas (Dramatic)....754
Feb. 26—Blue Fishing Nets (Indus.).....233
Mar. 1—The Plucky Suitor (Dramatic) 555
Mar. 1—The Value of Aude (Scenic).....391
Mar. 5—The Poet of the Revolution (Dr.)....900
Mar. 8—The Legend of Daphne (Dramatic)....341
Mar. 8—The Great Scoop (Dramatic).....662
Mar. 12—Rabelais' Joke (Comedy) 617
Mar. 12—The Pirate Airship (Comedy).....361
Mar. 15—In the Shadow of the Cliffs (Dramatic).685
Mar. 15—The Sataband Dance (Mystical).....295
Mar. 19—Little Jack's Letter (Dramatic).....741
Mar. 19—In the Foothills of Savoy (Scenic)....246
Mar. 22—The Queen and the Mirror (Dr.).....734
Mar. 22—The Wild Coast of Belle Isle (Scenic).233
Mar. 26—The Fall of Babylon (Biblical).....1020

URBAN ECLIPSE.

G. Kleine.

Mar. 2—From Beyond the Seas (Dramatic).....564
Mar. 2—Baby Bet (Comedy) 333
Mar. 9—At the Bar of Justice (Dramatic).....884
Mar. 9—The Waterr-Flyer (Scenic).....106
Mar. 16—The Country Schoolmaster (Dramatic).688
Mar. 16—A Trip Along the Rhine (Travel)....240
Mar. 23—A Maid of the Mountains (Dr.).....590
Mar. 23—Over the Appennines of Italy (Scenic).351

PATHE FRERES.

Feb. 26—Granny's Birthday (Comedy).....653
Feb. 26—In the Gulf of Salerno (Scenic).....377
Feb. 28—Joseph Sold by His Brethren (Bib.)....754
Feb. 28—A Mica Mine, The Ulluguara Mts. (Industrial) 279
Mar. 2—The Violin Maker of Cremona (Dr.)....676
Mar. 2—The Wrestling Match (Sports).....250
Mar. 4—The Door (Com.) 479
Mar. 4—Brittany Lassies (Com.) 508
Mar. 5—Pierrot (Dr.) 371
Mar. 5—A Happy Turn (Dr.) 446
Mar. 7—Tragic Idyl (Dramatic) 607
Mar. 7—Strenuous Massage (Comedy).....417
Mar. 9—A Tragic Adventure (Dramatic).....285
Mar. 11—A Seaside Flirtation (Comedy).....515
Mar. 11—A Cure for Timidity (Comedy).....564
Mar. 12—A Tale of a Tenement (Dramatic)....535
Mar. 12—Sporty Dad (Comedy) 449
Mar. 14—Uncle's Money (Com.).....499
Mar. 14—Tobacco Culture (Industrial) 469
Mar. 16—The Captive (Dr.) 640
Mar. 16—A Bull Fight in Mexico (Scenic)....295
Mar. 18—The Troubadour (Com.) 561
Mar. 18—The Exile (Dr.).....410
Mar. 19—Wild Birds in Their Haunts (Industrial) 459
Mar. 19—A Willful Dame (Com.).....544
Mar. 21—A Woman's Repentance (Dr.).....850
Mar. 23—The Horseshoe (Dr.).....574
Mar. 23—For the King (Dr.).....380
Mar. 25—No Trifling With Love (Dr.).....558
Mar. 25—The Banks of the Ganges (Scenic)...426
Mar. 26—Foxy Ernest (Com.).....600
Mar. 26—A Conquest (Com.).....384

SELIG POLYSCOPE CO.

Feb. 17—The Girl of the Range (Dramatic)...1000
Feb. 21—Saved from the Tide (Dramatic).....1000
Feb. 24—Back Among the Old Folks (Dramatic).1000
Feb. 28—Industries of Southern California (Ind.)1000
Mar. 3—Samuel of Posen (Dramatic)).....1000
Mar. 7—Told in the Golden West (Dramatic).1000
Mar. 10—Across the Plains (Dramatic).....1000
Mar. 14—The Dawn of Freedom (Dramatic).....630
Mar. 14—A Crowded Hotel (Comedy).....370
Mar. 17—In the Frozen North (Dramatic).....1000

VITAGRAPH COMPANY.

Feb. 15—The Wayside Shrine (Dramatic).....930
Feb. 18—Muriel's Stratagem (Dramatic).....655
Feb. 18—Trip Through No. of Eng. (Scenic)....320
Feb. 19—The Promised Land (Life of Moses) (Biblical) 990
Feb. 22—Paid in Full (Dramatic).....930
Feb. 25—A Lesson by the Sea (Dramatic).....963
Feb. 26—The Soul of Venice (Dramatic).....950
Mar. 1—An Eye for an Eye (Dramatic).....930
Mar. 4—On the Border Line (Dramatic).....918
Mar. 5—Beautiful Snow (Comedy).....426
Mar. 5—History of a Sardine Sandwich (C.)...478
Mar. 8—A Brother's Devotion (Dramatic).....950
Mar. 11—Conscience (Dramatic) 941
Mar. 12—Taming a Grandfather (Comedy).....950
Mar. 10—The Courting of the Merry Widow (Com.) 883
Mar. 15—Victims of Fate (Dr.).....963
Mar. 18—The Mystery of Temple Court (Dr.)...969
Mar. 22—Capital vs. Labor (Dr.).....949
Mar. 25—The Hand of Fate (Dr.).....971
Mar. 26—A Broken Spell (Dr.).....975
Mar. 29—The Indiscretions of Betty (Dr.).....948

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To say the least it is a tremendous picture, showing how Uncle Sam protects his American citizens when in danager in foreign lands. Several scenes in this pic ture were made in Mexico, the Isthmus of Panama and in the West. A United States torpedo-boat destroyer was especially procured for this Essanay production.

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"A RANCHMAN'S WOOING!"
(Western Comedy!)
(Length, approx. 339 feet)

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(Comedy)
(Length, approx. 339 feet)

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LUBIN

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A Gripping Heart-Interest Story—One of the Best

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TWO GENTLEMEN OF THE ROAD

A Screaming Comedy

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INDEPENDENT RELEASE DATES.

ACTOPHONE COMPANY.

Mar. 2—Jack's Return (Dramatic).....900
Mar. 9—The Wolf In Sheep's Clothing (Dr.)..1000
Mar. 16—The Parson's Poster (Dr.).....1000

ECLAIR FILM COMPANY.

Mar. 7—Taming Wild Horses at Buenos Aires (Scenic).....350
Mar. 14—The Revenge of Dupont l'Anguille.....435
Mar. 14—Aspirants to the Hand of Helen.....465
Mar. 21—The Lover's Embarrassment (Com.)..420
Mar. 21—Honesty, Its Own Reward (Dr.).....510
Mar. 28—The Treasure of Louis (Dr.).....690
Mar. 28—A Tripe to Berne (Scenic).....300

GREAT NORTHERN FILM COMPANY.

Feb. 19—Ruined by His Son (Dramatic).....
Feb. 26—The Doctor's Sacrifice (Dr.).....
Mar. 5—A Pleasant Walk (Comedy).....415
Mar. 5—The Mad Drainpipe (Comedy).....342
March. 12—A Wedding During the French Revolution (Dramatic).....
Mar. 19—The Theft of the Diamonds (Dr.).....564
Mar. 19—A Quiet Honeymoon (Comedy).....269

"IMP."

Mar. 7—Mother Love (Dramatic).....989
Mar. 10—Devotion of Women (Dramatic).....950
Mar. 14—The Broken Oath (Dramatic).....950
Mar. 14—The Time Lock Safe (Dramatic).....960
Mar. 21—His Sick Friend (Dramatic).....700
Mar. 21—Stung! (Comedy).....300
Mar. 24—The Stage Note (Dramatic).....700
Mar. 24—Stunts on Skates by Edmund Lamy....250
Mar. 28—Transfusion (Dr.).....960
Mar. 31—Hard Cash (Dr.).....960

LUX FILMS.

Mar. 9—A Father's Patriotism (Dr.).....534
Mar. 9—He Knew Best (Com.).....459
Mar. 16—The Two Brothers (Dramatic).....
Mar. 16—Life in the Next Century (Com.).....295
Mar. 23—A Family Feud (Dramatic).....655
Mar. 23—How a Bad Tempered Man Was Cured (Comedy).....353
Mar. 30—A Drama on the Reef (Dr.).....655
Mar. 30—Cured By a Tip (Com.).....327

NESTOR FILMS.

Feb. 16—A Daughter's Devotion.....520
Feb. 16—Old Maid and Bonehead.....475
Feb. 23—In Arizona.....965
Mar. 2—The Vindictive Foreman.....925
Mar. 9—On the Little Big Horn.....995
Mar. 16—The Silver Lining.....980
Mar. 23—The Tenderfoot (Dr.).....990

NEW YORK MOTION PICTURE CO.

Feb. 22—For Her Father's Honor (Dr.).....999
Feb. 25—Dooley Referees the Big Fight (Com.).800
Mar. 1—Cowboy and the Schoolmarm (Dr.)....975
Mar. 4—The New Partner (Dr.).....775
Mar. 8—Indian and the Cowgirl (Dr.).....950
Mar. 11—The Rose of the Ranch (Dr.).....970
Mar. 15—For His Sister's Honor (West.).....978
Mar. 18—A Mexican's Ward (Dr.).....985
Mar. 22—The Man From Texas (Dr.).....975
Mar. 25—Company "D" to the Rescue (West.) app.....1000

ITALA.

(By N. Y. M. P. Co.)

Feb. 26—Foolshead at the Ball (Com.).....614
Feb. 26—The Dog of the Cheese Monger (Com.).363
Mar. 5—Supreme Recognition (Dr.).....955
Mar. 9—Foolshead Chief of Reporters (Com.).600
Mar. 9—The Town Traveler's Revenge (Com.).269
Mar. 19—The Betraying Mirror (Dr.).....975
Mar. 26—The Rivalry of the Two Guides (Dr.).500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter.....500

AMBROSIO.

(By N. Y. M. P. Co.)

Mar. 2—The Two Mothers (Dr.).....641
Mar. 2—The Mysterious Track (Com.).....425
Mar. 12—Fatal Imprudence (Dr.).....538
Mar. 12—They Have Vanished My Wife (Com.).412
Mar. 16—The Shepherdess (Dr.).....607
Mar. 16—Insidious Weapons (Com.).....402
Mar. 23—The Sea's Vengeance (Dr.).....572
Mar. 23—Military Dirigible.....350

PANTOGRAPH CORPORATION.

Feb. 12—His Untimely Visit.....804
Feb. 18—The Hobo's Dream of Wealth (Com.).820
Feb. 25—Iron Arm's Remorse (Dr.).....980
Mar. 4—The Electric Bath Tub (Com.).....900
Mar. 11—The Mysterious Armor (Com.).....940

POWERS PICTURE PLAYS.

Mar. 8—Her Cowboy Lover (Dr.).....930
Mar. 15—War-Time Pals (Dramatic).....965
Mar. 22—John Hardy's Invention (Dramatic)....985
Mar. 28—The Man Who Waited (Dr.).....1000
Apr. 5—The Actress (Dr.).....1000

THANHOUSER COMPANY.

Mar. 15—The Actor's Children (Dramatic).....
Mar. 22—St. Elmo (Dr.).....
Mar. 29—She's Done It Again (Dr.).....1000

Independent Film Stories.

THE ACTOPHONE COMPANY.

THE PARSON'S POSTER.—"The Parson's Poster" is the story of an ex-vaudeville actor who became a minister. Dissatisfied with his success in the ministerial field, he decides to resign his pastorate and become an actor. A chance meeting with an old flame of his who is on the vaudeville stage, somewhat changes his plans, especially after she has proffered her services to increase the attendance at his church.

POWERS CO.

JOHN HARDY'S INVENTION.—John Hardy has invented a flying machine. It works perfectly in his own room with only his devoted wife and himself as spectators.

A party of capitalists assemble in the office of Mr. Malleck, who buys and sells inventions. They witness a trial of Hardy's flying machine model. The machine fails to fly, and the capitalists refuse to back the invention. Poor Hardy returns heartbroken to his humble home. His wife tries to cheer him up. As she embraces him a hairpin falls from her hair. Hardy picks it up and looks at it. With a pliers he makes a couple of bends in the hairpin, and his wife, after trying it, is delighted. "There is an invention that will fill a long felt want. Let's patent it." Hardy makes fun of his wife's enthusiasm and sets to work on his flying machine.

But Mrs. Hardy feels sure that she has a good thing, and she goes to the office of Malleck to interest him in the hairpin. A crowd of hungry inventors are also waiting for Malleck, so Mrs. Hardy writes a note to him asking if he will see her at his home and look at a great invention. Malleck replies by mail, telling her to call at his hotel after five. Mrs. Hardy puts the note into a drawer of her sewing machine. She visits Malleck and he agrees to consider the invention.

Three weeks pass. Mrs. Hardy goes out to Malleck's office to sign papers. Hardy works at his invention. He needs a piece of heavy thread, and he opens the machine drawer in search of it. He finds Malleck's letter to Mrs. Hardy. Hardy is crazed with jealous rage. Seizing a pistol, he rushes out. At the apartments of Malleck he is told by the valet that Malleck is out. "It is a lie!" On a table Hardy sees the model of the pairpin. That proves to him that his wife was there. He searches the rooms, and then rushes frantically from the hotel. As Hardy crosses the street he is struck by an automobile. He is taken home unconscious. The next day he is able to sit up. His noble wife is at his side. He raises his hand to push her away. The good woman places in Hardy's hand Malleck's agreement to pay Hardy $10,000 for his invention of the "Hardy Hold-Fast Hairpin," and enclosing a check for that amount.

Now Hardy understands. He begs forgiveness of his dear wife, and she answers him with a kiss.

THANHOUSER.

THE LIAR AND THE THIEF.—Sikes, a gentleman of the Raffles order, reads in the paper that Mrs. Eldridge, a young society woman, who alleged that she had been robbed of her jewels, confessed that she had in reality pawned them—admitting that the robbery was a prearranged affair in which she played the leading role and her maid the supporting one. Skies decides to have it appear that the lady robbed herself a second time. Disguised as a clergyman, he obtains the jewels. Naturally, everybody believes Mrs. Eldridge again guilty! And then a clever detective turns up and shows public opinion mistaken by fastening the offence on the real offender.

NEW YORK MOTION PICTURE CO.

BISON—

THE MAN FROM TEXAS. Bob Foster and Sam Loomis arrive in El Paso, Texas, after a hard day's ride, just at dusk. Bill Desmond, a big and burly fellow with a bad reputation, comes staggering down the street and bumps into Sam. Getting angry, Bill hits him, and is just about to hit him again, when Bob grabs his arm, saying, "Why don't you hit your own size, you coward!" Bill pulls his gun, but Bob has the "drop" on him first, telling him to sneak or there will be trouble. Bill sneaks off, vowing vengeance on Bob. The next day they meet on the street. Bill pulls his gun and fires at Bob, but Bob is too quick for him and Bill falls dead, shot through the heart. Bob, knowing that he will have to stand trial for Bill's death, mounts his horse and dashes away. A few weeks later Bob appears at the ranch of William Barlow, in California. Barlow, needing a cowboy, employs him. A few days pass by and Bob is beginning to feel at home. One day, while out rounding up the cattle, Barlow discovers that he has forgotten his pipe and tobacco. He sends Bob back to the house for it. Bob reaches the house just in time to hear Hank Benson insult Sue, the pretty daughter of Barlow. Benson, not knowing that Bob is near, tries to kiss Sue against her will. Bob rushes up and knocks him down. When he gets up, Bob orders him off the ranch. From that moment on, "Cupid" starts to get busy. Three months pass by, and everything appears to be "sunshine and roses," until one day the Sheriff posts a notice reading: "$1,000 reward for Bob Foster, dead or alive; wanted for the murder of Bill Desmond, El Paso, Texas." Benson, seeing the notice, tells the Sheriff where Bob can be found. Going to the ranch, they find Bob and tell him that they have come to arrest him. Bob pulls his gun and a fight takes place, in which all three are wounded. Barlow comes from the house to learn the cause of the shooting and is shown the Sheriff's notice. He says that he does not believe the charge against Bob. Telegraphing to El Paso, he receives an answer telling him that Bob shot Desmond in self-defence and is not considered guilty by the court. Barlow then tells Bob that he knew he was a square fellow and would like to have him for a son-in-law. Sue, hearing this, says, "He is; we were married last week."

COMPANY "D" TO THE RESCUE.—Colonel Gordon and his pretty daughter Belle are waiting for the stage coach to arrive to take them across the plains. Just as they are about to start off they are warned that the Indians are hostile and that they should have an escort of cowboys. Two or three volunteer to accompany them. The Indians watch with triumph the approach of the stage coach, and as it comes through the mountains follow after. There is an exchange of shots, but when the open prairie is reached the Indians attack the coach and make a prisoner of Belle, the Colonel's daughter. The two surviving cowboys, Jack and Jim, after overcoming other of the Indians, decide that Jim should go for the mounted troops and Jack in pursuit of Belle. When Jim reaches the army headquarters and tells of the happenings, the Captain and his company mount their horses and leave for the scene of action. In the meantime, Jack has reached the Indian village, has overcome the guard, released the girl, mounted her on a horse and dashed for freedom, as the Indians awake and pursue them. Shown the evidence of the Indian outbreak, the soldiers need no further encouragement to do away with the Indians. By the aid of his field glass the Captain locates Jack and the girl, closely followed by the Indians. Jack, wounded, falls from his horse, and Belle dismounts to aid him. At this crucial moment, when the Indians' victory seems almost complete, Company "D" dashes to the rescue. While the soldiers give chase to the Indians, Belle is tenderly caring for Jack's wounds.

AMBROSIO—

THE SEA'S VENGEANCE.—Lola, a beautiful Italian girl, hears that her chum, Santa, is going to marry Cici, a young fisherman. Enraged with jealousy, she vows that she will win his heart. One day as Cici passes Lola's home she bestows upon him a captivating smile. He is enraptured by her beauty and soon forsakes his old sweetheart. A short time later Santa meets Lola and Cici on the beach and tearfully begs her lover to return to her. Cici, annoyed by her pleadings, strikes her to the ground. He then bids farewell to Lola and departs on his fishing boat. Santa arises, this time not with tears in her eyes, but with a look of hatred upon her face. She raises her hands and puts a curse upon Cici. That night, as if in answer to her call of vengeance, a hurricane arises and the waves, rolling and pitching, dash Cici's boat against the rocks and all on board are lost. The next morning, Lola, waiting and watching for Cici's return, finds his body as it is washed ashore; and thus she learns that the sea has brought about the punishment for Cici's desertion of his first love.

ITALA—

FOOLSHEAD WISHES TO MARRY THE GOVERNOR'S DAUGHTER.—Foolshead is employed in a shop. He thinks more of making eyes at the master's daughter than of serving the customers, and between serving one and another he finds time to kiss her more or less secretly. The neglected customers complain, and so the gigantic master takes the diminutive Foolshead and throws him out of the shop. Rolling between the legs of a passerby, he passes through the window of the underground goods deposit and falls plump in the midst of boxes and parcels. After much difficulty, he succeeds in returing to the shop and wishes to recommence his love adventure. He is discovered and again begins the usual flight, full of accidents, which ends in a grand master stroke by Foolshead. Followed by a crowd of people, he places a large wardrobe in their way, and when they fall inside he quickly locks them in. He then sits triumphantly on the top with his sweetheart. The father, who is locked in the wardrobe, is obliged to consent to the wedding if he wishes to be set free from his inconvenient prison.

THE RIVALRY OF THE TWO GUIDES.—The old guide had for a long time held sway in his little village, and all the tourists who passed through it vied with each other to be conducted by him. But now all is changed, for he is no longer so surefooted and has a competitor in a villager who is young and who is preferred by all. The old guide hates his rival. The latter, however, does not reciprocate this feeling, and on the contrary wishes to be friendly, because he is in love with the daughter of the old man; but it is all in vain. The hatred of the old guide is rekindled by recent preferences and he decides to take revenge. He cuts a little footbridge, over which the young guide must pass, and waits. Here a terrible coincidence; instead of the young man, the old guide's wife passes over the bridge first and falls heavily

into the abyss. Fortunately a rock breaks her fall and holds her. The young guide arrives at this moment. He understands the danger which he has escaped, but generously swings himself into the abyss and saves the woman. The old man's feelings are changed by this great self-sacrifice, and embracing each other they remain good friends from this time on.

LUX FILMS.

A DRAMA ON THE REEF.—This episode embraces the mercantile profession in many of its various phases. The splitting of a happy family when the father goes to his ship, the departure from port, the wreck of the vessel, the shipping offices and the attempt to recover the cargo stowed aboard. Two dishonest shipping agents attempt to smuggle gold dust, and use for this purpose the vessel of a certain Captain Roberts, who, unbeknown to himself, ships the same. Shortly after, the vessel is wrecked on the celebrated Silver Reef, a much-dreaded group of rocks close to the coast, and goes to pieces. The next day the Captain's children determine to go and find "their Daddy." At last they do discover him, with several of his crew, washed ashore and apparently dead. The Captain recovers, however, and helped by his two brave little ones struggles towards home. Previous to this the two shippers have endeavored to recover the bullion they have lost, and after a perilous journey succeed in recovering it. Bearing the heavy case between them, they succeed in raching the rocky eminence that overlooks the reef and there fall asleep. Greed is rapidly engendered in the breast of the first riser the next morning and he endeavors to carry the heavy burden away. His efforts, however, arouse his companion. Then there follows a most exciting struggle for life, which finally ends by greed claiming two victims instead of one. Shortly after, the Captain and his children discover the treasure and it passes into his hands, and the dismal thoughts and trials of the past are eclipsed by the visions of happy days to come.

CURED BY A TIP.—Boots feels tired; he wants to go to bed. Bother the work! He must do it, yet at the same time it is becoming almost imperative that he go to sleep. His brains, therefore, are soon at work, and shortly after, he adjourns to the hall, where he proceeds to enjoy forty winks on the settee. Very soon some visitors arrive and Boots' services are in demand. In order to awake him, they proceed to dig him in the ribs, punch him, and to generally badger him, but without effect. Then a German band is called into try their hand, but in spite of the exquisite misrendering of the "Merry Widow" waltz, Boots is still unaffected. The doctor then is summoned and he prescribes electric treatment; this does have some physical effect, but it quite fails to awake him. At last a gentleman who knows something about Boots in general brings out a coin and drops it upon the ground. Boots awakes, grabs the coin, then takes the full measure of sadness and bitter pain from the hands of those whose displeasure he has incurred.

ECLAIR FILMS.

THE TREASURE OF LOUIS.—Louis is a poor fisherman of Brittany who is in love with the daughter of a well-to-do innkeeper, but who cannot marry the woman of his choice on account of his dire poverty.

One lucky day, as Louis and his fellow-fishermen are hauling in the net, Louis, to his great consternation, discovers a small casket entangled in his net. Upon opening the casket, a number of gold pieces gush out, and in the bottom lies a folded parchment containing some undecipherable inscription. Something prompts Louis to the belief that the document is worth more than the gold, and so that there will be no wrangle, offers his companion the gold, while he himself retains the ancient parchment. For some time Louis is unable to make anything of the inscription, but one day while he is standing before a mirror, endeavoring for the hundredth time to gain some intelligence from the curious writing, he glances in a mirror, and all is made plain—the inscription has been written backwards, and the precious mirror reflects, to the eye of the astonished Louis, the following words: "Let him who knows not fear search the depths of Gael's Gulf, where lieth the treasure of Morgan the Great."

Louis confides his secret to his fiancee, who courageously volunteers to be his companion in his adventure to the dread Gulf of Gael. So they set sail, and after many hardships and dangers, the treasure is located and brought to the surface, and the lovers return home triumphant.

Louis is now enriched, and the innkeeper no longer refuses him the hand of the daughter. Herr Innkeeper, therefore, announces the engagement, and a great celebration is made in honor of the event. During this great festival, Louis is made to take too much wine, and in consequence he becomes incautious, and informs some of the men present of the existence of his treasure, and they, becoming interested, force him to mention the place where the precious jewels are hid. These unscrupulous men at once plot to rob our hero, but Jenny, having overheard the conversation, counterplots, and is able to have the treasure saved just in the nick of time. So they are happily married, and—all's well that ends well.

A TRIP TO BERNE.—One of the Eclair educational gems which affords us a most comprehensive appreciation of that beautiful Swiss capital, cradled in the world-renowned and mighty Alps. We have here an excellent opportunity of learning a great deal of Swiss architecture in the study of the Federal and other interesting buildings and institutions, and learn much of the quaint customs of these dwellers among the crags. One of the chief features of the film is a visit to the famous bear-pit, in which is nurtured most carefully a great family of Swiss bear—the beloved emblem of the Swiss nation.

NESTOR FILMS.

THE TENDERFOOT.—Everyone on the ranch was in a flutter of expectation; even Long Bill grew excited as the hour for the arrival of Jack Bigelow, the new ranch owner, grew near. Ann Weston, the foreman's daughter, had been unanimously selected to meet the tenderfoot—his first impression of them must be favorable. By some miscalculation Jack arrived earlier than expected, but remembering his old comrade, Sheriff Warner, stopped in to renew their friendship. The delighted Sheriff would have been glad to accompany Jack to his ranch had duty not called him in the opposite direction, to search for "Gentleman Jim," the outlaw, so lending Jack a horse, he carefully pointed out the way. To better observe his surroundings, Jack had been allowing his horse to walk, when suddenly the bridle was gripped by an iron hand and the tenderfoot looked into the muzzle of "Gentleman Jim's" gun. The outlaw found very little money on his victim, but discovered the deeds to the ranch and a receipt for the money just sent by Weston, and if it was still in Weston's safe he might easily obtain it by impersonating the tenderfoot for a few hours and robbing the safe. So by exchanging clothes with the unwilling tenderfoot and mounted on the Sheriff's horse the outlaw had no difficulty in obtaining recognition at the ranch as the new owner. Bigelow was a sorry looking figure in the outlaw's rough clothes and was about to return to the home of his friend, the Sheriff, when he was overtaken by Ann Weston, who was driving to the depot to meet the new owner. She kindly offered to give him a lift, and her frank, impersonal manner led him to relate his experience and reveal his identity. Outwardly sympathizing with him, but secretly amused, she drove him back home, to have her amusement turned to indignation when she found that her father and the cowboys disbelieved Jack's story, and when he was unable to produce the deeds declared him to be an impostor; but flocked around the outlaw upon his arrival and gave him a hearty welcome, and locked up the "dangerous impostor." Being thoroughly convinced of the truth of Jack's statements Ann steals out in the darkness and gets Long Bill to go for the Sheriff. In coming back into the house, her suspicions are confirmed as she finds the new "owner" in the act of opening the safe. Fortunately his back was turned, and slipping up the stairs she returned as though coming from her room, after making a noise to apprise him of her approach. If she could only keep him until Long Bill returned with aid—a task she found easier than she anticipated, for he was not averse to being entertained by a pretty girl; so the time passed without arousing his suspicions until he started for the door to ascertain the cause of approaching horsemen, to find himself confronted by his own guns, which Ann had contrived to steal from him. The Sheriff's arrival put an end to the masquerade, and with shamed and foolish faces the boys released the new ranch owner.

"IMP."

STUNG!—Two rivals for the hand of a girl are having a fine time stealing marches on each other, and on this occasion they are invited to a whist party at the damoiselle's home. In the course of the evening one of them is very much tortured by a shoe that was never intended for his foot, and when he is seated at a table he takes advantage of the opportunity to remove the tight shoe. Soon the company is called to supper, and the shoeless man is in a fine fix. He gropes frantically for the footwear, and the guests discover his predicament. He is flustered, but not for long. Remembering that his rival was near the table, he gets an idea. Telling the guests that he will find the shoe through a trick in clairvoyance, he furrows his brow and apparently thinks profoundly, makes a few mysterious passes, and suddenly counts four on his fingers. Then he quickly counts off four people to the right—it is his rival! The company looks on in amazement as he turns him round and extracts the shoe from his back pocket!

THE STAGE NOTE.—A young lady is interested in amateur theatricals, and she is preparing to receive the members of her society, who are going to conduct their rehearsal at her home. The dramatic professor arrives, the actors soon follow, and we see them going through a tur-r-ible "drammer," in which an effeminate chap plays a wicked burglar; ties a girl with a cord, and is about to chastise her when her lover, real hero that he is, enters; he picks up the note the victim has dropped, reading: "There are burglars in the house," and then deliberately walks over to the burglar and gives him an awful slap right on the wrist. Oh, it's an awful slap, and the burglar falls down on the floor and the hero embraces the gir-r-rl. The rehearsal is soon all over, and the actors go home. That night the young lady of the house is in her bedroom, when she hears the sound of footsteps in the dining-room. She timidly goes there, when two masked men spring on her before she can make an outcry, gag her, and bind her in a chair; she is helpless, but when they leave her there to ransack the rest of the house, she gets an idea. Throwing herself from the chair, she wriggles across the floor where is lying the same note that had been used during the rehearsal in the afternoon, reading "There are burglars in the house!" With a painful effort she drops it out of the window and then, with her teeth, pulls down the lever of the telegraph call box. This done, she struggles bravely back to the chair. The burglars have by this time overpowered the servants, and when a messenger boy answers the call one of the thieves, in the butler's coat, tells him that it is a mistake. On his way back the boy stoops to pick up a cigarette butt that he had bunked, and finds the note. He rushes away a little faster than messenger boys usually do, and returns with two policemen, who capture the burglars and march them away. Then the bashful kid is subjected to a kissing at the hands (lips, rather) of the rescued young miss that makes up for the biggest money reward he could have won.

TRANSFUSION.—A girl who takes her fine little mare to the blacksmith's for new footwear, does not know that the strapping, sinewy smithy has a warm spot in his heart for her; nor does she find out until long after he has learned to just bear the heart-pang as though it were part of his daily life.

The girl has a lover, a fine, elegant young chap of her own station in life, who takes his horse to the same smith for attention. This fine morning the young couple are seen meeting at the blacksmith's shop, and later they canter out on the boulevard together. A little love-making adds to the pleasure of the ride, and soon we see the lovers part; the girl rides up a beautiful boulevard and suddenly her mount rears, runs away and finally throws her onto the ground at the side of the road. The riderless horse then turns about and runs straight to the blacksmith shop; the smith knows the mare and looks out expectantly for the owner, but he is greatly surprised when she does not appear and becomes alarmed. He mounts the horse and, riding back to the driveway, discovers her lying on the ground painfully hurt. In his strong arms she is carefully borne home, and the smithy runs for the doctor. The girl's lover also comes on the scene and, with an important air, puts aside the blacksmith's attentions, not even allowing him to go into the sick room. The physician in attendance announces that the girl is seriously hurt and requests that another doctor be called in consultation. The girl's parents and her sweetheart are gathered round the bed when the second doctor, a specialist, tells them that the girl, having been greatly weakened by the loss of blood, her system must be reinforced by the transfusion of the blood of another. Naturally, he turns to her lover as the most likely candidate for the sacrifice, but the latter shows his displeasure at the idea plainly; thinking to redeem himself, however, he suggests that he will procure a substitute. Going out of the house, he soon returns with the blacksmith. The latter is only too glad to make the sacrifice, and in a little while we see the operation being performed. After the antiseptic cleaning and the application of the local anesthetic, the forearms of both the girl and the blacksmith are cut at the arteries and a tube inserted between the two incisions, and the strong, healthy blood of the blacksmith flows in a steady stream into the system of the suffering girl.

The operation is successful, and we now see the young lady convalescing, with her sweetheart beside her. It is the first time he has seen her since the operation and she thanks him for the sacrifice that she thinks he has made. Knowing that she will eventually learn the truth, he tells her that it was the blacksmith who gave his blood as a contribution to her health. She is amazed, astounded, bewildered. Leaving her lover abruptly, she hurries straight to the shop, and what transpires there shows very plainly that the blacksmith has not made his sacrifice in vain.

HARD CASH.—The banker's confidential man is a heavy, unsuccessful gambler, and it means something to him when the newspapers announce that a certain firm has failed, for it will also affect his bank. While he and his employer stand aghast at the news an old sea captain enters with a deposit of $50,000, which is accepted and which practically rescues the concern from failure. The sea captain later reads of the failure and, knowing what that means to the concern with which he has deposited his life's savings, goes back there and tries to get it. But he is too late and the shock kills him. He drops dead in the office and the clerk takes the receipt for the money from the body.

Some years elapse in our story. The money has been the means of the concern's staying in business and the banker has waxed rich again. He has also fallen out with his gambling clerk and the latter, discharged, has gone West, gambled more and then, a human wreck, now returns to the banker for aid. He is refused, but the clerk shows him that he still holds the receipt for $50,000 and this changes the attitude of the other.

Now follow a series of attempts on the part of the banker to get the receipt. He goes to the squalid abode of the human derelict, who is now

almost insane from poverty, and tries to outwit him, but he is unsuccessful. Driven to desperation, he resorts to gun play, but the other is quicker, and he departs baffled. Still intent on gaining his end, he resolves to burn the hovel, receipt, possessor and all. He tries the deed, but does not succeed. The house is in flames, the fire department is called out, and one young hero, dashing into the burning hovel, carries the clerk out.

We next see him at the house of the fireman, who, pitying him, has taken him there for attention. He is now quite well and, arising from his bed, looks about him at the home of his benefactor. Suddenly his eye falls on a portrait on the wall. It is that of the old sea captain! He looks at the fireman questioningly, and the fireman tells him that it is his father.

The ex-clerk is overjoyed and, with added incentive, plays well his game of vengeance with the banker.

INDEPENDENT FILMS.

Films released by the Eagle Film Exchange, 146 North Eighth street, Philadelphia, Pa.:

Mar. 2—Vindictive Foreman (Nestor).
Mar. 4—The New Partner (Bison).
Mar. 4—Electric Bathtub (Pantograph).
Mar. 4—Miner.
Mar. 4—Retaliation.
Mar. 4—Supreme Recognition (Itala).
Mar. 7—Mother Love (Imp).
Mar. 7—New Athlete.
Mar. 7—Rebel's Fate.
Mar. 8—Wolf in Sheep's Clothing (Actophone).
Mar. 9—Father's Patriotism (Lux).
Mar. 9—Salome.
Mar. 7—The Cage (Eclair).
Mar. 5—A Pleasant Walk (Great Northern).
Mar. 5—The Mad Drainpipe (Great Northern).
Mar. 7—Aspirants to the Hand of Helen (Eclair).
Mar. 11—The Rose of the Ranch (Bison).
Mar. 11—Mysterious Armor (Pantograph).
Mar. 11—Mr. Short Sighted.
Mar. 11—Brave Little Heart.
Mar. 9—Foolshead Chief of Reporters (Itala).
Mar. 9—The Town Traveler's Revenge (Itala).
Mar. 8—The Indian and the Cowgirl (Bison).
Mar. 8—The Song that Reached Her Heart.
Mar. 8—Drama on the Britain Coast.
Mar. 12—Wedding During the French Revolution (Great Northern).
Mar. 14—Revenge of Du Pont L'Anguille (Eclair).
Mar. 12—Fatal Improvements (Ambrosio).
Mar. 12—The Have Vanished My Wife (Ambrosio).
Mar. 12—Electric Safe.
Mar. 10—Devotion of Women (Imp).
Mar. 10—Sacred Fire.
Mar. 10—We Will Die Together, Love.
Mar. 9—On Little Big Horn (Nestor).
Mar. 14—Broken Oath (Imp).

The following reels have been released, week of March 14, by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

Mar. 14—Broken Oath (Imp).....932
Mar. 14—Revenge of Dupont Manquille (Eclair).435
Mar. 14—Aspirants to the Hand of Helen (Eclair).....465
Mar. 15—For His Sister's Honor (Bison).....970
Mar. 15—Actor's Children (Thanhouser).....1000
Mar. 15—War Time Pals (Powers).....925
Mar. 16—The Shepherdess (Ambrosio).....603
Mar. 16—Insidious Weapons (Ambrosio).....396
Mar. 16—The Parson's Poster (Actophone)....950
Mar. 16—The Silver Lining (Nestor).....1007
Mar. 17—The Two Brothers (Lux).....644
Mar. 17—Life in the Next Century (Lux).....287
Mar. 18—A Mexican's Ward (Bison).....1000
Mar. 19—The Theft of the Diamonds (Great Northern).....564
Mar. 19—A Quiet Honeymoon (Great Northern).269
Mar. 19—The Betraying Mirror (Itala).....950

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I WILL BUY old reels, any subjects; Independent preferred. Address, B. F., Moving Picture World.

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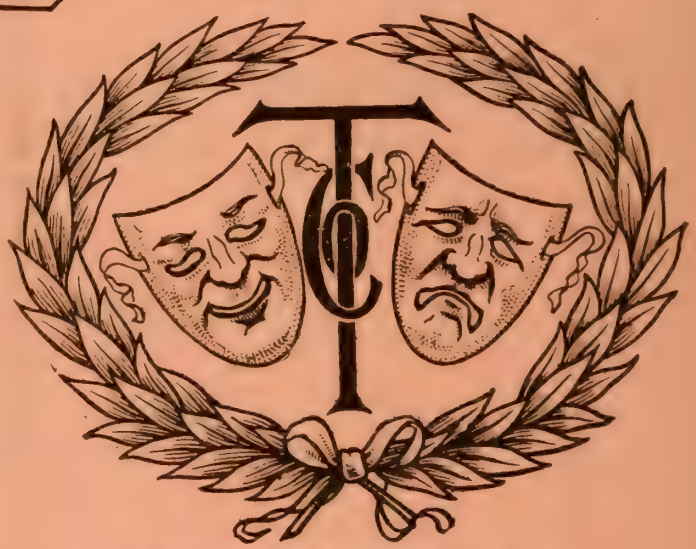

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Code—"Hand"

"NANNINA"

"AMBROSIO"—Release, Wednesday, Mar. 30th
Code—"Call"

"AN UNWORTHY FIANCE"
"A SUDDEN TELEPHONE CALL"

"BISON"—Release, Friday, April 1st
Code—"Time"

"A SHOT IN TIME"

"ITALA"—Release, Saturday, April 2nd
Code—"Tutor"

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Paramount Film Exchange, 61 W. Fourteenth St., New York City.
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Physiological Effect of the Moving Picture.

Last week we devoted an article to the subject of the eye and the picture, telling the reader in simple parlance how he should co-relate the particular properties of his eye to his position in a moving picture house, in order to see the picture properly. Since that article was written we have had, curiously enough, several talks with people engaged in various phases of the moving picture business, by which it appears there is still a widespread impression that looking at the picture *per se*, and in the best circumstances, is dangerous to human sight. Speaking generally, the evidence that this is so, is not clear, and we would like to write a few reassuring words on the subject from the point of view of laymen having some knowledge of the structure and functions of the eye, and some experience in looking at pictures—an experience, as we have before remarked, dating back some thirteen or fourteen years.

We well remember how, in London, from 1896 on, much was said and written about the dangers to the eye, or rather the ill-effects on the eye, by looking on moving pictures. People complained of headaches and of many indefinable *nondescript* eye troubles. Many were the devices recommended for overcoming the effect on the eye of the jumpiness, or unsteadiness, or flickering of the pictures on the screen. A very simple plan recommended was to hold the hand some ten or twelve inches in front of the eye, with the fingers apart, and then, while looking at the picture, gently move the hand from side to side. This, roughly, provided something in the nature of a counter-irritant. In other words, it neutralized the jumpiness of the picture on the screen upon the eye. Then we remember Gaumont, of Paris, putting out a little fan consisting of a circular piece of paper mounted on a stick, the paper being folded and perforated in such a manner that when held before the eye something, again, in the nature of a counter-irritant was provided.

Not to go too deeply into the scientific end of matters, we can easily understand how these devices would prevent eccentrically excited light rays—that is what we will, for convenience sake, call the jumpy effect on the screen—injuring or, rather, paining the eyes. Provided that pictures are reasonably steady and that they are not looked at too long, there is really no reason at all why people should imagine that their eyes are affected in a particularly adverse manner by looking at them. Why should there be? What is motion on the screen but a graphic representation of what we see in nature, in life itself? You never hear people say that looking at crowds on the street, or horse-racing, or action on the stage, or any body of movement in life generally, injures the eyes. Why, then, should not the same be said with regard to the moving picture—provided the latter is steadily shown and is of good photographic and colorific quality? There is really no reason at all, speaking generally, why the picture should have an adverse physiological, or, rather, physical mal-influence on the eye.

Of course, there is the question of monochrome to be considered: this we shall discuss in a subsequent article. There is also the question of color. This, again, we shall be treating of by and bye. And, again, we are not referring to imperfect films—to those that have rainstorms or defects of any other kind. We are referring to the normal film of good average quality, steadily shown and with plenty of light behind it. Anybody with normal vision looking at these pictures for three-quarters of an hour or an hour, probably never complains of headaches, dizziness, or any other ill-effects ascribed to the moving picture. We say, normal vision, advisedly. We mean people of good eyesight. Not those whose eyes may be seriously astigmatic, for instance. Clearly, these people have no right to complain.

From time to time articles from physicians and surgeons are published, describing the disagreeable effects to the eye by moving pictures; but we think we are right in saying that no positive evidence upon this point exists. We heard the other day that vaudeville actors, pianists and others are refusing employment at moving picture theaters, because the moving picture hurts their sight, prevents them reading music properly, and the like. Probably, then, they are not yet habituated to the moving picture, or they have seen it where it is not properly shown. It is not the fault of the picture, as such, if, to repeat ourselves, as is probable, these people have a prejudice against it. It is ignorance. If they only familarized themselves with the picture in its best aspects, they would take up the co-operative rather than an antipathetic attitude towards it.

Exhibitors throughout the country would do well, where possible, to dispel any illusion they may hear expressed as to the harmful effect of moving pictures on the eyes. If they arm themselves with such of the arguments that we have briefly outlined in this article, then they may do a great deal of good by killing some of the many misconceptions which prevail with regard to the picture. Poor picture, it has a lot to bear! It seems to be considered in some quarters to be an obstacle to mental and moral progress; and now it is charged with being an opponent of our physical well-being! What next, we wonder?

The Stories of the Films.

The MOVING PICTURE WORLD has a very varied circle of readers indeed. Not only is it read by all sections of the trade, including the largest body of all—the exhibitor—but it goes into the hands of professional men, travelers, lecturers, literary men and others whose interest in the picture is of a slight or possibly only of a momentary nature.

Then, we have amongst our readers a very considerable number of the general public. By the general public we mean those who simply go to the moving picture theater for amusement. This section of our readers turns infallibly, week by week, to the stories of the films that we print. In fact, over and over again we hear some such remarks as these: "Those little stories that you print are just like condensed novels. We enjoy reading them, and if there is a story that we like very much, we go and see the picture." On other occasions we have been told that a visitor to the theater has actually taken a copy of the MOVING PICTURE WORLD with him or her and endeavored to follow the film by the story.

Why do we mention this? Simply, first of all, to show the wide and growing influence which the moving picture has, and is exerting. Also, to show that we are doing our part in familiarizing the public with the good work that is being done by the moving picture makers. It will be seen that our stories of the films take up a very large part of our space. They are printed in small, solid type and are costly from the printer's point of view. If we were intensely mercenary it would be comparatively easy to omit those stories and utilize the space in other directions. But we prefer to continue them because we find that all sections of our readers appreciate them, and that appreciation is not confined to the purely trade sections of the public. No, those stories, as we have already said, are widely read outside the moving picture field.

Now, we think this is good work in the interests of the moving picture and we are very glad to find that there is widespread appreciation of our policy. We have another reason for specially referring to this matter. We want the exhibitor to take notice of what we say in this respect. We want the exhibitor always to keep a copy of the MOVING PICTURE WORLD by him and when he hears of the moving picture theater being attacked, either in public or private, to produce his copy of the MOVING PICTURE WORLD and show those stories of the films to the offender. In 98 cases out of 100 those stories are just as fit for home reading, for both young and old of both sexes, as the literature published by Dr. Anna Shaw and her fellow-zealots. On the other hand, to read some of the attacks on the films recently published in vaudeville and other newspapers one would think that the works of the most sensational novelists have been ransacked for plots. Not so. These stories, as anybody can read for himself, are usually quite innocuous, and, as we have heard many a time, they are making themselves good reading whether you go and see the pictures or not.

The Bianchi Camera.

Progress is the watchword of the world, or, rather, of the people who inhabit the world. Each day that comes and goes sees some step forward in human achievement. This is in the very nature of things. Were it not so, the human race would not be fulfilling its destiny. It readily follows, therefore, that there is no such thing as finality in invention. To come closer to our point, the moving picture is in a state of progressive evolution. It is a different and a very much better thing to-day than it was two years ago, speaking generally. A year hence it will be a different and a very much better thing, we hope and believe, than what it is to-day. Similar improvement goes on and is manifesting itself in the methods of making the picture—whether it be in the actual taking of the photograph, its development and after-treatment, and the methods of its projection and presentation to the public. Improvement is being made all the time and is the outcome of the application of many inventive minds to the work.

For the last year or two, much has been said, much has been heard of the Bianchi camera for taking moving pictures. Very little, however, has been really known of what this instrument is capable of doing, until recently. Practically nothing has been seen of what the camera can produce in the way of taking moving picture photographs. It has been the object of rumors and counter-rumors, and some have alleged that it is impracticable in use; others, on the contrary, have openly said that it was an impossibility to use it. However, it was inevitable that sooner or later we, who have always manifested close interest in the practical end of moving picture making, should have an opportunity of judging for ourselves whether the claims on behalf of the Bianchi camera were justified. That opportunity came to us the other day at the works of the Thanhouser Company at New Rochelle.

It will be remembered that in the issue of the MOVING PICTURE WORLD for March 12th, we gave a brief account of those works and also the aims of Mr. Thanhouser, who has brought his theatrical experience to bear in the production of the moving picture. Our impressions, as the reader will remember, were distinctly favorable to the Thanhouser factory and the aims of its president. And the second visit that we paid to those works confirms us in those impressions. For the Thanhouser factory is a well-equipped installation for the making of moving pictures. The stage has been well designed and is in competent hands; the development facilities are up-to-date and calculated to make good prints, and the *tout ensemble* of the factory is such as to impress us that

Mr. Thanhouser's earnestness and ability will make good in the production of moving pictures.

Now, to the Bianchi camera. The reader hardly needs telling that the salient feature of the moving picture camera in general use is, that the film in its passage behind the lens has an intermittent movement, produced by the operation of sprocket and perforations. As the film is led down on the focal plane it has a brief moment of rest, and is given a brief moment of obscuration by the revolving shutter. This means, in practical language, that it is kept still for an appreciable length of time in order that the image may be rapidly impressed upon it. It is at the moment of rest for roughly, let us say, one-twentieth of a second. This, we repeat, is the fundamental principle of the camera mostly in use in the United States, if not the world, to-day.

The Bianchi camera entirely ignores this fundamental principle. The film in its passage along the focal plane behind the lens has a continuous movement. It is never at rest. It is always in motion. The reader will therefore perceive that in this respect the vital principle of the Bianchi camera differs entirely and radically from the principle of other cameras. In the latter we have practically what is very rapid stationary photography, and in the Bianchi camera it is very rapid movement photography. That is to say, while the subject moves so does the film upon which the image is projected.

In theory, then, according to the laws of persistence of vision the film in the Bianchi camera must, while not remaining still, have the effect of doing so, in order that a sharp image may be impressed upon it. If means were not adopted for keeping the film still for an appreciable length of time in the Bianchi camera, then you would not get a sharp image. You would have simply a blur and so your picture would be all fuzzy and out of focus. It would lack sharp definition the essential feature of the little pictures which go to make up the reel of moving photographs.

How, then, has the inventor overcome this difficulty, and, as it were, "squared the circle," in his camera? How has he reconciled theory with partial neglect of it? Simply, we may explain, by compensatory means in the optical part of the camera. Mr. Bianchi, with remarkable ingenuity, has worked out a beautiful optical problem in keeping his image still at the focal plane for the necessary length of time. To explain: Immediately in the axis of the taking lens, that is, in simpler language, at the back of it, he places another lens. Then, in the revolving shutter which is interposed between the lens and the focal plane, there is placed another specially designed lens, which, as the shutter revolves, is always erect and which, area for area, roughly synchronizes in movement with the particular part of the film upon which an image is imprinted. In other words, supplementary lens and film move together, so that the image which that supplementary lens receives is sharply impressed upon the sensitized celluloid. Now, nearly in contact with the latter, is a little frame which also moves perpendicularly to the axis of the image, so that the effect of this frame on the pictures is to keep each picture separate one from the other and prevent overlapping.

We have stated the principle of the Bianchi camera, we think, in as simple language as possible, in order that even the reader of limited knowledge may understand the exceedingly novel principle availed of in keeping the picture stationary on the film without the necessity of the film having to be at rest. To quote the familiar advertisement of one of the optical houses: "It is all in the lens." In other words, it is an optical principle rather than a mechanical one; whereas in the other form of cameras it is a mechanical principle rather than an optical. And therein lies the difference between the Bianchi and the other cameras, namely, that Mr. Bianchi achieves his result mainly by ingenious optical means instead of mechanical.

There are some other points with regard to this ingenious camera that deserve mention. First of all, we were naturally of the opinion that the loss of light by adding two extra lenses to the system would be appreciable. In practice, however, this loss of light is not very serious. Seemingly, for studio work, it does not slow the exposure to any extent. Then, again, we were also curious to ascertain whether this compensatory lens system gave a perfectly non-distorted picture. Apparently it does. In other words, the Bianchi lens system acts, roughly, pretty much as a telephotographic lens system in ordinary photography. A telephotographic lens, as the reader is aware, is a combination of lenses for giving enlarged images of distant objects with very short extension of camera. In the Bianchi camera the image is apparently not magnified, because the lens, as we have pointed out, is of a compensatory character as regards its focal length. Seemingly they do not distort the picture, nor do they slow the exposure very much, and, to sum up the whole matter, the Bianchi camera gives just as good a photograph for moving picture work as other cameras in use.

We specially witnessed the first release of the Thanhouser Company, which was photographed with a Bianchi camera. This was "The Actor's Children," to which reference has already been made and which has been shown in moving picture theaters these last few days. The critical examination of the photography from the technical standpoint shows that it was of a high order of merit. Just as good, in respect of definition, lack of distortion and general clearness of images, as the best photographs being made elsewhere. But more than that we

MR. J. BIANCHI, INVENTOR OF THE BIANCHI CAMERA.

ourselves, although the time at our disposal on the occasion of our visit was somewhat limited, put the Bianchi camera to a practical test. One of us turned the crank while the other sat on the stage and did a little acting with a charming young actress who figures in "The Actor's Children," much to the edification of Mr. Thanhouser, Mr. Bianchi, the staff and other guests. Then the few hundred feet that were exposed, were developed and brought to us for our inspection, and the negative, considering the nature of the exposure, turned out to be of very good quality.

So that, all in all, the Bianchi camera came out of the test and experiments with flying colors. It seems, so far as we can judge, to be a perfectly practicable instrument, demanding, perhaps, a little extra care and thought on the part of the camera man who uses it; perhaps a little extra care in keeping the simple extra devices in order; but, on the whole, an unquestionably practicable success. Perhaps it is right to say here that the Bianchi camera is being manufactured and rented under the auspices of the Columbia Phonograph Company, of Bridgeport, Conn.; that Mr. Bianchi himself is personally supervising its manufacture and that its use is open to the world on suitable terms of buying and renting.

We congratulate Mr. Bianchi on the success of his highly ingenious camera. We have further to say that we were very much pleased with what we saw and what was done with it at the Thanhouser works the other day.

LET THE GOSPEL IN.

By H. F. Hoffman.

A little experience with a store gospel congregation some time ago has given rise to a philanthropic idea within my fertile brain. No doubt I will get the "Ha Ha" from some of the wise ones, but "I don't care—I don't care."

Last Summer I signed a contract to close my theater and transfer my movable property to a large airdome that was to open nearby. Although my Summer's rent was taken care of by the contract, I was still mercenary enough to cast around for a Summer tenant for my building.

As the seats remained in the place, the tenant would necessarily have to be someone who wanted an auditorium. I could not imagine for the time being where I could pick up such a tenant until one Sunday night I happened to pass one of those store missions on a side street. The place was packed to the doors. The brethren and sisters were singing hymns to their hearts' content while sweltering in the early Summer heat.

"Here's my chance," thought I, and I managed to get the ear of a white-bearded old fellow, who looked as though he might have some authority. I suggested to him that the mission people were evidently in need of larger quarters and he admitted that such was the case. He told me also that a committee had been appointed to look for a bigger place, and then, seizing my opportunity, I described my theater to him in glowing terms. I told of the prominent location and the cool electric fans, the comfortable individual seats that were so much better than their hard benches. I told of my stage that could be used as a rostrum, as well as for special entertainments, and even went so far as to hint that once in a while they could give illustrated lectures or even biblical subjects in moving pictures to attract attendance, with a silver collection to swell the treasury. The old man listened until I got to the silver collection and then he murmured half to himself, "The Lord has answered our prayer."

The old fellow insisted that I should come around after the service and meet the superintendent, which I did. The congregation were as poor as church mice, but very lively and sociable; so much so that it took a half hour for any one of them to say good-night to the rest. When the members had departed I had my business meeting with the superintendent and committee. The idea looked good to them from the start. They went with me to inspect my place and were highly pleased with it I know, for they began to exclaim, "Praise God!" "Hallelujah!" "Amen!" etc., etc.

Finally the question of rent came up. They had been paying $20 per month and had found it always a struggle to raise the amount, so they had been hoping to reduce it to $18. When I told them the rent I expected they all threw up their hands and the deal was off. They filed out the door, and right there was where I made my mistake in not calling them back and letting them have the place for the mere cost of lighting.

As I said before, I was mercenary, and it was not until I had afterwards disposed of my theater that this generous idea came into my head, and I now give it out for what it is worth. It is not worth anything to picture houses that are already giving Sunday exhibitions, but to those that are not and are not likely to, it may be the means, if adopted, of gaining some popularity and respect, and perhaps some additional patronage.

Most managers are aware of the hostility of the religious element toward moving pictures and, therefore, if the church will not meet the exhibitor half way, perhaps it would help some if the exhibitor went **all** the way to meet **them.** In most every city there is some struggling gospel band. There could be no great loss if some charitable exhibitor were to approach them and offer the use of his auditorium free of charge on Sundays. He could thus offer them a prominent location, plenty of room for increasing membership which the arc lights would surely draw, a stage for the speakers, heat in Winter and fresh air in Summer, etc.

Yet by far the main item would be that the arrangement would give those people a chance to give good entertainments and make some money. They could hold their childrens' and Lenten and Christmas exercises in better style; they could, now and then, have their stereopticon lectures on China and what not; but, most important of all, they could give religious moving pictures and get a bunch of money out of a silver collection.

The point I wish to emphasize is: that in allowing them to give moving pictures under your own roof it would go a long way toward disarming criticism from the pulpit. Much ado could be made in the newspapers about this utopian alliance which would be bound to reflect some credit upon the good intentions of the exhibitor. There would no doubt be some increase in patronage. It would soon accustom the people to a Sunday show and probably start some men to thinking.

I understand well that many of the gospel stores are holding services several nights a week, but that is no matter. Let them still use the small store during the week and on Sundays hold the big meeting at your auditorium. One entertainment a month would pay the rent of the small store and any more would swell the treasury. Charge them for the light and heat if you must, but if you can afford it give it to them free. Taste the joy that springs from well-doing and they will rise and call you blessed.

A TIP TO FILM MAKERS.

In August, 1910, the Supreme Lodge of K. of P. and the Supreme Assembly and encampment of the Uniform Rank of K. of P. will meet in Milwaukee. There will be drills by the crack drill companies of the United States Knights of the Uniform Rank; 826 companies of Uniform Rank in the United States. The encampment of the Uniform Rank, at Milwaukee, will bring them from all parts of the country. Camp life, camp conditions, drills, parades, etc., will be the feature for several days.

The members of the Knights are prominent men, they will scatter to all parts of the country after the meeting—the films will be in demand.

Every Pythian Lodge in the world has a stereopticon and slides illustrating the play of "Damon and Pythias." On the friendship of these two Knights the order was founded. Many lodges have already discarded the slides and use the motion picture machines, and all the lodges are gradually discarding the obsolete for the up-to-date moving pictures.

This will mean that not only will the theaters get the first call on pictures taken in Milwaukee and have a very popular run, but after the theaters have used them hundreds of films could be sold outright to Pythian Lodges and for years after the theaters have finished with them they will be rented by Pythian Lodges for benefits and entertainments. It will never be a "dead subject."

A K. OF P.

The Chinese Theater afforded me a subject last week, because it showed an opening for the moving pictures. It is possible that had not Raymond Hitchcock been the backer, nothing would have been heard of the resort. It now appears that Hitchcock is not the main attraction. He is, as stated last week, the backer, but he appears to be the soft backer —not the real manager. The story will be continued in our next.

* * *

The manager of the Chinese Theater is William Kavanaugh. At least, he was the manager. He is now in a hospital. He lies there, cut and slashed as a genuine hamburger steak would look. In other words, he is badly "cut up." He looks so bad that he could not make a good fifty-foot length of picture film.

* * *

Now for the story. Mr. Kavanaugh was missing for a week. The Chinese Theater wondered what became of the manager. When a Chinese wonders there is something doing. Nevertheless Mr. Kavanaugh was missing, and it was not until almost a week later that he was found in a hospital unconscious. How he received his wounds may never be known. Some say that he was chief interpreter for District Attorney Jerome during the inquiry to fix the responsibility of the respective Tongs. I believe the true story is this: About one year ago a favorite comedian at the Chinese Theater was killed. I will not say murdered. And at that time Kavanaugh swore he would be avenged! If the latter story is correct, then there is nothing more to be said.

* * *

I only refer to the case of Kavanaugh to bring to mind that the Chinese have an extraordinary liking for moving pictures. They **do** like the pictures—but they evidently do not like the manager. Applications for the position of manager of picture shows in any Chinese settlements will be most cheerfully received, but it must be understood that if we locate any party it does not carry a life insurance policy.

* * *

It has often been said that you cannot beat the makers of the moving pictures. And the exhibitors have time and again said you cannot beat the exchanges. There is give and take in all this, but, as a man going around, I will say that if you can beat the exhibitor in the present play of the game you are a good one. The exhibitor watches every issue of every paper that is issued in the interest of the film business. There is not an exchange that fails to find a customer at its counter with a copy of a paper—almost invariably the Moving Picture World. They know to a dot when this or that subject is issued, and you can't fool 'em.

* * *

I used to be connected with a film exchange and I know how we dealt the dope. But you can't do it these days. You must make good. I know of some backwoods towns that would stand for anything, but now they want first run! Imagine a manager of a thirty-second rate opera house demanding first run! Why? Because the nickelodeon is there. I touched upon this in my last article. A painter once made quite a reputation on his "Westward Ho!" The painter never lived that can foreshadow the motion picture field! Its scope is unsurmountable, and I offer here the prophecy that none in the business knows its scope. Certain parts of it may be covered by certain patents, certain people now engaged in the business may become wealthy, but the man who stands true and steadfast to the welfare of the truth—the true test —will not die a pauper. In all times of life there is something to consider. The one great thing is **profit.** We all recognize that it does not behoove any many to **profit** by **illegal** or **unfair** methods.

* * *

I have before me the following communication, and I hope that when I answer it I will not be compelled to refer to the matter again. It is a topic on which all people conversant with the film business should be acquainted. Nevertheless, I answer once, and for all time:

The Motion Picture Patents Company report to their exchanges only such exhibitors that secure licenses from that company.

The aggregate number of exchanges, as specified by the last number issued by the Patents Company, does not show the number of exhibitors in the country. There are many cancellations, and, as I understand it, the numerical system is progressive. You may see, from whatever source your information may be, that the Patents Company has issued 14,897 licenses, but it does not follow that licenses to that number are in existence. To go on, it may be stated that the circulars of the Motion Picture Patents Company do not show the number of exhibitors in the United States. These circulars refer only to **licensed** exhibitors. It in no way refers to the independent exhibitors. I am not prepared at this time to state how many picture places there are in the United States, but, to make a rough guess, I would say about 12,000, and of these I feel prepared to say there are 7,000 licensed. I do not give this as official, for the reason that I am not quoting from official records.

* * *

I wish to advance an impartial opinion: So long as a question of patents is involved there will always be controversy; and so long as quick money is to be made there will be manufacturing. Always keep your eye on the oleomargarine cases. The united efforts of the dairymen failed to beat it. It is still on sale and labeled as the stuff. I have been thinking over this matter and believe I am right. The haymakers have their day, but reapers must be heard from.

PATHE NOT A TRUST.

An important case has just been decided in the Court of Common Pleas of Wood County, Ohio, in a matter in which Pathe Freres and other film manufacturers were alleged to be in an unlawful conspiracy in restraint of trade, in violation of the Sherman Act and the Valentine Act of the State of Ohio.

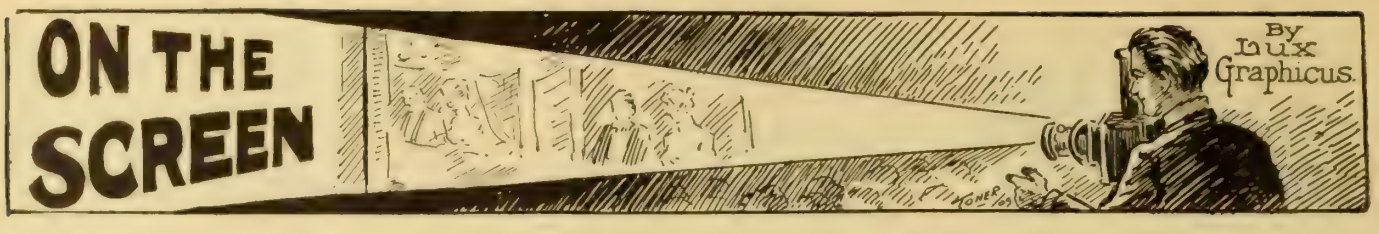
About two years ago Pathe Freres entered suit in this Court against the Co-operative Film Syndicate, of North Baltimore, Ohio, for the recovery of the purchase price of films sold to the defendants. The defendants retained George H. Phelps, of Findlay, Ohio, who is well known in that State as the "Trust Buster" Phelps who drove the Standard Oil Company from the State, to file a petition setting forth that Pathe Freres were part of a "trust," and, as such, asking damages against them in the sum of $20,000.

Pathe Freres were represented by Thomas F. Howe, of Howe & Fordham, Chicago, and Frederick J. Flagg, of Toledo, Ohio, in addition to local counsel in Bowling Green. Testimony was taken in Chicago a number of months ago, and the case was called for trial at Bowling Green a few days ago.

After a lengthy trial, in which the defense introduced considerable evidence to show that the plaintiffs were a part of an alleged "trust," the Court, on motion of Pathe Freres' attorneys, instructed the jury to disregard this claim in the defendants' petition and render a judgment on the merits of the original action. The jury returned a judgment in Pathe Freres' favor for the goods sold and delivered.

The people of Ohio have been "trust" mad for some time, and that part of the statutes of that State known as the Valentine Act is considered the most drastic and far-reaching in existence. It has already been upheld by the Supreme Court of the State and there have been many convictions thereunder, resulting in the fine of corporations and imprisonment of their officers and managers. Notable among these cases have been those of the ice dealers and the lumber dealers in Toledo.

This is the first case of this nature involving the film manufacturers in which a decision has been rendered, and coming from a Court of this State the decision would seem to effectually dispose of all chance that disgruntled exchanges or exhibitors may hereafter evade payment of their legitimate bills on the ground that the licensed manufacturers or licensed exchanges are an unlawful monopoly.



"Corbies should not pick out corbies' een." This is a Scotch proverb, which, when translated into the vernacular, means, roughly, that people of a class or kind should not quarrel about their business in public. Expressed more brutally, that there should be honor even amongst thieves. Better still, that **esprit de corps** should always prevail amongst the members of a class, and, indeed, amongst all classes.

* * *

To come to the point: Several writers in these pages, lately, whose business it is, or should be, to exalt the moving picture on every possible occasion, appear to be purposely playing into the hands of the enemy and giving the latter opportunity for saying unkind things about the moving picture with some justification. Readers of this page and of the editorials for some months past well know that judges, doctors, legislators and others who have unfairly attacked the picture and the picture house have been soundly trounced. Apparently these people do not think it safe to get back at The Moving Picture World, and yet, if they choose to do so, they could refute or rather confute the arguments of those who are defending and upholding the picture by the writings that are published in The Moving Picture World itself.

* * *

To wit, brother Hoffman's article on "A Race of Degenerates," to which brother Richardson very properly objected. Then I come to brother Bush. Bush's articles are generally sensible and level-headed. But I venture to think that the opening paragraph of his last week's article on "A Word of Good Cheer" is too much in the nature of a counsel of despair to have the smallest beneficial effect on the progress of the moving picture in public esteem. What Bush says, means, in effect, that no matter how much the moving picture is reviled in the newspapers, from the pulpit, or the bench, no notice should be taken. Turning the other cheek to the smiter is a beautiful piece of beautitudinous religion; but in actual practice it does not work out well.

* * *

As a matter of fact, as I and others have pointed out over and over again, the moving picture is on its trial before the public. It has to be defended, and vigorously defended, from the attacks of its many enemies. If you do not enter into a defense, then you allow judgment to go by default. Silence gives consent, consequently the Bush policy of taking no notice and not hitting back would result in permanently degrading the picture in public esteem.

* * *

Take the analogous case of the ordinary stage. We know that attacks on actresses and actors in the theatrical profession generally are fairly common; yet they are never allowed to pass unchallenged or unrebuked. I often read in the pages of the "Dramatic Mirror" articles of a defensive nature, rebuking intemperate utterances in the pulpit. If the Bush theory were carried out in the theatrical world, these libels and uncharitable attacks would remain as permanent stains on the characters of a hard-working body of men and women unable to defend themselves.

* * *

I hope brother Bush and brother Hoffman and the rest of the band of writers for this journal see my point, namely, that it is necessary, in defense of the picture, to take up a militant attitude towards its maligners, and that manufacturers, exhibitors and we who are interested in every aspect of the moving picture business, should do nothing, and certainly should not write anything, which would tend to give the enemies of the picture and the picture house the smallest excuse for justifying their uncharitable attacks.

* * *

I hope these gentlemen whose writings I am criticising will not misunderstand my motive in choosing their three articles as the text of my sermon for this week. I have had very considerable experience in trade journalism and I know by proved experience that the militant attitude is the one that pays in the long run. That the members of the trade appreciate a disinterested publication which looks after the mutual welfare of its readers and supporters, which defends their business from unjust attacks and does everything in its power to promote the success of that business. That is what The Moving Picture World always does when persons of public prominence like doctors, judges and others, unfairly attack the picture.

* * *

We are all in the business for the purpose of exalting it. Let us, then, take every possible step to do so. Why, it is only yesterday since very considerable odium indeed attached to the moving picture and its association. That odium many of us are doing our level best to remove. Evil possibly still exists in various respects and places—evil exists everywhere. But I very much question whether we are likely to diminish what little evil may possibly yet exist by drawing attention to isolated cases.

LIVE WIRE IN COATESVILLE, PA.

The proprietor of the "World-in-Motion," a showhouse in Coatesville, Pa., writes us, taking exception to the remarks about his place by a World reporter. Our representative said that the "World-in-Motion" was housed in a frame building; that the name was not appropriate to a place devoted to cheap vaudeville and only a few pictures, and that the Coatesville folks did not seem to care for vaudeville, as they had to be coaxed in by offering live turkeys."

In reply to this, Mr. W. L. W. Jones, the owner and manager, writes:

"My World-in-Motion is constructed of **steel** and ~~brick~~, the only thing about the house made of wood being the floor. World-in-Motion has a seating capacity of 639. It is the only house in Coatesville that has conformed with the State law regarding aisles, exits and booth. I have five aisles running the entire length of the house, of 4 feet each, and the center one is 5 feet wide. In front of the house is a 5-foot aisle and in the rear another the same width. I have three fire exits, one 14 feet wide, another 7 feet, and another 12 feet wide. The roof of the World-in-Motion is dome shaped and at the highest point is 35 feet from the floor. The place is ventilated by two 6-foot exhaust fans. There are no posts in the entire building to obstruct the view. Performers have frequently stated that they have never worked in a house that they liked better, as the roof is so arranged as to act like a sounding-board and make it an easy house to work in. The building is not an old one, having been built less than three years ago. The name World-in-Motion was given it when I used three reels of pictures and a song. I now run more pictures than any other place in town, as well as three acts of vaudeville—and it is not so cheap at that. I don't find any real reason why I should change the name. As to giving away turkeys as an inducement for people to come to see the 'cheap vaudeville,' it works out pretty good, as I always have a crowded house when I give away a big, fat, live turkey; and as for coaxing them in, I am being very successful and am glad that I am such a good coaxer. Last week I showed to more than 5,000 people in my house."

So there you have it. The Moving Picture World is sorry that its representative overlooked certain facts, chief of which is that the proprietor of the World-in-Motion is filling his house and consequently making money. We like to hear from successful theater managers. We like to hear that they are filling their houses, and in this case, whether it is the vaudeville, the pictures or the fat turkeys that is the attraction, at least one of them must be good to separate 5,000 people from their money. Managers, you who cannot fill your seats with vaudeville or pictures, or both, "talk turkey." At least it will predispose the farmer in favor of your show. But don't talk too much about the money there is in the scheme, else a turkey trust may be added to your present burdens.

It is now definitely settled that Pathe Freres will erect a producing studio in this country and add American subjects to their already fine program. As to the whereabouts of the studio or the extent of the project no facts have yet been given out for publication.

CHICAGO NOTES.

HELPFUL HINTS TO EXHIBITORS.

By a Picture Lover.

Being a lover of moving pictures, and having been for some time past a reader of your valuable and interesting publication, I wish to give expression to some thoughts that have occurred to me during the last few months, when I have been studying the pictures on the screen. I greatly admire the Moving Picture World for its open policy and its earnest endeavor to improve the moving picture in every possible way. Its pages contain many items that well repay its readers, and many single issues are worth the subscription for a year.

Your representative, "J. M. B." (Mr. Bradlet), certainly made it warm for our Chicago theaters, and they show a good deal of improvement, but he did not make it hot enough for them in some respects. Judged solely from the viewpoint of perfect presentation of the picture itself, there is not one house downtown that does present its pictures as they should be, in every way. I have been in a few of the outlying theaters, some of which run vaudeville, and have found better conditions than in any of the downtown show places. There are several factors in this poor presentation of the pictures which I shall try to set down as they occurred to me. I do not intend to touch on the subject of the music—Mr. Bradlet has thoroughly covered that—but shall confine my remarks to the appearance of the pictures on the screen.

1. **Screens.**—The screen seems to receive a little less attention than any other part of the equipment for the exhibition of the pictures. It is often found taking the place of a drop curtain where vaudeville is shown, and rolled up and down at least twice at every performance. This alone would not necessarily injure it, but it is often entrusted to careless stagehands, with the result that it becomes wrinkled, wavy, dirty, torn and patched, and altogether unfit to project a good moving picture upon. The way in which so many screens present a wavy surface for the picture to fall upon causes a good deal of distortion, especially apparent to those who are close to it, and often painfully evident when an object in the picture with straight lines, such as a boat or a train, moves across it. And, too, it is often coated with a paint of very coarse grain, which makes the texture of the film seem coarse also, and does much to destroy the sharpness of even the sharpest pictures.

These are all faults which are evident the moment the picture is thrown on a screen which has them, and yet the cost of getting a good screen and keeping it in good condition is not prohibitive.

2. **Lighting of the House.**—All of the Chicago theaters are lighted houses, being required by city ordinance. But in almost every case the fundamental principles of picture house lighting which have been repeatedly expressed in The World as "the thing to be guarded against, are light striking directly on the screen and light shining directly into the eyes of the audience" seem to be very thoroughly ignored. Some of the theaters here are remarkably light, even to the detriment of the pictures, as the lights are allowed to shine directly on the screen. The result of this brilliant lighting is that **all** detail is lost in the shadows of the picture, halftones lose their value and the picture has a tendency to become merely a white silhouette. The delicate shadings of a Biograph or Pathe become flat, and the rich soft darks of a sepia-toned Vitagraph become dull, uninteresting patches of a nondescript yellowish-brown.

Very few pictures have the lights and shadows so arranged in them that they can be thrown on a light screen and look at all well. The distinction between white and black on the screen is at best but a relative one, and the more light that shines on the shadows, the less effective the picture becomes.

It seems to me that the theaters could be lighted with some system of indirect lighting, such as has been installed in the Crerar Library and a few other buildings here, and it might pay their managers to study these systems.

3. **Operating.**—The operators here are mostly good, but a few of them deserve to lose their city licenses. Some of them cannot run their films at anything like the proper rate of speed. Some time ago, in a small theater on Adams street, I saw the beautiful Pathe picture, "In Ancient Greece," actually murdered—there is no other name for it. The film was run through at 30 or 40 per cent. excess speed, and the motions of the dancers could be made out only with difficulty. Being run so fast is not only very hard on the film itself, and the machine as well, but it is very, very hard on the eyes of the people who see it, as a film run so much too fast is never steady. I believe that an unsteady, jerky picture is responsible for more eye strain than any other fault in a picture, due to the constant effort of the eye to follow motion too rapid for it, in the same way that reading on a car causes eye troubles. I believe that the steadiness of a picture has more to do with its effectiveness than anything else, for if it is not steady it can not be clear, though if the picture merely sways in its frame slowly, without any jerks, it does not seem to hurt the eyes; only the picture loses the appearance of stability it has if steady. It seems to me, too, that the size of a picture has little to do with its steadiness; unsteadiness is just as noticeable in an 8-foot picture as it is in one three times as large.

I wish to say a few words about the downtown theaters here. Even the very best of them, the Orpheum, does not put on the picture to the very best advantage. First of all, it is not properly lighted for a picture house; the lights are of high candle power, simply enclosed in ground glass globes, and no attempt is made to shade the screen from their light. It is here that I think a system of indirect lighting referred to above could be used to advantage.

Also, here the relation between the screen and the projector is not what it should be, and the picture on the screen shows a marked degree of distortion. The screen is nearly vertical, while the operating room is far above it, and the picture is thrown downward, the rays striking the screen at a sharp angle. It seems to me that since the Orpheum has adopted the policy of exclusive pictures, and has found it to pay, they could with advantage erect a permanent screen of rigid construction, such as an inclined wall of lath and plaster, coated with a good screen paint, at the proper angle for projecting the picture upon it without distortion. The Orpheum is so well managed, and treats its pictures with so much respect, that I hardly think its manager would hesitate to do everything he could to improve their presentation.

On Madison street the pictures are generally put on badly. Only one of the houses there, the Pastime, puts on the picture in a way similar to the Orpheum as regards size of picture and steadiness; but there are some faults here. The bulbs in the house lights in the front of the house are so low that they shine directly into the eyes of anyone seated in the front of the house and cause eye discomfort. The exit lamps at the sides of the stage cast their red light on the center of the picture, destroying the quality of the dark portions there. There are also some wires strung across the house, in the path of the rays of the lens, which cast a sharp shadow across the upper part of the picture, which generally crosses the faces of the people in the picture and injures the effect of the fine facial expression of the actors in some pictures.

The Alcazar nearly ruins its pictures by allowing all the light from the house lights to shine on the screen, without **any** attempt to keep the screen in shadow. It seems all the worse because the remedy is so simple: If they would just hang a little piece of metal in front of each light, large enough to cast a shadow covering the screen, their pictures would be improved 50 per cent. They have very fine pictures here, and they are well lighted—if they were not well lighted they would not show at all on the light screen.

The operating room of the Casino is not in the proper relation to the screen for good projection—not all the picture is in clear, sharp focus, the picture is too large for the throw and the screen is in wretched condition.

The Boston runs its pictures so very unsteadily that they are extremely trying to the eyes. Last Saturday I saw the Gaumont picture, "Rabelais' Joke," here on its first run, and it jumped about the screen. Now I know from experience that this could not be blamed on the film. They have good pictures here, too; they do not always have first run, but have films that have shown themselves to be worth seeing the second time, though they ruin their effect by their unsteady projection.

There is no excuse whatever for an unsteady picture; the films and machines now are mechanically perfect enough to show a whole reel of film without more than momentary periods of unsteadiness. But some managers will pay a figure like $100 per week for film service, and then run the films through an old machine that ought to be on the scrap pile, with an operator (?) who seems to have first learned to turn a crank in the sausage making department of a country butcher shop and applied the knowledge gained there to the crank of a moving picture machine—some of them certainly do butcher the films.

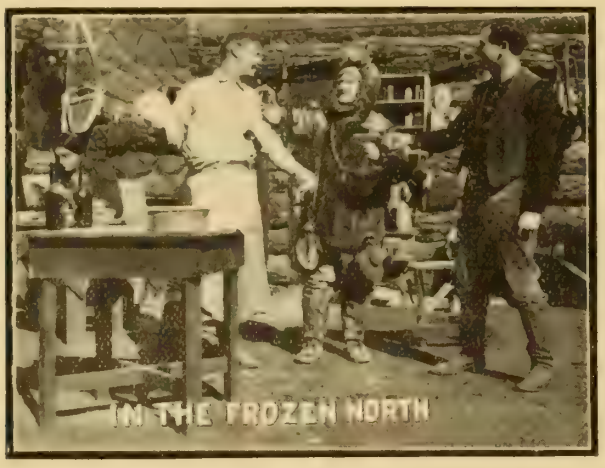
And this poor work is made all the more noticeable by contrast to the really good houses which respect their pictures and give the films a chance to show what is in them.

C. Y.

COMMENTS ON THE FILMS

"The Irish Boy" (Lubin).—Here is a realistic picture that tells a real heart story and brings vividly before the audience the possibilities which open before any young man who chooses to take advantage of them. Here is told very graphically, with a wealth of adequate stage settings and sympathetic acting, the interesting story of a poor Irish emigrant who comes to this country and fights his way to independence and power, making a home for himself, the girl he loves, and his parents. It is neither mawkish nor silly. It is sentimental, but the sentiment is the real heart sort that adds to the interest and holds the attention unbroken from first to last. While it is not a great drama, it holds the interest as thoroughly as anything that has ever come from the Lubin studio.

"In the Frozen North" (Selig).—A master of Western scenes and faithfully depicting Indian character and life, Selig has added another feature to his product which will be certain to please. The frozen North is a region of much romance, the goal of lovers of adventure and the hope of scientific travelers. The drama in the picture is alive with



those characteristics which make a picture interesting and is instinct with a heart interest which will appeal strongly to most persons. The scenic features are admirably managed, conveying adequate impressions of the locality and the region depicted. These good points have been emphasized by good photography, the combination making a picture which will linger long in the memory.

"The Love of Lady Irma" (Biograph).—A picture based upon a novel feature. A beautiful woman impulsively engages two thugs to mar her husband's beauty so that she may the more readily retain his love, as he possesses such attractive personal charms that he is a favorite with all women. Then she confesses her fault, but his love stands the test and all trouble is removed. Like all Biograph films, this one has many elements of strength, and the acting is sympathetic and strong, yet aside from this one novel point the drama contains no particular interest. The happy ending is an added feature which helps it.

"The Enchanted Castle" (Kalem).—Here is what might pass for Rostand's famous "Chantecler" transferred to a motion picture film. All the characters in it are animals, and while it is what might be termed a romantic comedy-drama, it will amuse the children as well as the older people. It contains an abundance of humor, not a few thrilling situations, and plenty of life and action, enough, at least, to hold interest at a high level. It is well acted, the staging is adequate, and the photography is clear and even. The company's reputation for excellence will be appreciably enhanced by this picture.

"Frankenstein" (Edison).—Mrs. Shelley's disturbing story, which holds one fascinated even though it has many repulsive situations, is here reproduced in a motion picture in a way that will appeal to those who have never read the story as well as to those who have. It tells of the creation of a monster by one who discovered the mystery of life, and its persistency in dogging its creator's footsteps until dissolution came about through the force of true love. All the repulsive and disagreeable situations are eliminated, and only the dramatic portions are left. These are vividly and sympathetically acted, holding the interest throughout the film. The formation of the monster in that cauldron of blazing chemicals is a piece of photographic work which will rank with the best of its kind. The entire film is one that will create a new impression of the possibilities of the motion picture as a means of expressing dramatic scenes. Sometimes the value of the motion picture in reproducing these stories is scarcely realized, yet they will do much for literature in this direction. Very many, for example, will see this picture who have never read the story, and will acquire a lasting impression of its power.

"Mystery of Temple Court" (Vitagraph).—A drama of power, sympathetically acted, and admirably staged. The Vitagraph players succeed in interpreting these complicated dramatic productions in a way to satisfy the most exacting critic. There is a spirit to their work which can hardly be expressed, yet is plainly apparent when one sees it on the screen.

"The Troubadour" (Pathe).—A fairy story which will please young and old alike. A chief attraction of the Pathe fairy stories is the daintiness with which the details are worked out and the artistic beauty of the settings. This story is admirably told and the fairy scenes interwoven are sufficiently novel to please any audience.

"The Girl and the Fugitive" (Essanay).—As strong and powerful a Western drama as ever released by this firm. There are strong dramatic crises which are developed to the utmost and are made as much of by the capable actors as possible. And there is a dash and go to the entire picture which makes it stirring at times. There is a love story connected with it which gives it a heart interest and serves to develop and maintain a human, not a wholly curious interest. Details are worked out with careful attention. The acting is sympathetic and the photography helps to make it a complete and satisfactory film.

"In the Foothills of Savoy" (Gaumont).—A scenic production which reproduces some of the most picturesque of the famous Savoy hill country, and enables dwellers in distant parts of the world to become familiar with the beauties of that section of France. The operator made his selection with taste and intelligence, and the results of his work are eminently satisfactory.

"A Wilful Dame" (Pathe).—A comedy which develops many amusing and interesting points, offering opportunities for fun and laughter. Some of the situations are extremely amusing.

"Wild Birds' Haunts" (Pathe).—A film of the educational order, admirably photographed and faithfully reproducing scenes of interest. The work of this sort done by Pathe can scarcely be overestimated. Travel is eliminated and the scenes which are depicted are made plain enough to make them clearly understood. It is well worth while for motion picture producers to bring to the unfortunate portion of the world unable to view these scenes themselves the interesting scenery from all over the world. Such bits of graphic information as are contained in films of this type are valuable contributions to the general stock of knowledge.

"Courting the Widow" (Vitagraph).—A picture perhaps sufficiently well described in its title. As may be imagined, it affords opportunity for endless combinations and difficulties, all of an amusing character. And the Vitagraph actors make the most of these chances, developing much fun as the story proceeds. The acting is excellent, and the photography is clear and good.

"A Mother's Heart" (Lubin).—A graphic representation of a little domestic tragedy which arose through a misunderstanding. Jealousy overpowered the good sense of a wife who left home and obtained a position as a governess. Through the little boy of whom she has charge her own son is invited to visit there and a reunion of the family follows. This film is interesting because of what it suggests, that frequently supposed causes for jealousy are baseless and arise through misapprehensions. Possibly others could be adjusted quite as easily as this one if the proper means were provided.

"A Woman's Repentance" (Pathe).—A beautifully wrought out version of the tale of the country maiden who leaves her honest lover because of the wiles of some other polished fellow from the city. There is a difference in details, however, because in this instance the deserted lover falls and hurts his head, so he becomes insane. In this plight, through a fall, he is discovered by the young woman, who leaves her city friend and carefully nurses the unfortunate young man back to life. It is made extremely interesting by the acting and the mechanical perfection of the film. It is, perhaps, an almost new picture because of this fact

and there is more than one who will feel a thrill of pity for the unfortunate country boy and will rejoice with him when at last the tangled paths are all made straight. These simple heart stories are strongly told and appeal to the emotions more than some of the more elaborate stories do.

"The Village Inventor" (Selig).—A romance of the old-fashioned type with the country boy suddenly lifted into fame and fortune by an invention which wins him the favor of a rich man whose daughter he marries. It is a fateful day for the country boy, however, and eventually he is deserted and makes his way back to his country home and the simple hearted little girl he left behind. Down the vista of the years one's imagination wanders and sees many such instances, or similar ones, eventually, perhaps, recognizing the futility of such weddings. The story is well told, the acting being sympathetic and intelligent. The mechanical qualities of the film would be hard to improve.

"A Western Romance" (Edison).—A romance full of the snap and go of the plains, yet made even more interesting by the love story which is interwoven, supplying a deep heart interest. Not always are clauses in wills imposing matrimonial alliances so literally consummated as this one, but it was not the girl's fault. She resisted as long as she could, but when her betrothed won her affections under an assumed name, what was she to do? Real cowboys and real Indians were employed in the production of this film, contributing materially to the interest which it excites. The rescue by the young woman is a thrilling bit of acting, and adds much to the interest of the picture. One's interest is maintained throughout, and there are many little touches which do much to heighten the effect and increase the general attractiveness of the film. Western dramas, or those depicting with accuracy life and conditions on the plains, are popular favorites and this house is to be congratulated for adding another of such excellence to the list.

"The Man with the Weak Heart" (Edison).—A choice bit of irony is apparent in this picture. A doctor informs a gentleman that he has a weak heart, and must not exert himself. But as he walks slowly along meditating upon his probable uneventful life he is suddenly confronted with numerous conditions which lead to the exertion of prodigious strength. When he arrives home, however, he is too weak to take the baby and the family rush hither and thither ministering to his wants. Perhaps the producer intended no irony, but it is evident just the same, and adds much to the interest of the film.

"The Girl and the Bandit" (Kalem).—A melodramatic story of how a girl single-handed captured a noted desperado for whom a large reward had been offered. It has a swing and dash to it which makes it interesting, and this is enhanced by the setting, which is in the beautiful outdoor scenery of Florida.

"The Hand of Uncle Sam" (Essanay).—A lively story, with much of the melodrama about it, based upon the supposed interest of an American in one of the vest-pocket republics of South America. It is chiefly interesting because of the opportunity it affords of learning how the hand of Uncle Sam can reach forth and snatch a man from before

the rifles of the firing squad. The picture of the torpedo-boat destroyer coming down on the camera under full head of steam is thrilling. The closing scene, where the condemned man is restored to his wife's arms, with the American flag waving above them, arouses strong emotions. Altogether it is a satisfactory picture and will be seen with interest anywhere.

"The Wild Coast of Belle Isle" (Gaumont).—A beautifuliy photographed picture of a wild coast, representing very graphically the rocky headlands and the waves dashed into foam as they beat ceaselessly against the rocks. The operator made selections of viewpoints which convey the impression of grandeur and power. These scenic films, particularly those containing reproductions of breaking waves, are always popular, and where the technical work is as well done as it was in this instance the attractiveness of the picture is greatly enhanced.

"Capital vs. Labor" (Vitagraph).—The chief interest in this picture will center in the scenes depicting a strike and the riotous work of a mob. It is much too realistic to be comfortable. It gives a graphic representation of mob violence when unrestrained. It is a good bit of acting when the young minister rushes in, calms the mob, obtains concessions from the capitalist and in reality saves the day for everybody. The soldier with his regiment arrives too late to be of service. Perhaps the picture will have a salutary influence during this season when strikes pervade the air and from almost every section of the country comes talk of industrial complaint.

"The Horseshoe" (Pathe).—A pretty fairy story, telling how a horseshoe, presented by Cupid, rescues a beautiful princess from the boredom of loneliness and secures a prince a beautiful wife. It is all worked out with careful attention to details and with the mechanical perfection of the Pathe films.

"A Maid of the Mountains" (Urban).—A drama of interest, with a setting of romantic scenery, well acted and beautifully photographed. Like all the pictures that come from this house it has numerous excellencies, and these will be found quite up to the Urban standard.

"Over the Appennines in Italy" (Urban).—One of those delightful scenic films, photographed with an appreciation of the possibilities of the subject which brings out the best there is in it. Mountain scenery is difficult to render, since it is often impossible to reproduce the impression of the grandeur of the cliffs and mountain-sides. But in this instance the operator has accurately interpreted the impressions exerted by mountains and has succeeded in producing an unusually interesting picture. The technical work on the film was well done and the entire picture will be certain to please.

"Faithful" (Biograph).—Few, indeed, are they who have too faithful and zealous friends, but the hero of this picture seems to be one of the sort that is unfortunate in this respect. True, his faithful adherent is only half witted, which in the nature of things makes his attentions somewhat unwelcome. After resorting to all sorts of schemes to rid himself of his follower, he finally decides to make the best of it and permit the devotion to continue unmolested. At last the psychological moment arrives. The friend that is determined to stand by is there and carries John's erstwhile sweetheart from the burning house. Then his worth is recognized. The lovers settle their differences and everybody lives happily ever after. The acting is quite in harmony with the subject and the photography is clear and of good tonal quality.

INDEPENDENT FILMS

"A Family Feud" (Lux).—A story of a courtship between a son and daughter of two men sworn to maintain a family feud. It has some dramatic scenes and the acting is quite in sympathy with the subject. The photography has a few weak places, but they are of minor importance and could be easily corrected.

"The Tenderfoot" (Nestor).—A Western story, based upon a complication brought about by an outlaw holding up a tenderfoot ranch owner, stealing his money and deeds and impersonating him at the ranch, where he was unknown. It worked well until a girl discovered the situation and set about straightening it out, which she succeeded in doing to the satisfaction of everyone. There is an abundance of drama in the story, and the interest is well sustained. It is worthy of note that the story is told without the taking of a life, though guns are often in evidence.

"The Sea's Vengeance" (Ambrosio).—A story based upon a lover's desertion and his death by drowning in answer to a supposed curse. The scene where the sea is dashing against the rocks is wild and convincing. A feeling of sorrow is given to the picture by the desertion of one girl, the grief of another and the death of the faithless lover.

"The Lover's Embarrassment" (Eclair).—Not every lover admits to stealing a large number of chickens because he wants to shield the girl he was visiting, but here is one that

accepts that as an alternative to the true explanation of his presence. Fortunately for him the real thieves are captured and brought back with the evidence of their crime with them, while the young woman's mother speedily discovered the true explanation of the young man's presence. Thus are matters made straight and the young hearts made happy. The film turns upon this novel proposition which adds interest to it and keeps the audience wondering what will be the result. It is sympathetically acted and adequately staged.

"Honesty, Its Own Reward" (Eclair).—A pathetic story of an old man who finds a purse, from which two dollars have fallen, which he is accused of stealing. Happily, however, he is released from his unpleasant predicament by the timely arrival of two nuns, who have found the missing money. The unfeeling owner of the purse goes her way without as much as thanking the poor old man for returning it. The nuns take pity upon him, however, and see that he is supplied with the necessities, which to him are comforts and luxuries. The only criticism one might offer upon this film is that it is too true to life. Far too many people are quite as thoughtless and apparently hardhearted as this woman. Perhaps films like this will perform a real service by pointing out what it may mean to another to be so unthinking.

"His Sick Friend" (Imp).—All sorts of pictures and stories have been worked out of this subject, leaving the young wife at home while the husband goes to a poker game. Perhaps some young wives have also fixed up the room to make the husband believe that she, too, had been enjoying herself, but it is safe to say that probably few, if, indeed, any wife ever had her husband lift the table cloth and pull from under the table a man whom she did not know was there. This turns the tables and she is forced to admit what sort of a trick she had played. Of course the husband forgives her for the presence of the man. This denouement makes the picture a distinctive piece of comedy work. It is admirably acted and clearly photographed.

"Stung" (Imp).—It may, perhaps, be imagined what a predicament a man could be put in if he was suddenly called to supper in a company and had his shoe off. And it would be worse if his rival in the young woman's affections had purloined the shoe. Here is the whole comical complication admirably worked out. Perhaps the best part of it is the pretended clairvoyance by which the missing shoe is discovered in the rival's pocket. The acting is alive and there is a series of amusing complications which keeps the audience laughing most of the time. The photography is clear, even in some of the more difficult scenes. Altogether it is a satisfactory picture.

"The Man from Texas" (Bison).—Many times the well acted Western pictures put out by this company have been commended, but one feels like making an exception in this case. There is entirely too much gun play, and while it may be justifiable when considered in one way, it doesn't seem necessary to reproduce all the gruesome details of murder. Self defense may be a good reason, but the representation of the taking of a life is not elevating nor is it needed to make the pictures interesting. All this can be suggested. It has been suggested in other pictures and the interest did not suffer. This company has done so well heretofore that it seems too bad to have its work marred by objectionable scenes of this character.

"A Mexican's Ward" (Bison).—A stirring drama, or melodrama, which is based upon the treachery of a faithless guardian. The action is all life and the scenes are produced with an accurate attention to detail and a careful working out of the plot which adds much to the interest. The photography is an advance on some of the work previously done by this company and represents a gratifying degree of progress.

"The Theft of Diamonds" (Great Northern).—This firm has made an attractive feature of films of this type in the past, its Sherlock Holmes series being graphic representatives of this fact. In this film some very dramatic situations are reproduced and the acting is so sympathetic and the actors develop so much capability in developing their parts that the audience becomes absorbed in the picture and regrets when it closes. There is always a more than ordinary degree of interest attaching to a story of this sort, and in this instance the audience is not disappointed in the way it is worked out.

"A Quiet Honeymoon" (Great Northern).—An uproariously funny film, which depicts in a very graphic way the difficulties of an unfortunate couple in trying to enjoy their honeymoon. It is worked out with all the firm's careful attention to details, while the actors perform their parts in a way that entitles them to praise for their work. It is a comedy well worth including in a program.

"The Betraying Mirror" (Itala).—A dramatic story of more than ordinary interest, showing the ingratitude of a faithless nephew. The scene where the discovery is made in the mirror is one of unusual strength and creates much interest. Actors and photographer have performed their parts well, and the result is a picture which will please any audience.

"John Hardy's Invention" (Powers).—A romance woven around the work of an inventor. A flying machine fails to fly, but a hair pin invented by a woman brings a substantial check. There is an exhibition of jealousy on the part of a husband, who persists in misconstruing things and will not listen to explanations. The story is well told, the acting is lively and sympathetic and there is the accompaniment of good photography to assist in maintaining interest. The Powers pictures are improving steadily, each one showing an advance over the previous one.

"St. Elmo" (Thanhouser).—The second release of a new house, and, unlike some producers', the second was better than the first. It was not what might be termed an engaging story which this firm undertook to present. The play is based upon Augusta Evans Wilson's novel of the same name. It is a religious novel and the dramatic company which has tried to play it has failed to satisfy in all places with one exception. Of course the film is an improvement over the spoken drama, since it is shortened and only the interesting scenes are retained. While the writer has no particular liking for either the story or the drama, he has no fault to find with the reproduction here. It is better than the drama because it eliminates much that is dreary and practically unnecessary to make the story comprehensible and leaves only the better and stronger scenes. The acting is sympathetic and the photographer has performed his part satisfactorily.

ROOSEVELT IN AFRICA.

We have been favored with a private exhibition of this special two-reel subject which is being issued under the cooperation of the licensed manufacturers. The photography is wonderfully good considering the disadvantages and the several thousand feet of negative has been pruned and trimmed by Pathe Freres until there is not an uninteresting foot in the two reels. Without a doubt it is the most expensive negative ever printed from and the American public are indebted to the licensed manufacturers who made it possible for the film to be issued and to the brave and enterprising photographer, Cherry Kearton, who secured the negatives at great bodily risk and inconvenience. On another page we give a synopsis of the scenes and a few reproductions taken from sections of the film. This subject is open to all licensed theaters and will prove a big drawing card. Exchanges, in ordering, should specify sets and not films, as the subject consists of two reels. One order came to Pathe Freres for two films. This is vague and may be taken for one each of the two reels comprising the subject or two complete copies. The date of release is April 18.

FRANK WINCH CLIMBS THE LADDER.

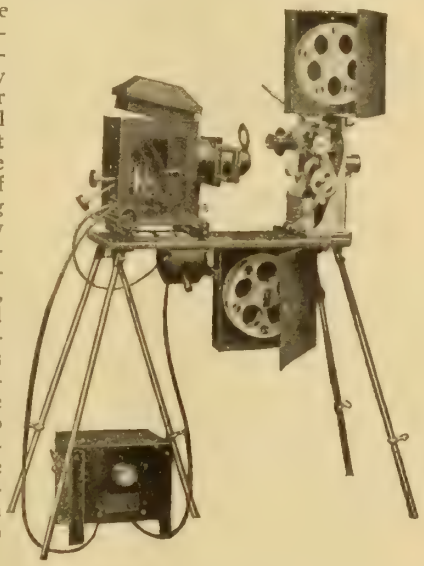
The genial New York representative of the "Billboard" has resigned that position to act as press representative of the Buffalo Bill Wild West and Pawnee Bill's Far East shows. Our contemporary loses a good man and his new employers made a wise selection. Not yet thirty years old, Frank Winch has seen more of life and held more important positions than few men live to do. He was born in San Francisco in 1881, received a college education and started work as a bellboy. His cleverness with the pen drew him into newspaper work and as a reporter he had varied experiences that brought fame if not fortune. He next essayed the work of the theatrical press agent, and not only wrote plays but had them produced. He managed several stock companies, and in 1908 came to New York as manager of the Eastern office of the "Billboard." Here he has made many friends, not a few of them among the moving picture people, who will miss him at their confabs, but who will all wish him success in his new sphere, as is the wish of The Moving Picture World.

J. C. Doyle, proprietor of the Johnson Opera House, Seneca Falls, N. Y., has operated his moving picture lamp with an Economy Coil for several months. He ordered a "Hallberg" Economizer about three weeks ago in trade for the Economy Coil, and in a letter under date of March 15 he writes: "I thought I had a good light before, but know now I was mistaken." The above speaks well for the good light obtained from the "Hallberg" Economizer.

EDISON IMPROVED UNDERWRITER'S MODEL "B"

The Latest Evolution in Projecting Machines.

For the past three months the Edison Manufacturing Company has had a representative on the road, Mr. F. H. Stewart, demonstrating their latest creation in the projecting line—the New Underwriter's Model "B" Kinetoscope. The tour so far has been emphatically successful, the strong, appealing points of the new machine winning for it friends wherever it has been demonstrated. The plan followed by Mr. Stewart has been to secure a theater centrally located in each of the larger cities and to issue invitations to proprietors and managers in and around the city to attend the demonstration, given always in the morning. As a result of the demonstrations the dealers are clinching several good sales on the spot and are assured by many exhibitors present of their intention to install the Model "B" as soon as practicable. A demonstration was given on February 3 at the Majestic Theater, 52 South Pearl street, Albany, N. Y., through the kindness of Mr. Emil Deches, manager, which was attended by exhibitors from Albany, Schenectady, Troy, Cohoes and neighboring cities. After the demonstration the Actograph Company, of Albany, ordered two machines from the factory by long distance telephone for two of the exhibitors present.



Feeling that the trade generally will be interested to learn something about the new product of the inventor of the kinetoscope and his experts, we present a cut of the machine and a brief summary of some of its talking points. On this new machine the Edison experts have been working for over a year, during which period one, who is at all acquainted with the class of mechanics and artisans with whom the "Wizard of Menlo Park" surrounds himself, can well imagine that they have discovered many features in which it was possible to improve their previous model.

The latest improvements in the Edison Model "B" have increased its attractiveness as well as its efficiency and durability. The metal mechanism support is now nickel-plated instead of being finished in black Japan, as are also the cranks, adjusting lever, stereopticon slide and rod, mechanism thumb screws and all gears and pinions on the right frame side. In short, nickel has been substituted for Japan finish wherever it was possible to do so. This ornamentation is a most decided improvement in the appearance of the new model.

The Edison Kinetoscope has always been noted for the remarkable steadiness of its projection, and it is claimed that the new model is an improvement even in this respect. The durability and efficiency of the machine have been increased by the use of hardened and tempered tool steel for the star wheel, one pin cam, picture gauge, all bearings and end of star wheel shaft and cam shaft. The cam is accurately ground and massive in construction. The only part that is susceptible to wear is the pin, which can be readily removed and replaced at an insignificant cost. The three sprockets are now made of polished steel, the upper and take-up ones being flanged, thus preventing the film from running off. These sprockets are guaranteed to be absolutely accurate and mechanically perfect. The old-style rubber rollers have been replaced by polished steel tension rollers for all sprockets. The new rollers are made of case hardened steel, in three parts, the flanges of which revolve independently of each other as well as of the roller between, thereby preventing all drag on the film. With all these improvements, the mechanism cannot cause scratches or "rain storms," the only part of the film in actual contact with the mechanism being the margin outside of the picture.

The Edison Kinetoscope automatic shutter is a great improvement over every other similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks so that no power is required to keep it open, thus eliminating any undue wear on the gearing and causing easier operation of mechanism. When the speed of the machine falls below a certain point, however, it automatically unlocks and closes, so that the film is at no time endangered.

The take-up attachment is a distinguishing feature of the Edison machine ,it being so constructed as to admit of its being placed either below the base board or in front of the mechanism, to meet the varying conditions or the whim of the operator. This is an entirely new idea in take-up attachments. An automatic belt tightener is provided which insures an equal tension on the belt under all conditions. It prevents the loss of the lower loop between intermittent and take-up sprockets. For rewinding film an improved rewinder is supplied to accommodate reels up to 12 inches. This device is provided with a clamp and thumb screw for instant adjustment to any base board, shelf or table.

The lamp house, with its sliding device for stereopticon purposes, is simple, durable and efficient. It is of ample proportions to give sufficient ventilation and heat radiation. The lamp has all hand wheel adjustments and is substantially built. It has the approval of all Boards of Fire Underwriters.

The condensing lenses are the best obtainable, being made of an imported French optical glass. The magazine is made to take reels up to 12 inches in diameter, a larger reel than can be used with any other type of projecting machines.

A big, appealing feature of the Edison Kinetoscope is its accessibility, which permits the repair or replacement of any of its parts at a minimum of labor and expense. Its parts are made to gauge and are consequently interchangeable. Any number of Edison machines, it is claimed, can be dismantled, their parts scattered in a confused heap and reassembled into machines of absolute mechanical precision. The question of accessibility and interchangeability of parts is a point worthy of serious consideration by every exhibitor when purchasing a machine.

LUBIN NOTES.

One contributor to the Lubin Manufacturing Company developed a new idea recently when he sent in a story with the announcement that it had been sent to several concerns. "The story will go to the firm making the highest bid on or before March 10," was the announcement, and added information was to the effect that already one $100 offer had been received. That ante was not raised: the story being of the boldest sort.

Exhibitors have been unusually appreciative of "The District Attorney," and letters of congratulation have been received in quantities. That the appreciation is sincere is attested by the number of orders for extra prints, the standing orders not sufficing to fill the demand from exhibitors for the subject.

The Lubin release for April 11 is notable in that it carries three strong comedy subjects on the same reel and yet runs only 990 feet. The three topics are so entirely different that there is no confliction and the reel is one of the best comedy offerings put out in a long time.

Talking of pending releases, the Lubin directors are priding themselves upon the fact that they have brought out a story in which two sisters from the country come to the city and neither goes wrong. From time immemorial it has seemed fatal to the morals of one of the two to come to the city since dramatic contrast must be provided. Here the directors find the dramatic contrast and yet contrive a reasonable and happy ending. The story is "First Love Is Best," which is released April 7.

St. Patrick's Day was one of the Lubin release days and their "The Irish Boy" seemed to be just what was wanted. One exchange wrote for three extra prints and later telegraphed for four more, and most of the exchanges came in for at least one extra print. Memorial Day is another regular Lubin release day for which special preparation is being made.

The ending of the Philadelphia car strike and the general sympathetic strike will enable work to be rushed on the new plant of the Lubin Manufacturing Company, work on which was interrupted for two weeks, and early occupancy is anticipated. The photographic reproductions of the new plant recently published have attracted widespread attention.

THE BEST MOVING PICTURE PAPER IS THE MOVING PICTURE WORLD.
Send in your subscription now. $2.00.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Let me impress upon writers that they must be very careful to send complete data when asking questions. Better tell too much than not enough. Give make and model of machine, size of picture, kind of screen, length of throw, size of connecting wires, etc., etc. To illustrate: A few days since the question was asked, "What can I do to prevent my condensers breaking?" Not a word as to kind of condenser mount or lamp-house, fans in operating room, open window behind machine, etc., etc. I could make no intelligent answer. **Make your data complete** and I will try to help you.

* * *

A Hard One.—Manager, in Iowa, writes as follows: Am using, in one of our theaters, a ——— machine, and every picture thrown on the screen is blurred. That is to say, the blur occurs when objects are in motion. For example, in the film, "The Last Deal," a Biograph, when the card game is on, the picture is clear and sharp—in fact, all that could be asked in a first-class projected picture. But as soon as anyone, or any object, moves about, or moves in any way, that especial object immediately becomes blurred. This does not occur at the sides or center, as would be the case were the film bulging over the aperture, but all over the entire screen. Still I do think the film does bulge and have done everything under the sun to remedy the defect, but can't seem to overcome it. My pictures are so clear otherwise that very few have commented on it, probably thinking it should be so. But I know it should not, and it has worried me nearly sick. Hoping you will be able to give me information enabling me to overcome the fault, I am, sincerely, ———.

This letter is so interesting that I print it in full, inviting any of my readers who may have had similar experience, if any there be, to send in a solution. Frankly, it has made me take to the tall timber. I cannot even imagine anything that would produce any such weird effect as this. If the figures are perfectly clear while still, they should also be while moving. There might be some figures blurred by reason of too rapid motion, but, as I understand it, **all** moving objects are blurred in this case, and it occurs, not in some films, but all the time. I present it to our readers as a case so queer as to be wellnigh a curiosity. Sorry to say I cannot even make an intelligent guess as to its cause, therefore know no remedy.

* * *

Film Jumps. Shadows.—Charles Town, W. Va., says his film jumps once in a while and there are occasional dark shadows just the same as when the shutter is out of time. Asks reason.

From your description I would say that the film jumps when a bad patch goes through, or there is some other fault in the film itself. The trouble is, I am quite sure, in the film itself and not in the machine. As to the shadows: The shutter being out of time does not cause dark shadows, but does cause a "travel ghost," the same being flashes of white up or down from any white object, particularly from letters in a title. The same effect is had, much exaggerated, when the shutter is removed entirely. No, the trouble is **not** in the condenser lenses. I shall have to have a more minute description of the "dark shadow" effect to answer you definitely. For one thing, note if these shadows appear **only** when you run at low speed. I await further information.

* * *

A Bunch of Questions.—Roxbury, Mass., writes: (1) Would like to know cause of picture being out of focus on each change of scene. (2) Why do carbons get red-hot when all connections are tight? (3) What size condenser lenses should I have for a 16 x 19 picture at 78 feet, alternating current? Now using one 6½ and one 7½, but they crack frequently. (4) Have Power's rheostat, and after checking three coils connected in multiple with a non-adjustable it shows no increase in light. The fourth coil increases the light, but can't hold it there as it heats up. (5) Have a Mullen coil which was used on 110-volt, 60-cycle current. Current has been changed to 60-cycle and now coil heats up. What is cause and is any change in coil necessary? (6) What causes top of picture to cut off on a slant while bottom is level? (7) Am drawing only 40 amperes, yet blow 60-ampere fuses almost every day. What is cause? (8) What causes light to form similar to a figure eight at times? (9) Would like to know how to make the thing which takes the place of the hand in front of hood in changing slides. It is made of film cut in a certain way and thickness and placed in a brass piece.

(1) From what you say in another portion of your letter your screen is placed in a different position in setting the stage. This might affect your picture focus if the movement be very much. Sometimes different scenes in a film will require different focusing owing to some technical peculiarity in photographing, but an unsharp positive cannot be corrected in the projecting machine. (2) I take it you mean that the carbons get red-hot at contact with carbon arms. This is because the carbon is not making good contact with the metal. Clean out inside of arms with a file, dressing them up, if necessary, until good contact is had with carbon entire width of the arm. (3) You are using a 4-inch projection lens, and two 7½-inch condenser lenses will just suit that length of projection lens. (4) Don't understand! Send in sketch of your connections. (5) No change should be necessary unless the voltage has been increased. If so, the coil would be too small. Perhaps it has deteriorated through age. (6) May be that light is striking top of lens hole in wall of operating room. That is most likely explanation. (7) If you really are drawing but 40 amperes, it is likely you have a ground, and a heavy one at that, somewhere. (8) I think you must mean the light at the spot. It is caused by arc being too long. (9) You are too many for me, old man. Never saw the device you name. Think you must have seen something made from colored gelatine paper. A sort of colored shutter. You are at liberty to send in all the questions you may wish—that is what the department is for—**but** be very careful to make them perfectly plain so that I may understand what you are driving at. It puzzled me considerably to make out what you had in mind in some of those submitted this time, and one (No. 4) I could make nothing of at all.

* * *

Stereopticon.—Indianapolis, Ind., asks how much current should be used on a dissolver lamp. Also whether or no the lamp-houses could not just as well be set side by side as one on top of the other.

The amount of current you should use will depend on circumstances. With alternating, more should be used than with direct current. The more current you use, the brighter will be your picture, of course; but, on the other hand, there is greater liability of slide breakage with strong light. With direct current, 18 amperes is enough for the stereo, unless the picture be a very large one, when it may be increased to 25. Eighteen amperes D. C. gives a soft, beautiful projection and a picture which is by many preferred to the brighter one. When running travelogue slides, which must remain in the light for some length of time, never use more than 18 amperes. Stereopticons should have an adjustable rheostat with a range from 15 to 25 amperes. Then by cutting down the current when the chorus slide of a song comes on, it will not be broken; also you may reduce current whenever you have a very slow song or travelogue slides. The lamp-houses may be set side by side, but it would be a very unhandy and impracticable arrangement for the operator, since he would then be obliged to reach clear over the nearer lamp-house to change the slides in the other, or to trim his lamp. There would be no difference at all in the result on the screen.

* * *

Lens, Screen, Lights.—Mt. Clemens, Mich., asks: (1) If Darlot lens is the best make? (2) If machine being 15 feet above center of screen, 65-foot throw, will affect picture to any extent as regards its uniformity of size, and, if so, what is remedy? What size picture gives best results at 65 feet? What color lights to use in auditorium when picture is on, and whether or no there is any law to prevent a manager enforcing a house rule requiring ladies to remove their headgear?

The Darlot lens is a most excellent article, but for obvious reasons it is not the office of this department to compare different makes of lenses, machines or other goods. Darlot lenses are imported from France and kept in stock by all leading supply houses. The Gundlach-Manhattan Company, of Rochester, N. Y., make an excellent projection lens. (2) The machine being 15 feet above screen will, of course, have a tendency to make the picture a trifle wider at the base. At 65 feet I think there would be very little distortion—not enough to be easily discernible. The remedy is to tilt the screen to face the lens squarely. If your picture is in focus all over the screen, I think, in your case, this need not be done. Fairly good pictures are often projected at an angle of as much as 25 degrees; in a few cases even more. Specially ground lenses may be had for this purpose, but they are expensive and not desirable except in extreme cases. Size of picture, at 65 feet or any other distance,

will depend on the size of the house, etc. In general, a picture 18 feet wide is large enough for any theater, and one 12 feet wide is small enough for any but very small houses. Any range between is excellent. The larger your picture the less brilliant it will be with a given amount of light. Use green lights near the curtain and yellow or white (shaded, of course, from the screen and the eyes of the spectators) in the auditorium. No, there is no law to prevent the enforcement of a "ladies remove their hats" house rule! Were such a law passed, the courts could not and would not uphold it.

* * *

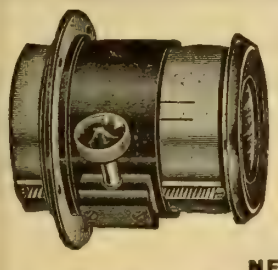
Here Is a Corker.—Middleport, Ohio, writes: What makes certain makes of films jump all the way through: Certain makes jump very bad, while the rest run perfectly steady. Pictures are from one to four weeks old. What causes dimness on each side of screen, about one foot on each side; picture 8 x 10?

As regards the films jumping, you can search me, my dear sir! The way you put it is a poser, for all the manufacturers claim they are the producers of the steadiest running film on the market. In general the jumping of film is caused (a) by uneven perforation, (b) by loose intermittent movement, (c) by worn sprocket teeth, (d) by old, shrunken film. But as you have named some of the best running film as jumping badly and some that jumps badly as running smooth, I am totally at loss to reply intelligently. Dimness may be caused by light striking sides of lens holes in operating room wall; by too narrow a spot; by fault in lens; by fault in screen itself. Would have to have very accurate description of the trouble to reply further. It may be your projection lens is dirty inside—the glasses, I mean. The projection lens **must be kept perfectly clean.**

OPERATING ROOM VENTILATION.

By F. H. Richardson.

Summer time approaches, and with it comes stifling heat in poorly ventilated operating rooms, especially those of the "cracker-box" variety. Now, Mr. Manager, **you** wouldn't like to be cooped up with a hot lamp-house by your side when the thermometer is a hundred in the shade, would you, with little or no ventilation except that furnished by a more or less efficient electric fan, useful only to blow the superheated air around the room? Of course you would not. Therefore, remember the Golden Rule and proceed to get busy. If your house is but one story you can easily install a 12 to 24-inch vent pipe running from center of operating room ceiling to above the roof. This will not only carry off the hot air, but will carry off the smoke in case of fire. If the installation of such a pipe is impossible by reason of stories above your theater, you may easily, if there be stove flues, connect them to the operating room, near the ceiling, with ordinary stovepipe with riveted joints. This will help amazingly. You should remember that your operator is human and stands the same chance we all do of plenty of roasting when he has departed from this world. It is scarcely the thing to toast him here and in the future, too. It isn't a square deal! At best an operating room isn't desirable as a Summer resort during the hot season, but it may be made fairly comfortable, nevertheless, providing there is the will to do it.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15 00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

GREAT DEMONSTRATION IN CLEVELAND.

Just as we go to press we receive notice of a great educational, free exhibition of motion pictures, given in Cleveland, by the Lake Shore Film Exchange. The proprietor of the Hippodrome placed that magnificent auditorium at their disposal, and among the 2,000 people who attended by special invitation were teachers, students, doctors and, in fact, all the gentry of Cleveland. A selection of educational pictures were shown, consisting of 15 Urban-Eclipse subjects, 3 Pathe, 1 Biograph, 1 Edison, 1 Essanay and 1 Selig. Universal praise was bestowed on the subjects and the demonstration will be followed by others. This is certainly good missionary work and we commend the example set by the Lake Shore Film and Supply Company to exchanges in other territories.

KINEMACOLOR IN GERMANY.

A display of Kinemacolor was given on March 4, in Dusseldorf, before several hundred scientists, artists, photographic experts and theater owners. Among those present was Mr. Paul Leisegang, the art and color expert and author, and his opinion may be taken as a concensus of the others. Mr. Leisegang, whose name is well known to scientific workers the world over, expressed himself as being deeply impressed by the richness, deepness and brightness of the colors, the natural aspect of faces, flesh tints, animal, flower and other subjects.

From a practical point it is worthy of mention that Kinemacolor is the daily leading attraction in the Theater-Betriebs-Gesellschaft, in Dusseldorf, and the director, Carl Lobse, is enthusiastic in its praise and says that it attracts many people who would not attend an ordinary performance. A company has been formed to present Kinemacolor in the principal theaters of the leading German cities.

OHIO NOTES.

Cleveland, Ohio.—The Grand Central Theater, located on Central avenue, this city, has been purchased by W. H. Bunning, a well-known amusement promoter. Business at the Grand Central is on the increase since Mr. Bunning has taken charge of this popular playhouse. The theater runs three reels of licensed films, and illustrated songs, and under his able management this house is likely to have a long and prosperous career. W. H. Arndt, a member of Local No. 160, Operators' Union, of Cleveland, is chief electrician at this theater.

The Elite Theater, which has been one of Cleveland's popular picture houses, has been closed during the past week to vacate room for other purposes.

The American Theater, one of Cleveland's most up-to-date, exclusive picture houses, on Superior avenue, which has formerly been under the management of William Bullock, the well-known film producer, is now under the able and successful management of Mrs. Esther R. Baird. Mrs. Baird has devoted the past five years to the theatrical business, and has successfully managed several of Ohio's most up-to-date theaters. Mrs. Baird is to be congratulated for the success of the American in the past two years, as she makes it her policy to give the patrons of this theater the latest and most interesting licensed film subjects. This theater has a seating capacity of 600. A new Power's No. 6 machine has been installed in the past week, with a throw of 120 feet, giving a 10 x 14 picture.

W. C. Kunzmann, the Moving Picture World correspondent and representative of Jeffries-Johnson fight slide views, Cleveland, Ohio, with headquarters at 1830 East 19th street, reports big rush for these slides. Enterprising picture theater managers in Cleveland and vicinity are taking advantage of this big feature, as the slides have packed these houses whenever they have been exhibited. Be one of the first to show them to your patrons in your city.

W. O. Sommers, manager of the Park Theater, Starkweather avenue, Cleveland, Ohio, has closed a contract with the Western Vaudeville Exchange, this city, to furnish him with four up-to-date vaudeville acts for remainder of season.

Managers V. O. Woodward, of the Sandusky Theater, and Chas. Reack, Theatorium, Sandusky, Ohio, report tremendous business. Both these theaters show all late subject licensed films, and are packing them in nightly. Feature novelties twice a week at these theaters seem to take with their patrons.

The Paramount Film Exchange, 61 West 14th street, New York, have an opening for a good solicitor who is experienced in the film business.

A Drawing Card for Moving Picture Theatres

Louise M. Marion

IN

Illustrated poems, now booking in Moving Picture Houses in and out of town, also for professional entertainment.

Miss Marion is presenting several beautiful poems written by Fred Emmerson Brooks, which she has illustrated with special permission from the author. This work never fails to make a hit on every occasion.

Operator, Vaudeville Sketch and music furnished when desired. Highest testimonials. Terms reasonable.

LOUISE M. MARION
321 West 23rd Street New York City

Will Sell at a Sacrifice

Stock and Fixtures of Film Exchange that has been in storage for over a year in upper New York State. Stock consists of about 300 reels, several machines, machine parts, carbons, etc.

Full inventory and particulars will be given to any one who means business by

MERCHANDISE
P. O. Box 226, Madison Square, New York

THE REASON WHY

IN 1909 THE MOTIOGRAPH SALES NEARLY DOUBLED

is because it not only **SHOWS THE BEST PICTURES** but is also **most convenient for the operator** and it

STANDS THE HEAVY CONSTANT GRIND

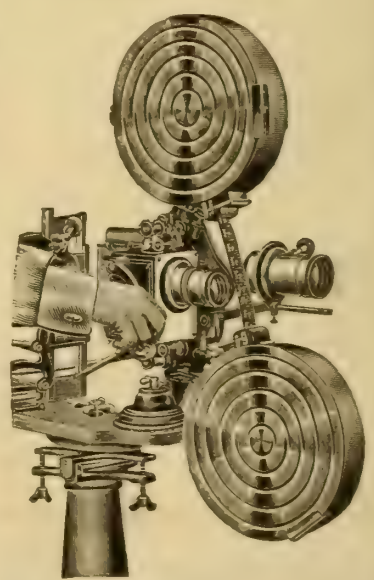
of the busy Electric Theatre, in fact, **It Delivers the Goods** in Motiograph Style

THAT IS WHY Manager W. H. Johnson of the Colonial Theatre, of Kalamazoo, Mich., an old time amusement and Motion Pictuie Man, who in 1907, bought the **First Motiograph** manufactured and later bought one for his other theatre, **"likes the Motiograph better than any other machine,"** and writes Feb. 17, 1910: **"You surely have a wonderful machine."** Manager Johnson has run on this first machine about **75 shows per week for nearly three years.**

THAT'S WHY Manager E. S. Schultz, of the Baker and Moore Circuit of six magnificent Theatres in Illinois, with headquarters at Springfield, writes unsolicited, Feb. 12, 1910, "The first Motiograph we installed two yeas ago is **as good as new.** We have now in use six Motiographs and can say for your machine that **it is second to none.**

THAT'S WHY the manager of the Virginia Theatre of Chicago, writes, Sept. 14, 1909: "Have given Motiograph a thorough try-out to date, eight months, and have found **it will stand up to anything** required of it, and is as **near devoid of flicker as is possible.**

THE SOUTHERN PACIFIC RAILROAD CO. and **THE UNITED STATES GOVERNMENT,** for one of its departments, after most careful investigations decided that **the Motiograph** is



THE BEST MOTION PICTURE MACHINE

We have a **Whole Book** full of the good things that are said by enthusistic users of the Motiograph. Write us and we'll send you the book, our catalogue, and tell you who in your locality is selling the Motiograph.

ENTERPRISE OPTICAL MFG. CO.

564 and 572 W. Randolph Street - - - - CHICAGO, ILL.

J. H. HALLBERG, New York Agent

N. B. All copy must be in hand on Wednesday to appear in that week's issue. Advertisers please bear this in mind.

A VALUABLE IMPROVEMENT IN MOTION PICTURE MACHINES FOR WHICH A PATENT HAS BEEN GRANTED.

An improvement called the Motiograph Quick Rewind is an original, new and novel arrangement for which a United States letters patent has been granted to Mr. Roebuck, president and manager of the Enterprise Optical Manufacturing Company, of Chicago. We are advised that nothing that approaches this improvement is to be found in any other machine.

Figure No. 1 represents the magazines in position for running the film through the machine. The dotted lines in the same figure represent the position of the magazine and film when being rewound.

Figure No. 2 represents a front view showing the gearing and connections of the rewinding attachment.

Figures No. 3 and No. 4 represent the crank connection.

Figure No. 5 represents a side view of the rewind gearing and connections; also showing the arrangement for revolving the magazines.

Figure No. 6 shows the arrangement of the fire trap.

Figure No. 7 shows the position of the hand, the magazines, etc., when rewinding the film.

It is a very great improvement over any other film-winding mechanism, in that the film is wound direct from the main crank handle, which is in the most convenient and comfortable location for the operator, besides which the greater sweep of the handle makes it possible to rewind without fatigue, and by the power being communicated to the opposite side of the machine in order to reach the reel arbor, the magazine may be located with door toward the operator, an advantage that is highly prized by every operator of experience. One of the great advantages claimed for this rewind as compared with others is that the location of the crank handle is on a line with the elbow of the operator, which is the easiest position for the arm, besides which the sweep of the crank is double that used on other forms of rewind, a further disadvantage of which is that other rewinds are placed on a line with the operator's face. It is claimed by the Enterprise Optical Manufacturing Company that the winding or the films with the original form or rewind is exceedingly tiresome, and many of the motion picture machines are not arranged so it is convenient to rewind the films without removing the reels from the magazines and winding them on a rewind mechanism separate and apart from the machine. It is claimed that it is a pleasure to rewind with the Motiograph rewind. To shift the connection between the crank and the reel arbor, all that is necessary is to press a spring plunger at the right of the crank boss of the main frame, turn the crank slightly, pull it towards you about one-quarter of an inch and the spring bolt will automatically drop into the other groove and hold the crank in place for rewinding the film. When the film has been wound back on the upper reel, press the spring plunger and return the crank to its normal position. When using this form of reeling mechanism in combination with fireproof film magazines, it is unnecessary to remove either the magazine or the reel for the purpose of rewinding; in fact, with reasonable care and by the use of a few feet of white leader on the film, it is not even necessary to disconnect the film from either reel until the film is to be changed for a different subject. One and one-quarter minutes is sufficient time to rewind a film and re-thread for the next show, when using a Motiograph Patented Rewind.

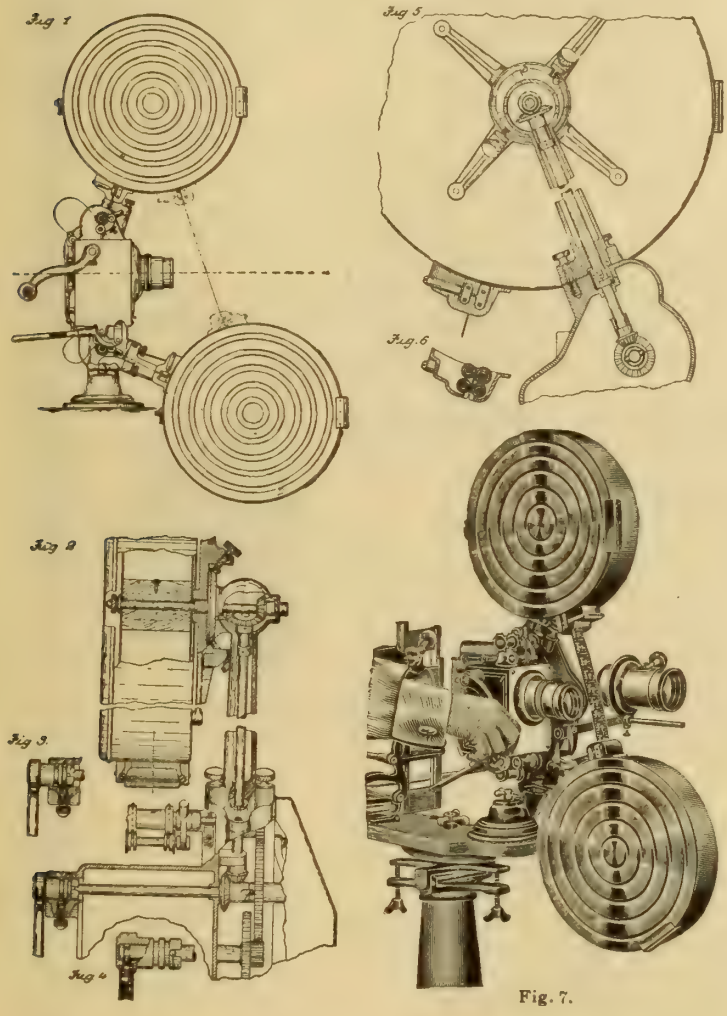


Fig. 7.

ESSANAY NOTES.

Featured for release April 2, the Essanay's Western drama, "The Flower of the Ranch," contains numerous episodes taken from actual happenings. Another notable fact is that some of the actors in the picture are the originals of the real episodes. The Essanay's story concerns a little girl, whose mother ran away with an Eastern visitor at the ranch and whose father was shot in endeavoring to arrest two drunken cowboys, who were causing a disturbance in the village. The little girl is taken care of by her father's faithful cowboys, and ten years later, is lured from her home by the same Easterner who had run off with her mother. The Easterner, however, is apprehended before the girl is harmed, and arrested on a charge of wife abandonment. Two or three of the cowboys who appear in the picture were witnesses of the real happenings and declare that the Essanay story is very nearly correct.

VITAGRAPH NOTES.

On Friday, April 15, "The Call of the Heart" will be presented. To mention this picture as a drama does not give full explanation or convey an adequate idea of the richness of emotion and the depth of sentiment expressed. It is a story replete with sweet human sympathy, arousing the too often dormant feelings of charity, unselfishness and love for others less fortunate than ourselves. It demonstrates the influence of the child upon older hearts and minds and the betterment of the world at large.

A jolly good hearty laugh is contagious. If you enjoy a good story with a laugh at every turn of the crank, paste "A Funny Story" inside your hat and don't forget it. The vitagraph comedians are paid to make laugh-producers; it was no trouble to get the whole studio on the job when they told "A Funny Story"; even the directors and the heads of the establishment joined in.

For some time past exhibitors of Vitagraph pictures have deluged us with requests for photographs of the favorite Vitagraph actors and actresses. To show our appreciation of this widespread public interest the company has prepared a beautifully designed and lithographed group of Vitagraph portraits in color, for lobby display. Exhibitors who wish this ornamental and attractive feature of advertising, can secure it at a nominal cost by writing us without delay.

"Love's Awakening." "Here we are again," as the clown says, on April 19. A real circus drama with a pathetic love story so deftly interwoven that we are intermittently in laughter and tears throughout its recital, and O! so happy with the gradual awakening and triumph of love at the end. It has a true ring in it.

"Her Sweet Revenge," a comedy sunbeam; a natural, bubbling bit of life, to be released on April 22. The influence of a happy-hearted, sweet-tempered young life over the warped dispositions of a soured household. A burst of sunshine into the shadows of a gloom-infested home. This is a picture of the bright side of life, to brighten up and rejuvenate the moody and morose and make everybody brighter and better for having seen it.

Great Northern Films

Next Release, Saturday, March 26th

TSING FU, THE YELLOW DEVIL

A Thrilling and Interesting Detective Story

Length, approximate, 827 Feet

Release, Saturday, April 2nd

SPECIAL FEATURE

MADAM SANS GENE

OR THE DUCHESS OF DANZIG

A Superb Film d'Art Subject

Length, 1000 Feet

Acting and staging of the very highest standing. No exhibitor should miss this classical subject.

To Exhibitor: The BEST Film Exchanges will always supply you with OUR films. Insist on having GREAT NORTHERN films. We supply exchanges with posters and synopsis with each reel. Ask your exchange for them.

GREAT NORTHERN FILM COMPANY

NORDISK FILM COMPANY, COPENHAGEN

7 EAST FOURTEENTH STREET, NEW YORK CITY

J. H. HALLBERG

You with the Moving Picture Theatre

HALLBERG A. C. ECONOMIZER

are the fellow I am after—YOU, spending over half your life trying to make money, and then hand it over to the electric lighting company. Don't you know that a one cent post card to me will save you all worry over poor light on your screen and that big electric light bill. I have helped more than 1,200 moving picture proprietors to improve their light, and have saved nearly $300,000 on electric current bills within the past two years.

I have the

HALLBERG

Economizer installed in every state in the Union; in fact they are operating moving picture lamps all over the World, and every user of the **"HALLBERG"** is pleased and satisfied. The **"HALLBERG"** is made for Direct, as well as alternating current, and for any voltage.

Write for Free Booklet No. W-23

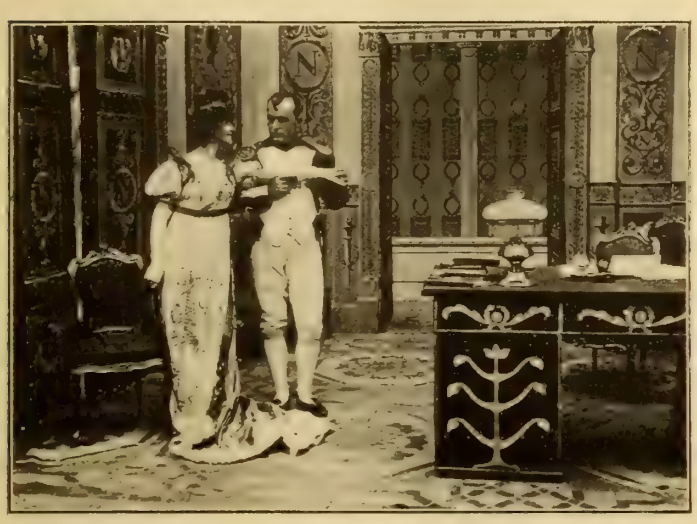
I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the **"HALLBERG"** Economizer, Moving Picture Machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label Carbons, French Condensers, Announcement Slides, Ventilating Fans. **I make an allowance for your old current saver or rheostat in trade for the "HALLBERG" Economizer.**

J. H. HALLBERG, 28 Greenwich Ave., New York

"MADAME SANS GENE."

This film, which has just been issued by the Great Northern Film Company, sets the standard of perfection for classical subjects by Independent manufacturers. An incident in the life of the great Napoleon is presented by competent actors and with a stage setting that is most elaborate and



befitting the character of the picture. No Independent exhibitor should fail to present this notable film or to demand from his exchange one of the most unique and elaborate posters that we have ever seen. This poster will draw the crowd and they will be satisfied when they see the film.

THE IMP LEADING LADY.

The newspaper report of the death of Miss Lawrence, the leading character in most of the Imp films, so upset her many admirers in St. Louis that nothing short of seeing her in the flesh would satisfy them. Mr. Talbot, manager of the Gem Theater, in St. Louis, has arranged for a public reception for Miss Lawrence in three theaters and she left for St. Louis on Friday, accompanied by Mr. King Baggott, leading man, and Mr. H. L. Solter, director. Mr. Cochrane, the manager of the company, went along to see that no one attempted to kidnap his valuable trio.

The Imp actors will give a stage demonstration of moving pictures in the making and their St. Louis friends have arranged for a grand reception. Mr. Cochrane takes with him a film showing how the reading of Miss Lawrence's obituary notice affected the other members of the Imp Company. If anyone can see the hand of the press agent in this, that person must at least be credited with a clever and original idea. And Miss Lawrence is a clever girl and is worthy of the attention she has attracted.

THANHOUSER NOTES.

There are many incidents in a day's work at a moving picture studio. To the Thanhouser studio one day came a darkey to see "one uv de pro-doocers." Producer Carleton saw the "gen'man."

"Ah was kicked squar in de head by a mule Friday, on Hugenot street," stated the visitor, "and de doctors at de New Rochelle Hospital said dere was nary a scratch on me. Furdermore, you kin call up de hospital and ask if what I say ain't de Gospel truth. Now—now—fer five dollars I'd let enudder mule give me enudder kick in de same place—**and say, boss, it would make a bully picture!**"

The man was told there were no plays on hand calling for that kind of scene and he left quite downcast. Then Carleton called him back and asked him if he would mind posing at something milder. The darkey said, "not at all."

"Would you do something so simple and harmless as—bowing?" asked the producer.

"Sure. An' Ah kin bow to puhfection, suh," said the darkey. "Ah'm famous for mah po-liteness."

So Carleton cast him for the part of the bowing colored comedian in the theater scene of "The Actor's Children," and competent critics who saw the picture think he has really made good.

"She's Done It Again!" the third Thanhouser release, is said by those who should know to be just what a moving picture comedy ought to be. Roy Norton, the noted author, read the comedy in the script and writes: "It is ideal. It centers on a big idea and the writer keeps his incidents thoroughly subordinate to the main theme." Lloyd F. Lonergan, of the New York World, wrote the scenario and Anna Rosemond and Frank Crane play the leading roles.

CORRESPONDENCE.

March 23, 1910.

Editor Moving Picture World:

Dear Sir—In an article appearing in the "Show World" of March 19, the following statement was made:

"Mr. Storey stated that only 10 to 15 per cent. of the total output of films inspected by the Board went through entirely as the manufacturers produced them. Another official of the Board said that almost 75 per cent. of the Pathe Freres productions had to be censored or changed."

We desire to state that this is an unqualified mis-statement. Neither Mr. Storey nor the other official referred to ever made this statement, nor is it true in any degree.

NATIONAL BOARD OF CENSORSHIP.
Walter Storey, General Secretary.

A TIP TO EXHIBITORS FROM A K. OF P.

To The Moving Picture World:

As your magazine goes everywhere that there is a moving picture theater (and that's everywhere), I thought I would make a suggestion that might help many of your readers.

There are some excellent reels going the rounds of "Damon and Pythias" and every town big enough to support a moving picture show is full of Knights of Pythias, and the managers of theaters could fill their houses with Pythians when they get those reels if they would look up the leading Pythians and many Pythian Lodges would like to have them for benfits and private entertainments if they were but informed of the existence of these films. There are 800,000 Pythians in the United States in 8,000 subordinate lodges. These Pythians and their families and friends would be interested in these pictures.

ARMY CHAPLAIN USES MOVING PICTURES.

Editor Moving Picture World:

I wish to state that I have been using a kinetoscope and moving picture films in my work with the soldiers at Fort McHenry, Baltimore, Md., for about a year, with pronounced satisfaction. At present I am using films of Biblical subjects in connection with my vespers service and have an attendance as large as can be seated in the chapel, with occasionally a number standing. Enclosed herewith the program of my service for last Sunday. Very respectfully,

J. E. YATES,
Chaplain, Coast Artillery Corps. Fort McHenry, Md.

FROM AN EXHIBITOR TO THE MAUFACTURERS.

Pittsfield, Mass., March 10, 1910.

Editors Moving Picture World:

Gentlemen—Your valuable paper this week, March 12, is so full of "meat" that I am moved to say a few words, as there are so many articles in The World that echo my sentiments.

I have had a number of years' experience in the theatrical business, both as an actor and producer, having produced everything from "tabloid dramas" for vaudeville to operas and plays on a large scale.

In the article on the "Dramatic Moment," I think the author has hit the nail on the head when he says the important feature is the climax or dramatic moment. I am speaking from the standpoint of a manager who has operated several houses at one time, all showing moving pictures exclusively. I have watched and studied my audiences in all kinds of moods and under all kinds of conditions. Of the hundreds yes, thousands, of moving picture plays that I have exhibited, the number of subjects that have had the climax or dramatic moment is so small as to be almost forgotten. How many pictures I have seen that as they approached the ending I have felt "now is the time for a grand moment, the dramatic climax," but alas and alack, the same old story, the play ended with an anti-climax then a lot of silly posing or long dragged out unnecessary work. It is the same in comedies, some fine comedy working to a grand comedy finish, and then the same old drop, killing the effect of the good moments gone before. Come, Mr. Manufacturer, end your picture when the story is told and if you must pad it out to make a full reel, put the padding in the middle of the story and not at the end.

LUBIN

RELEASED THURSDAY, MARCH 31st

Approximate Length, 930 Feet

The Daughter's Choice

A thrilling heart-interest story told in splendid acting with the best of scenic environment. A simple tale well planned to hold the spectator to the end. The sort of subject you want.

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Approximate Length, 625 Feet

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They moved to the country—and went back to boarding when all their relatives came to spend a week. It is better to board than to board others. A screaming comedy from real life. A record maker and record breaker.

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The right house but the wrong card, and the card made all the trouble, for the maid gave the card of her mistress, the recipient wrote a note and the mistress had a jealous husband. 362 feet of the funniest sort of comedy.

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Another article that appeals to me is the one regarding the publishing of the names of the authors and players. It has been demonstrated very thoroughly to me by my audiences that each time the name of a featured artist or author is given the interest is much greater, besides giving the exhibitor a chance to advertise something besides "just moving pictures." I am using Independent pictures, as I wrote you some time ago, and I notice that the leaders of the foreign manufacturers are publishing the names of the players. Of course these foreign names are not well known to American audiences, but the idea is there and I know personally that I could create a large amount of interest if I had the names of players or authors to advertise. I can soon make the individual players popular, as could any exhibitor.

Trusting you may find room for these remarks in one of your future issues in the hope that it may bring to the manufacturer a realization that we exhibitors are alive and observing, I am, thanking you for your many courtesies,

Yours very truly,

A. H. SAWYER.

[It is certainly a healthy sign of the times when an exhibitor is so observant of the requirements of his audiences. The more of this element there is in the business, the better it is bound to be for it, because then the manufacturers will be stimulated to more closely study the requirements of the public.—Eds. M. P. W.]

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AMONG THE EXHIBITORS.

Ottawa, Ill.—Sidney Allison is preparing to open a new moving picture show here.

Louisiana, Mo.—John Yager has sold the Lyric Theater here to S. G. Campbell and S. L. Sellers.

Bloomfield, N J.—A new moving picture theater is being erected here.

Virginia, Minn.—William Swendly has leased the Orpheum Theater here from F. C. Whiting and will convert it into a high-class vaudeville and moving picture house.

Duluth, Minn.—Murphy & Locker have decided to close the Star Theater, recently purchased from F. W. Hiller, and will hereafter operate the Gem Theater as a moving picture palace.

Meridan, Ida.—Anderson Brothers have opened a moving picture house here.

Chicago, Ill.—F. Rosenheim has sold his picture theater here to L. M. Greene.

Youngstown, Ohio.—A new moving picture theater is being erected at 278 East Federal street.

Bloomington, Ill.—Arrangements have been made for the erection of a first-class moving picture theater here for colored patrons.

Monson, Mass.—A new moving picture theater is being erected here.

Cincinnati, Ohio.—An application has been filed by the Empire Theater Company for the building of a one-story concrete structure, at 3940 Spring Grove avenue, for a moving picture theater, which will cost $10,000.

Medidan, Conn.—A new picture palace is being erected here for Charles M. Nellis.

Penn Yan, N. Y.—The Casino Theater here has been converted into a moving picture theater for Nat. Sackett.

Riverton, N. J.—The moving picture theater here has changed hands again and is now under the management of Hach & Muller.

Lancaster, Pa.—Howard E. Doan is having a moving picture show erected at 152 North Queen street.

New York City.—The People's Vaudeville Company are having a new theater built at 2671 Third avenue.

Buffalo, N. Y.—Charles Fareell is the proprietor of the new moving picture theater erected at Fillmore and Roeder avenues. This house has a seating capacity of 350.

St. Bernard, Ohio.—Architect C. M. Foster has completed the plans and specifications for the erection of a moving picture theater here for McMann & Jackson.

Cass Lake, Minn.—Nedry & Gallant will open a new moving picture show here.

Springfield, Mo.—L. H. Flickinger and F. I. Spellman are preparing to open a new moving picture show here.

South Chicago, Ill.—Peter Pernod and Thomas Leahy are making arrangements to open a new moving picture show at 9126 Commercial avenue.

Sterling, Ill.—W. D. McGirr has purchased the interest of Mr. Peters in the Gem Theater.

Omaha, Neb.—A. B. Hanson is making arrangements to open a new moving picture show here.

Colorado Springs, Col.—A. Jas. Ward is planning to start a new moving picture show here.

Allentown, Pa.—Herbert Arner has sold his moving picture theater, at Palmerton, to William Chamberlain.

Ottawa, Ill.—Sidney Allison will open a new moving picture theater in the Brundage Building.

Los Angeles, Cal.—W. H. Swan and R. E. Swing will erect a moving picture theater here.

Slatington, Pa.—Morris Handwerk has purchased the Bijou Moving Picture Palace here, from R. J. Snyder.

Chillicothe, Ohio.—W. A. Eylenburg is preparing to open a new moving picture show here.

Spokane, Wash.—J. S. Litchy has purchased the Dreamland Theater here.

Altoona, Pa.—B. M. Boyd has purchased the moving picture theater in the Fay Building from Bollinger & Hoover.

Chattanooga, Tenn.—The Picture Plays Theater Company has been incorporated with a capital stock of $10,000. The incorporators are H. R. Beane, W. T. Koch, Thornton and others.

Louisiana, Mo.—John Yager has sold the Lyric Theater here to S. G. Campbell and C. L. Sellers.

Baraboo, Wis.—Al Malloy has purchased the Gem Theater here of C. A. Booth.

Baltimore, Md.—The Paradise Amusement Company will erect a new theater on North avenue.

Havana, Ill. Earl Decker has purchased the moving picture show of C. C. Lux.

St. Louis, Mo.—The Grand Amusement Company has been incorporated with a capital stock of $30,000. The incorporators are: Margaret M. Lamorerr J. B. Lamorerr and others.

Wheaton, Ill.—W. H. Sage is making arrangements to open a new moving picture show here.

Missoula, Mont.—L. W. Norman has sold the Isis Moving Picture Theater here to Lawrence Weaverling and Fred Quimby.

Wahoo, Neb. James Avery has sold the Bijou Moving Picture Theater here to J. H. Till.

Slater, Mo.—F. W. Grill is making arrangements to open a new moving picture show here.

Ontario, Cal. George McKibben is making arrangements to erect a new moving picture show here.

Baltimore, Md.—Frances E. Tormey, architect, is preparing plans for a new moving picture theater to be located in North avenue.

Abilene, Kan.—Landes Brothers will open a new moving picture show here.

Buffalo, N. Y.—J. A. Pferd has secured a permit for the erection of a new moving picture theater at 491 Grant street.

Detroit, Mich.—Wm. Levy Lester is preparing to open a new moving picture theater here.

York, Pa.—A new moving picture theater is being erected on the corner of South George street and Mason ally for John Schrantz.

New York City.—The Grand Theater, situated on the East Side, will give up running moving pictures and will again have Yiddish productions.

Denver, Col.—The Old Palisades Hotel, located on Main street, is being torn down and a new picture palace, worth $8,000, is being erected. The proprietor, J. C. Butts, states that his house will be able to seat about 700 patrons.

Racine, Wis.—The Secor Building, at 239-241 Main street, has been leased by some Milwaukee theatrical party, who intends to convert it into a high class moving picture and vaudeville theater.

St. Paul, Minn.—The Majestic Theater here, formerly under the management of D. J. Bondy, has been purchased by J. N. Cook.

Springfield, Mass.—W. C. Howitt, has leased the Mahaure Theater here and will operate it as a moving picture show of standard attractions.

Colorado Springs, Col.—A new moving picture theater is being built in the building near the Chamber of Commerce Building.

Athens, Ohio.—Harry Hill is now the proprietor of a picture theater here.

Allentown, Pa.—George W. Miller, proprietor of the Lyric moving picture house in Seigfried, has purchased an interest in the Nickelet of this city from Chester A. Gwynne.

Buffalo, N. Y.—A new vaudeville and picture theater is being erected at 1262-1264 Fillmore street, for the Fillmore Palace Theater Company.

Buffalo, N. Y.—J. A. Pferd is having a new moving picture theater erected here.

Ridgway, Pa.—R. I. Spangler is the latest moving picture man to open a nickelodeon here.

Arctic, R. I.—A new picture house is being built in this section and will be known as the New Nickel Theater.

North Adams, Mass.—A license has been granted to Robert Hiller to run the Enterprise Moving Picture Theater.

Phoenix, Ariz.—The Wigwam Theater is the latest moving picture theater erected here and is under the proprietorship of the Phoenix Amusement Company.

Haverhill, Mass.—A new moving picture theater is being planned for this city. The old skating rink, off Oak street, is to be converted.

New Haven, Conn.—The Unique Theater, which has been run for the past year as a popular moving picture house, has closed its doors and will remain closed during Lent.

Columbus, Ohio.—The Grand Theater here has opened again.

Marseillus, Ill.—Sidney Allison has leased a building, on North Main street, which he will use as a moving picture theater.

Bridgeport, W. Va.—The Nickelodeon, situated in the Junkins Block, has been purchased by J. Clark Biswell.

Lynn, Mass.—Anthony St. Leger has purchased the Park Street Theater here.

Garden, Mass.—A new moving picture theater will open here for Anthony Lahoud.

Holyoke, Mass.—Lynch Bros., contractors, filed plans with Building Inspector McCarthy for remodeling the store at 319 High street for a motion picture playhouse.

Omaha, Neb.—The Parlor Theater, at 1408 Douglas street, opened again after being closed two days because the proprietor refused to comply with the order of Building Inspector Withnell to discontinue vaudeville in connection with the moving picture show. Vaudeville will be stopped.

Springfield, Mass.—The Mahaiwe Theater, which for five years has been under the management of J. H. C. Church and Arthur R. Ryan, has been leased by W. C. Howitt, who for a year has conducted a moving picture show in Great Barrington, and will also operate the Mahaiwe as a first-class picture house.

Chicago, Ill.—E. E. Peto has sold his theater to Rudolph Siefert.

Enderlin, N. D.—Ephraim Thompson will open a moving picture theater here.

Park Falls, Wis.—Walter Blume sold his interest in the Savoy Picture Theater to A. A. Conrad.

Little Falls, N. Y.—Reardon & Schults are having plans prepared for the erection of a new vaudeville and moving picture theater.

Huntington, Ind.—A. Shure and C. C. Cross have opened a new moving picture theater here.

Baltimore, Md.—Moses Millhouser will open a new moving picture theater at 1041 North Gay street.

East Stroudsburg, Pa.—O. F. Koch has leased the Opera House here for his moving picture business.

Lowell, Mass.—Plans are under way, it is claimed, for the transforming of the building now occupied by Gregoire's millinery store into a moving picture theater.

Wapakoneta, Ohio.—The Princess Theater has changed hands again. Neear & Hangestetleear sold it to Star & Whipple, of North Baltimore, Ohio. Good business at both houses.

Seattle, Wash.—Lubelski Theater Company incorporated; capital, $10,000.

Baraboo, Wis.—C. A. Booth has sold the Gem Moving Picture Theater here to Al Maloy.

Manhattan, Kan.—Charles Schlax and Louis Cepeda are making arrangements to open a new moving picture theater at 206 Poyntz avenue.

Pratt, Kan.—Rive & Bays are preparing to erect a new airdome here.

Appleton, Wis.—Neil Duffy, of the Elite Theater, while in Chicago paid a visit to our Western representative to tell him that everything was going smoothly and that The Moving Picture World is gaining every week.

West Point, Ia.—Henry Taylor is making arrangements to open a new moving picture show in the Halliwill Building.

El Paso, Tex.—Howard Fogg is planning to erect a new vaudeville and moving picture theater here.

Henderson, Ky.—The Henderson National Bank has purchased the Park Theater here.

Georgetown, Ky.—The Unique Theater Company has been incorporated with a capital stock of $2,500. The incorporators are: Richmond Devering, A. H. Reynolds and R. C. Smith.

Elizabeth, N. J.—A new moving picture theater is being erected here for the Walton Amusement Company, which will have a good seating capacity.

Spring Valley, N. Y.—Thomas Hopkinson has taken a lease on the Amity Opera House and will convert it into a first-class moving picture theater.

New York City.—Walter Rosenberg has taken a lease on the Savoy Theater during the Summer months and will run moving pictures and vaudeville.

Akron, N. Y.—The Park Theater here is running excellent moving pictures of the highest grade.

Dayton, Ohio.—Bijou Dream Theater here, formerly conducted by J. Ed. Mann, has been sold to Potts & Filbert.

Lincoln, Ill.—The Broadway Theater is the latest moving picture house erected here, and is under the management of John Chase.

South Bend, Ind.—Robert Snoke and F. L. Heyer have purchased the Star Theater, on North Michigan street. O. W. Reese will take a position as manager.

Oconomowoc, Wis.—J. F. Bartlett, manager of the Grand Theater, will open a new moving picture show on Main street.

Los Angeles, Cal.—A new moving picture theater is being erected at 2211 North Broadway.

Chicago, Ill.—Louis Geleng, who has been connected with several large film manufacturers in the East, where he is well known, is now connected with the Victor Film Mfg. Co. of Chicago. Mr. Geleng has a thorough knowledge of moving picture work, especially developing and coloring, and no doubt will turn out work which will take its place as the finest on the independent side.

Hammond, Ind.—The Princess Theater, here, which is considered as one of the finest and best managed picture houses in this State, is enjoying good prosperity. This theater has a seating capacity of 295 and runs all licensed pictures, with illustrated songs. The admission is 5 cents.

Antigo, Wis.—The Palace Theater, here, reports good business.

Providence, R. I.—The new theater, owned by the Casino Amusement Co., will be ready for business the last week in March. It will have a seating capacity of 600.

Marion, Ind.—H. C. Meeks is preparing to open a moving picture show in the room formerly occupied by the Theatorium.

Baltimore, Md.—The new Moving Picture Hall for M. Millhauser, on Gay street, near Broadway, is in course of construction, and will probably be completed within a month. This building will be one of the most attractive and richly decorated of its kind in the city, and will be equipped not only for the purpose of showing moving pictures to the best advantage, but will also have the proper accommodation for vaudeville performances. This theater will have a seating capacity of 250.

Allentown, Pa.—George Bennethum will open a moving picture theater at No. 634 Hamilton street.

Baltimore, Md.—Architect Francis E. Tormey has completed plans for a moving picture theater to be erected on the south side of North avenue, near Charles street, by the Paradise Amusement Co.

Philadelphia, Pa.—Herman L. Gercke is taking estimates for a moving picture and vaudeville theater, to be built for the Tacony Amusement Co.

NEW CORPORATIONS.

New York City.—Bernstein Amusement Co. Capital, $5,000. Directors: Rose Bernstein, Herman Bernstein and Bernard Bernstein.

Cincinnati, Ohio.—The Syndicate Theaters Company. Capital, $500,000. Directors: John R. Ryan, John W. Cornelius, Edward P. Ryan and C. B. Ricketts.

Rochester, N. Y.—Rochester Theatrical Exchange.

St. Louis, Mo.—Bremen Theater Company; capital, $30,000. Directors: Edward Scholl, P. F. Jolly.

Springfield, Ill.—Fred Walkau Company; capital, $2,500. Directors: Sigmund Livingston and James C. Riley.

Cincinnati, Ohio.—Plaza Amusement Company; capital, $10,000. Directors: J. A. Curtis, J. C. Bloch and E. Kohl.

Brooklyn, N. Y.—Motion Picture Distributing and Sales Company; capital, $5,000. Directors: Bertrand Ettinger and Paul Haas.

Attica, Ind.—B. F. Hittle has purchased from Sam Boord the Theatorium.

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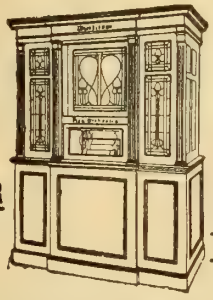

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BIOGRAPH

TRADE MARK TRADE MARK

FILMS

RELEASED MARCH 28th, 1910

GOLD IS NOT ALL

A LESSON TO BLIGHT THE SEED OF DISCONTENT

No truer maxim was ever coined than that "Gold is not all." While gold has egregious power, yet it will not purchase health, happiness, immortality, nor eternal paradise. The psychological import of this Biograph subject shows the chimerical result of our struggle to possess wealth. Here we find a finely drawn parallel of the rich and the poor. The poor envying the rich, while the condition of the rich is anything but enviable. The wealthy start on the journey through life only to find the path strewn with the thorns of woe and disappointment, with an existence that is selfish and loveless; while the poor have at least that greatest of God's gifts, filial and parental love. Clouds begloom the rich household. Sunshine bathes the home of the lowly. The photography of the film is undoubtedly the most beautiful ever shown.

APPROXIMATE LENGTH, 988 FEET

RELEASED MARCH 31st, 1910

THE SMOKER

A newly married young man finds his wife objects to his smoking, and not being able to break himself of the habit, hires a room at a farmhouse in which to enjoy the weed. His wife's suspicions are aroused by his absence at regular periods, fancying an intrigue, but upon learning the real cause, decides if he must smoke, so insatiable seems the craving, it better be at home.

APPROXIMATE LENGTH, 595 FEET

HIS LAST DOLLAR

This is a very laughable comedy of a young man's adventure when he takes a young girl into a swell restaurant with his capital consisting of one dollar, and not only that, to have two of her friends join them. Well, the dollar only serves as a tip for the waiter, and he is forced to leave his watch and diamond pin as security for the bill. This is bad enough, but the worst comes when upon leaving the cafe the girl goes off with another fellow.

APPOXIMATE LENGTH, 397 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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AMONG THE EXHIBITORS Continued.

New York City.—Plans have been filed with the Building Superintendent for a theater for moving pictures, to be built for George W. W. Sturges, at 223 West Forty-second street, just west of the Lyric.

Red Bank, N. J.—Howard Chamberlain has bought the Happy Hour Moving Picture Theater here.

Lebanon, Pa.—Franklin Emig has sold the Gem moving picture business to Joseph Crowl.

Menominee, Wis.—Gundach & Kiedaisch have opened a moving picture show called the Bijou in the National Hotel Block.

Lyndonville, Vt.—The Star Theater, owned by F. S. Story, is having a small stage erected for vaudeville acts.

Wharton, Tex.—Mrs. A. M. Hudspeth has purchased the Electric Theater from Kemper, Roddy & Bodin, who formerly operated the house.

New Bern, N. C.—Captan & Block have opened the Victoria Theater, a new picture house, which is located on Pollock street.

Elizabeth, N. J.—The new moving picture and vaudeville theater at East Jersey and Third streets has opened.

Indianapolis, Ind.—A permit for the proposed Columbia Theater to be erected at 15-17 West Ohio street by Lewis A. Coleman and Henry Dollman has been refused by the Building Inspector because the place does not comply with the requirements of the city building ordinance governing theaters.

New Britain, Conn.—George Hallaby is negotiating for the lease of a store and will open up a new motion picture theater.

Oxford, Pa.—Franklin Emig has sold his moving picture outfit on South Third street, to Joseph Crowl.

Newark, N. J.—Excavations for the new vaudeville and moving picture theater to be erected for Antonio Esposito, on Speedwell avenue, near High street, are progressing rapidly.

Reading, Pa.—The Palace Theater, one of the newest and most beautiful theaters erected here, has thrown open its doors to the public and is doing considerable business.

Leominster, Mass.—Applications have been filed for the erection of a first-class moving picture theater on Main street for C. Hillary.

Freeport, Ill.—R. S. Hopper, the progressive owner of the Lyric Theater, is opening a new theater in Mt. Carroll and within a few weeks will open another house in a neighboring town.

Manhattan, Kan.—Ralph Ritter has sold his interest in the Manhattan Airdome here to R. J. Brock and Harry Otto.

Louisiana, Mo.—Parks & Emerson have commenced the erection of a new airdome theater here.

Pine Bluff, Ark.—S. E. Wilhoit is making arrangements to open a new moving picture theater here.

Waverly, N. Y.—F. L. Tilden is making arrangements to erect a new moving picture show on South Elmer avenue.

Taylor, Tex.—M. E. Atchison has purchased the moving picture show here of James A. Athas.

Boonville, Mo.—F. L. Hoxie has purchased the Princess Moving Picture Theater here.

Tower, Minn.—Fred Hiller has sold his moving picture business here to Bert Burgess and E. J. Atkins.

Beatrice, Neb.—C. C. Farlow and H. A. Miller are preparing to open a moving picture show here; it will be known as the Star.

Calumet, Mich.—Ben Gettelman has decided to make extensive improvements to the Savoy Moving Picture Theater here.

Hamilton, Ont.—George Bennethum is making arrangements to open a new moving picture theater at 634 Hamilton street.

Rantoul, Ill.—Thomas Wilson has purchased the interest of Jack Funkhouser in the moving picture theater here.

Marshalltown, Ia.—T. A. Bryan and H. C. Winthrop are making arrangements to open a new moving picture theater here.

Clinton, Ia.—Harry Sodini has purchased the Clinton Family Theater.

Hastings, Neb.—Lyons & Walden have purchased the Gay Moving Picture Theater here.

Newport, Ky.—D. W. Kersbaw has purchased the property at the corner of Seventh and Putnam streets, as a site for a new moving picture theater.

Sullivan, Ind.—M. C. Stewart will open a new moving picture theater here in the Patton building.

Russellville, Ark.—Butler & Howell are planning the erection of an airdome at the corner of Main street, near Shinn.

Milwaukee, Wis.—J. P. Obinger is preparing to open a new moving picture theater here, to be known as the American Theater Beautiful.

Milwaukee, Wis.—Herman Febr and Frank Trottman are planning to erect several vaudeville and moving picture theaters here.

New York City.—George W. Sturges is planning to erect a new moving picture theater at 223 West Forty-second street.

Youngstown, Ohio.—Paul Fitch and W. J. Hanitch have purchased the Princess Theater, on South Champion street, and have taken possession.

McComb City, Miss.—W. L. Caston has sold the Theatorium here to Lohman & Molliere.

St. Anne, Ill.—Messrs. H. Ross and E. Hatch, of Manteno, are preparing to open a new moving picture show here.

Butterfield, Minn.—M. G. Schultz has sold his interest in the moving picture business to his partner, L. K. Stoutenburg.

STORIES OF THE FILMS

BIOGRAPH COMPANY.

GOLD IS NOT ALL.—A lesson to blight the seed of discontent. Paradoxical as this expression may seem, there never was a truer maxim framed. "Gold is not all." What a moral those four words teach. Can it purchase happiness? Rarely. Can it assure health? No. Can it procure immortality? Never. Can it promise us eternal paradise? Of course not. And yet, we madly struggle to gain it, vainly believing it omnipotent, and capable of inducing conditions Utopian. Alas, this is the most chimerical hallucination of humankind. No clearer illustration has ever been shown than in this Biograph production. First is shown the poor looking with wonder and envy on the rich, assuming their lives to be nothing but sunshine. Sunshine, maybe, but such sunshine does not reach the heart. From here begins the parallel most clearly and finely drawn. The young heiress is walking with her sweetheart in the grounds of her mansion, seemingly happy, while on the roadway, with but a wall dividing, stroll the poor young couple. What a contrast. Here are four young souls starting on their paths of life so divergent. What may we assume? The one couple, with wealth and position, hence ease and happiness seems the outlook; the other couple, poor and uncultured, their future would seem sorrow, labor and privation. But how fallible is the prophesy. Ten years later we meet them again. Mabel, the heiress, has been the wife of Tom Darrell all this while, as has been Ruth the wife of Steve. It is the occasion of a house party at the Darrell mansion and Ruth's heart grows sad and envious at the sight of the lavishness of the affair as she views it from a distance. At her humble home she is made to forget it in the true love of Steve. How different with Mabel. Tom has now cruelly deserted her, writing that she has wealth sufficient to make her and the child happy. This seems logical, but is it? Here we find a house of trouble. On the other hand, we find Ruth in her little cottage where love abides. However, she is irresistibly drawn to the gateway of the mansion just as Mabel drives through up to the house. Envy again grips her, but little does she know that this pleasant way leads to a room of tears, for Mabel's child is taken seriously ill, with no hope of recovery. What is the value of her gold now? "It cannot rescue from the grave, which claims alike the monarch and slave." Vivid, indeed, is the contrast now—Ruth and her honest devoted husband, with their children playing about them, all happy, healthy and contented; but we see Mabel crouching beside the deathbed of her little one, alone and forsaken. To her aching heart her gold is indeed poor balm.

THE SMOKER.—"It's a habit." When that expression is applied to any of the little weaknesses of the flesh, the implication spells, "It's a disease," and an incurable one at that. George is addicted to the smoking habit, in fact he might be termed a "Tobacco Fiend." To Alice, his wife, the fumes of tobacco smoke are extremely odious, and after a deal of persuasion he yields to her plea, swearing never to smoke the weed again. At first it seems possible, but later there comes such an insatiable craving he can stand it no longer, so he rents a quiet place where he goes and smokes in peace. All goes well, until his better half notices the regularity of his little walks, ostensibly for exercise, and she grows suspicious of she knows not what. However, she is determined to satisfy herself as to whether or not her hubby tells the truth, hence she has a small boy follow him. Well, there is apparently a storm ahead for George, after the boy reports the result of his investigations to Alice. He saw George go down the road, turn to the left, pass through a farmyard, speak to a woman—yes, a woman—and enter the house, where he is still. "Oh, the perfidious wretch!" cries Alice, and out she goes pilfted by the boy, only to surprise George in company with his pipe enjoying a clandestine smoke. The chagrin at the groundlessness of her jealousy, and the realization of the strength of the craving in her hubby, softens her heart, and she not only waives her objections to his tobacco habit, but becomes an accomplice in his weakness by procuring for him all the tobacco and cigars he will need for months. Now he never wanders from his own steam radiator—as they reside in a flat and have no fireside.

HIS LAST DOLLAR.—Did you ever take a young lady friend into a swell restaurant and find that she is possessed with a champagne thirst, while you are possessed with a beer capital—no? Well, you don't know the sensation. To illustrate—your foot is caught in the frog of the railroad track and you are gazing with horrible anticipation into the grinning countenance of the oncoming locomotive—you feel sure of a bump, but you are not sure you'll feel the bump. This was the sensation experienced by Hank when he took Miss Bird into the cafe, with one silver dollar in his pocket. There were some nice large glasses of beer to be obtained for five cents, but this she spurned, for the menu of that day was very alluring. It was aristocratic food, not plebeian drink, she desired, and so she starts to order. Surprised groans from Hank. But the worst is yet to come. Several friends of Miss Bird appear. "Why, boys! You're just in time to join us." Hank (sotto-voce), "And I only have a dollar." The meal is over; the boys have departed regaled and poor Hank is longer and leaner than ever, but the bill presented him, while long, is by no means lean. "And I only have a dollar." The dollar the waiter takes as a tip, and Hank's watch and pin are left behind to liquidate the bill. Not only that. On leaving the cafe, Miss Bird meets a gentleman friend and shakes Hank unceremoniously. As Hank views their forms fading in the distance, he murmurs, "I shall hie me to the lemon grove where I belong." He does.

EDISON MFG. CO.

MICHAEL STROGOFF: A Courier of the Czar.—At a diplomatic function given at the Czar's palace in Moscow about 1870 word is received by the Chief of the Secret Police that all telegraphic communication between the town of Tomsk and Irkutsk has been cut off and that Ivan Ogareff, a Russian traitor who has allied himself with the Tartars, is advancing on the last named city. Ogareff has sworn to take the life of the Grand Duke, the Czar's brother, who is Governor of the Provinces about Irkutsk. There is only one way to send word warning the Grand Duke of his danger, and that is by a courier. This courier must be a man of iron nerve and endless resources. The Chief of the Russian Secret Police selects for this arduous task Michael Strogoff, a soldier of the Imperial Guard who has won distinction for feats of valor. Strogoff is brought before the Czar and entrusted with the message. He starts on his perilous journey in disguise.

While traveling toward the Siberian frontier in a railway coach he resents an insult to a young and beautiful Russian girl, Nadia Feador, who is likewise traveling to Irkutsk. Michael is attracted by the gentleness of the girl, but does not yield to the impulse of offering to accompany her on her journey. Fate, however, brings these two people together later. While eating at a post restaurant on the Siberian frontier, Strogoff's mother sees him and attempts to embrace him. Knowing that he is watched by the Tartar spies and that his acknowledgment of his mother will disclose him to his enemies, he pretends that he does not know the woman. Ogareff and Sangarre, his gypsy accomplice, witness this incident and suspect Strogoff. Ogareff despatches soldiers in pursuit of Michael and orders his mother to be taken prisoner. Strogoff escapes, only to be captured at a telegraph station, where he later goes in an effort to secure a fresh horse. Ogareff has the Russian prisoners assembled before the Tartar chief in order to identify Michael. He questions Marfa Strogoff, Michael's mother who stoutly denies that Michael is her son. To test the truth of her statement Ogareff orders that Marfa be lashed with a knout. As the executioner is about to strike his mother Michael springs at him, wrests the weapon from his hand and strikes Ogareff across the face. He is immediately seized. Ogareff searches him, takes the Czar's message from his bosom and denounces him before the Tartars as a spy. The punishment meted out to Michael is that he shall be blinded. This is done by placing a heated sword blade before his eyes. After blinding him, as they believe, the Tartars set him free, considering him now harmless. Nadia, who has been an unwilling spectator of this awful scene, comes to Michael's assistance, takes him by the hand and leads him on his journey. On the road they meet a friend of Michael's, who takes them into his cart and on toward Irkutsk.

The final accomplishment of Michael's mission is splendidly portrayed in scenes that can not be surpassed for intensity of dramatic interest. Halted by the Tartar sentries before Irkutsk, his blindness is tested by forcing him to walk forward toward a sword pointed at his breast. Here follows the strong scene of the story. Ogareff laughs at Michael and, flourishing his sword, is about to run him through. He is astonished, however, when Michael draws his Siberian knife and quickly parries the blow. Thinking that the parry is a mere chance, Ogareff quickly aims his saber at Michael's head. Again the blow is deftly parried. Ogareff now realizes that Michael is not blind, and that to save his own life he will have to smother Michael by the very fury of his attack before the palace is alarmed. Swinging his saber he rushes again at Michael, and a thrilling fight results, in which Ogareff meets the fate he so justly deserves. The officers of the Grand Duke and the Grand Duke himself enter the room at this point and Michael is made a prisoner, but when his explanation is heard and understood he is immediately released, and the Grand Duke's gratitude is shown in the final tableau of the picture.

THE HEART OF A ROSE.—An old professor of chemistry, a widower, who has cared for his young ward, Alice, since childhood and has watched her blossom into beautiful womanhood until his old heart beats quicker at her glance finally, as time passes on, finds himself in love with his young ward. He has won her respect and affection, and out of duty to him she accepts his offer of marriage, fully believing at the time that he will make her happy and with no thought that anything will ever arise to make her regret her course. It is at this period that our story actually opens. In the professor's rose garden, among his books and flowers, his promised bride interrupts him in his studies and he dissects for her a rose. A letter is received from his son, congratulating him upon his coming marriage and informing him that he will return home before the wedding takes place. The professor expresses great joy and pride in his son's return, while Alice exhibits only mild pleasure. She hardly remembers him, as it has been years since she last saw him. During the next scene in the professor's laboratory a chemical explosion occurs in which the professor loses his sight. The son hastens home at the news of his father's affliction. It is then that Alice and the son meet again. This meeting makes a great change in each of their lives, and when next we see them, a few weeks later, they have fallen deeply in love with each other; but they try to hide their feelings till in the rose garden, over the old sun-dial, the truth is revealed in a look—a touch of the hand. When the old professor finds them together the first lie of guilt is told. Then follows a series of terrifically strong dramatic scenes, in which the son and father's ward, their hearts aflame with love, try to crush out the fire that they may not mar the life of one whom they both love and respect.

One day the professor suddenly regains his sight. With great joy he hastens to acquaint his ward and son of the glad news, when all at once he realizes that a new love has sprung up in the heart of his rose. His is too noble a nature to sacrifice youth for old age, and after a beautiful, pathetic scene in which his heart is torn with conflicting emotions he leads his ward into the arms of his son. Their hearts united, the old professor turns sadly back to his books and crucibles.

IT PAYS TO ADVERTISE.—The course of true love never does run smooth, and when the young man has steered that course up to the proposal moment he has generally nerved himself, like one going into battle, determined to do or die. How disheartening it must be then to the hero to have the words so carefully rehearsed interrupted and laughed at by the one girl in the whole world, and, worse of all, to have her affect utter ignorance of what he really means. That is the way this picture starts, but fortunately for its happy ending our hero is not a man to be easily defeated. When the girl and her mother teasingly laugh him out of his proposal he goes away, disconsolate but far from discouraged, and thinks it over—and the next morning he has an idea. He serves notice on the girl that she shall receive a proposal from him every day in the week, which, of course, only excites her to further merriment at her lover's expense, although she is somewhat curious to learn what form the proposals shall take, and more than inclined to admire her lover's persistence. Now the young man is in the "publicity" business and, being used to putting advertising matter on every available part of the landscape, he quite naturally adopts such methods to carry out his plans in this instance.

Beginning with the box of candy, in which she finds the words upon a candy heart, his advertised proposal haunts her wherever she goes—in street cars, on fences and banners, on moving vans, trolley cars and telegraph poles, until in sheer desperation she stays at home on Saturday night to receive the young man and give him his answer. How she does this it would not be fair to tell. Suffice it to say that the denouement provides not only a deft comedy touch and a pretty finish to a love story, but a unique photographic effect which approaches real art pretty closely.

ESSANAY FILM MFG. CO.

THE FLOWER OF THE RANCH.—Frank Wendell, a ranchman, also the sheriff of his county, is about to leave home on the rounds of duty one morning when a buckboard drives up to the house, and a gentleman, whose careful grooming and style of dress signifies a man from back East, alights and presents Wendell with a note from a former friend of the ranchman, introducing Mr. Frederick Church, who desires to spend a few weeks on Wendell's ranch for the purpose of bettering his health. Unsuspecting the true character of the stalwart Easterner, Wendell welcomes him and, with the big hospitality of the Western householder, tells him to make himself at home.

A month goes by and with its passing a tragedy. Wendell returns home one evening to find the Easterner and his wife and child gone. A note left on the center table explains it all. Mary has tired of ranch life and accepted Church's invitation to enjoy with him life in some Eastern metropolis. The little girl they have taken with them.

The broken-hearted husband winces as he reads the note and looks about the lonesome room. He does not now care for the faithless woman but he must regain the little girl, his little girl, whom he could never trust in the hands of so vile and flagrant a deceiver as Frederick Church.

Quickly saddling his swiftest horse, Wendell mounts and starts in pursuit of the runaways. After an hour or so he overtakes them and forces Mrs. Wendell to return Dorothy, their child. When the little one is at her father's side he commands Church to drive on.

Two days later, in endeavoring to arrest two drunken cowboys, who are causing a disturbance in the village, Wendell is shot. Carried tenderly to

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THE HEART OF A ROSE. A dramatic visualization of a beautiful heart story in all its sweetness and human sympathy. The love of an old professor of chemistry for his beautiful young ward and his unselfish release of her promise to marry him when he finds her heart is another's, furnish the theme. A film that grips the heart strings. No. 6611. Code, VIOOLBLOOM. App. length, 670 feet.

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IT PAYS TO ADVERTISE. A short comedy film portraying the novel and successful methods employed by a young advertising man to win his sweetheart's consent to marriage. The fun in this subject is of the hilarious type. Unique photography embellishing a clever plot. No. 6612. Code, VIOOLHARS. App. length, 330 feet.

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SANDY THE SUBSTITUTE. Roy Norton's stirring tale of the Wyoming Mountains, dramatized by the author. The quaint, rugged hero of the celebrated "Whistling Sandy" stories, followed through his search for the train robber, the dramatic encounter, the capture and the terrible journey back to the mining camp. A marvellously realistic film. No. 6613. Code, VIOOLHOUT. App. length, 990 feet.

TO BE RELEASED APRIL 8.

KING COTTON—Industrial. No. 6614. Code, VIOOLKAM. App. length, 475 feet.

TO BE RELEASED APRIL 12.

FOR HER SISTER'S SAKE—Comedy. No. 6615. Code, VIOOLMAKER. App. length, 520 feet.

TO BE RELEASED APRIL 12.

HER FIRST APPEARANCE—(Richard Harding Davis's Famous Story, dramatized by the Author). No. 6616. Code, VIOOLSNAR. App. length, 990 feet.

TO BE RELEASED APRIL 15.

GALLEGHER—(Richard Harding Davis's Great Detective Story).

TO BE RELEASED SOON.

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THE MASTERMARK OF PICTUREDOM

SELIG SELIG

the porch of his cottage the sheriff dies, after exacting the promise of his cowboy friends to care for Dorothy, his little girl.

True to their promise "the boys" make a home for the little girl, whom they call, lovingly, "the flower of the ranch."

Ten years go by and we find Dorothy, a pretty maiden of seventeen, the flower just bursting into the full bloom of womanly perfection. The tragedy of her earlier life has almost been forgotten and she has come to love her cowboy friends, each as an individual father or a brother, and the trust is well met. If she is partial to any, it may be with Dick Clayton, a stalwart and manly young fellow, who all but worships her.

One day a touring automobile, a big car of a variety seldom seen in the mountains, drives up the main street and stops at the post office and general store. Its arrival causes a sensation and the cowboys gather about discussing it wonderingly. The over inquisitive Dorothy is with them and her curiosity and desire to take a short spin is granted by the owner, a tall, handsome middle aged man. The Easterner finds the village and its locality especially attractive and spends much of a portion of two weeks in the company of Dorothy, to whom he has become suddenly affectionate. The affair ends in Dorothy's promising to be his bride and a day or two later she bids her cowboy friends goodbye and the big touring car with the prospective bride and groom sweeps out of town.

Hardly have they been gone ten minutes before Willis White, the young sheriff, rides up and shows them a paper containing a picture of Dorothy's fiance, "Frederick Church wasted for wife abandonment!"

The news electrifies the little crowd of cowboys, who now realize by what peril little Dorothy is menaced, and mounting their ponies they start in pursuit of the flying touring car.

A thrilling chase, one of the best ever shown, ends when the auto breaks down and the pursuers haul the frightened Easterner from his car and show him the paper. A lynching is averted when White rides on the scene and appeals to them to let the law take its course.

The story ends with little Dorothy in her Western lover's arms when she promises to be the latter's wife, with the consent, of course, of the "boys," who are at first reluctant to give her up.

IMAGINATION.—Tom Perkins, so our story goes, is a physical culturist and the results of his careful training in abstinence from coffee, liquor and tobacco, with the daily cold bath and vigorous rub, has made him egotistical about it.

His robust health and how he obtained it is usually the substance of his conversations with his friends until they tire of being constantly shamed for the flabbiness of their muscles and shortness of breath and the other ills that flesh is heir to.

Tom, in taking his morning constitutional, meets an old friend who is slightly under the weather and for whom he prescribes a daily four mile walk, a cold bath and a rubdown as a positive cure-all. They are standing in front of a cafe and Tom invites his friend in to have a little drink of something soft.

They enter the cafe and meet other friends. "Why, brace up there," says Tom to one of the boys, slapping the latter vigorously on the back, "you're getting round shouldered. Look at me. Physical culture did it!"

Three fellows at the other end of the bar nudge each other and quietly steal out of the cafe, resolved to get even with Tom in some way or another.

"It's an easy thing," says one. "Let one of us tell him he's looking bad; another fellow can meet him down the street and tell him he's looking worse, while the third fellow can tell him he ought to be in bed. If that don't fix him nothing will!"

They agree to the scheme and one fellow is left at the saloon entrance while the other two select positions further down the street. Also, they enlist the aid of a friendly "cop" and two ladies who are acquainted with the victim, with the result that he is really feeling ill when the two ladies, last named, stop him and comment upon his wan face and general physical decrepidness.

Tom turns away unsteadily and looks at his tongue in a small hand-glass, wiping the perspiration from his brow. A climax is reached when he sees his wife and daughter just leaving a florist's with a great armful of flowers. Poor Tom is convinced that the flowers are for his funeral.

He is sent home in a cab and put to bed. A doctor is summoned and accompanies the three jokers into the house. The doctor finds that Tom is very ill indeed, ahem, and doses him with some very bitter but harmless medicine. But the boys' laughter and finally the doctor's confession cures the patient instanter.

With a howl of rage at being fooled he springs from the bed and in his pajamas chases the jokers through the snow. The picture ends with the sick one (?) whipping them all and stalking proudly away, the complete victor.

HENRY'S NEW HAT. Henry (our old friend again) is the chief clerk in a big real estate and insurance office. He is a dapper little fellow with great pride in his personal appearance, and Henry's clothes, his hat, his gloves and cane are both the pride and fun of the rest of the office boys.

But, to go on with the story, Henry resolves to buy another hat, "something really swell, you know." So he hies him to the hatter and looks over the hatter's supply. Various styles and shapes and sizes, soft crushers and dinky dicers, are laid out for his inspection until "the" hat, a shiny silk opera affair, the very latest Parisian creation, is placed in his hands. Henry surveys himself in the glass approvingly. "Ah, my dear hatter," he comments, "this is some hat. I'll take. Send it to my office."

The hatter's boy, an ambitious youth, arrives at the office ahead of him and deposits the hat on Henry's desk. After the boy leaves Henry's pals gather around, remove the box lid and peer curiously in at the hat. All agree that the hat is a "pippin" and, always mindful of some deviltry or other, they decide to have some sport with their immaculate chief. One of them substitutes an old battered "dicer" for the new hat and when Henry arrives all immediately ask him to let them see his new hat.

"Ah, boys," he says, "allow me to show you, really, the swellest thing in town!"

He opens the hat box smiling happily and lifts the battered skypiece from its receptacle. With mingled surprise and rage he looks at the hat gingerly while the boys look wonderingly on. Still raging, Henry turns to the 'phone and, as mad as the proverbial hatter, denounces the merchant as a cheat and a liar. While he is hurling his invectives into the surprised ears of the hatter the boys remove the old hat and replace the new one and when Henry turns from the 'phone they thrust the box into his hands and advise that he annihilate the hatter who could play such a witless and malicious joke.

Henry rushes back to the hatter and hurls the box in his face. The merchant opens the hat box and there is another surprise, of course! For, behold the bright shiny tile which he originally purchased!

The hatter puts him out and the conclusion, a crushing one, comes when the hat is trampled under the feet of a crowd pursuing a street thief!

KALEM MFG. CO.

THE GYPSY GIRL'S LOVE.—Scene I.—Nita, the Gypsy Girl, Meets Young Carlton.
Scene II. -The Tryst Made.
Scene III.—The Trysting Place.
Scene IV.—Nita Discovers Her Lover's Perfidy.
Scene V.—Nita Decides to Demand an Explanation.
Scene VI.—Carlton Falls on the Knife and is Thought to Be Dead, Though Only Wounded.
Scene VII.—The Alarm.
Scene VIII.—The Arrest.
Scene IX.—In the Hands of the Mob.
Scene X.—The Little Colored Boy Explains the Accident and the Gypsies are Freed.

THE UPRISING OF THE UTES.—Scene I.—The Council of War.
Scene II.—On the Warpath.
Scene III.—The Settlers Warned.
Scene IV.—The Girl Goes for the Soldiers.
Scene V.—The Race for Life.
Scene VI.—At the Block House—The Attack.
Scene VII. The Relief of the Block House.
Scene VIII.—The Indians Wiped Out.
Scene IX.—The Heroine.

PATHE FRERES.

THE LITTLE VIXEN.—Angeline was the daughter of wealthy parents, and a coquette. Max is deeply in love with her, but the young lady is so fickle, that although Max has proposed many times, she has never given him a decided answer. Time and time again, the poor fellow has offered his heart and hand, but to no avail. Angeline thinks that Max is too much of a dilettante, and finally in a spirit of mischief, she replies to one of his numerous proposals by telling him that she will never marry until he has learned to juggle three balls. Even the remonstrances of her father fail to move her from her declaration. Poor Max! he knows very well that this is practically out of the question. Nevertheless, he decides to make an attempt, and after visiting a store wherein he buys the requisite number of balls, he hies him home and spends hours and hours in the vain attempt to master the mysteries of the juggler. After succeeding in smashing up all the furniture in the house, overturning chairs, and breaking up housekeeping generally, a happy thought strikes him, and he writes to Angeline that he has accomplished her test, and that if she and her father would call, will gladly demonstrate his skill in the stunt. Angeline and papa call. Max repairs behind a screen and with only his head and arms showing, juggles most dexterously. His visitors are amazed, but unfortunately in the wild endeavor to surpass himself in his juggling act, Max overturns the screen, and lo and behold! it's another man's arms doing the juggling act, while Max leaning over him shows only his head above the screen. We hope that Angeline through the trick sufficiently clever to take him anyhow.

THE POLAR BEAR HUNT.—This picture opens with the hunting party about to disembark from the steamer anchored in a sheltered spot in the Arctic. Ice floes are to be seen on every hand, and in the distance a berg may be noted on which two polar bears are gamboling. The hunting party having descended into a rowboat, pull for the nearest ice floe. Here they haul up their boat, and drag it across the ice to the next open lead. Then into the water and on again. After this difficult trip is nearly accomplished, one of the hunters take a long shot at the polar bears, who in the meantime having seen the hunters approach, have made a wild break for liberty, running across the ice, and swimming the open water. As the hunter fires one bear drops. The party now advance to within a few paces of the big white beast, but as they approach they grow cautious for fear Sir Bruin is not dead. Sure enough, when they are quite close, the bear stands up on his hind legs and shows fight, but the foremost huntsman dropping on one knee, fires another bullet and Mr. Bear spins around, turns a somersault and drops in a lump on his head. Loading the carcass into the boat, returning to the ship and hauling the game aboard, are successively shown, and the picture ends with a view on board showing two polar bear cubs which have been captured. From the savage way these cubs attack their chains, one would scarcely be led to believe they would make good house pets. The film is not only interesting, in its vivid depiction of a hunting scene, but also in the fact that it is taken in the very region in which Commander Peary so recently made his world-startling discovery.

OUT OF SIGHT, OUT OF MIND.—The son of the Count is deeply in love with a pretty little peasant girl. Together they roam the fields, along the roads and over the hills, much to the displeasure of the Count. One morning, after a long series of lessons with his tutor, the lad goes out for a walk with his mother, and coming upon a crowd of boys and girls dancing in the fields, he dances the minuet with his little sweetheart, while his mother and tutor look on with tolerant eyes. When they proceed, the young girl follows the party, and after a while the youth unable to stand the separation longer, slips away from the party and runs back to his inamorata. Together they go to the well to fill the jug which the girl carries. They are watched by a farmer lad, who is also deeply in love with the girl, but whose attentions are scorned by this young lady, because of his humble birth. When the boy's absence from the party is discovered, the tutor rushes back to find him, and seeing him in company with the little peasant, reports the occurrence to his mother, who immediately upon reaching home decides to send her son to the city to find employment in the service of the King. The separation between the boy and girl is very tearful, never will he be able to forget her, and she weeping tells him that he will always hold the affection of her heart. A few minutes after he has ridden away, however, she comes upon her other lover, the farmer lad, and thinking that a bird in the hand is worth two in a bush, after a moment of protest, walks off happily arm in arm with the sweetheart who remains behind. The coloring of this picture is of rare beauty, and the scenes, many of which are taken outdoors, are charming to the highest degree.

DRIVEN TO STEAL.—The story is of a poor family, where the husband is out of work and unable to supply the wants of his sick wife and children. The picture shows the room where the sick woman and her little baby are lying on a rude bed, and three other children are asking for something to eat. Unable to bear the sight of his wife suffering from want of nourishment, and his children's pleading, he at last becomes desperate and decides to steal. As he is walking along the street, he passes two or three men, but has not the courage to attack them. At last, becoming desperate, he decides to attack a rich man coming down the street. He jumps on him as he is turning the corner and steals his wallet, but after taking out one gold piece he returns the pocketbook to him. The stranger is astonished, and decides to follow the thief. He sees him going into a bakery, and afterwards appear with several loaves of bread which he has bought with the money he has taken. The victim following, sees him enter a house and he too enters. The poor man, when he enters his home with the bread, is joyfully received by the little ones, who bite from the whole loaves as if famished. As they are eating, the man from whom he has stolen the money enters, and understanding what has driven the man to steal, he gives him a place in his sawmill. The next picture shows the family all well and happy.

A WOMAN'S CAPRICE.—Pierrot is a blithesome lad who mends all the shoes in his little village. One day while at work in the bright Spring sunshine, a lady of high degree and her companion pass by. Unfortunately the lady has a nail in her slipper, and seeing the cobbler decides to let him fix it. Now it so happens that this lady is somewhat of a coquette, and seeing in Pierrot a chance for some amusement, flirts with the poor fellow until his head is completely turned, and his little sweetheart in his own station of life no longer appeals to him. Upon her departure, the lady drops a rose which Pierrot treasures. The next day one of milady's servants meets Pierrot at the tavern and following instructions from his mistress, drugs the cobbler's wine. When the poor chap is stupefied he is carried away to the big castle, and there before he awakes has all his clothes changed. When he opens his eyes he finds himself in a magnificent chamber, resplendent and luxurious. In a momnt or two the author of this mischief comes in, and for a little while Pierrot is in the seventh heaven of delight. After she has amused herself sufficiently, the poor fellow is persuaded to drink more drugged wine and is carried back towards home and thrown in a ditch. When he returns to consciousness, he is amazed to find himself in this position, and goes slowly homeward. The following

KALEM FILMS

ISSUE OF MARCH 30

RED HAWK'S LAST RAID

Red Hawk's Last Raid - - 580 Feet
Lo, the Poor Indian - - - 375 Feet

Two Indian Subjects on One Reel—Two short thrillers presenting two contrasting phases of Indian life.

In "Red Hawk's Last Raid" we show how a young brave makes a foray against the whites in order to gain the coup which will win him fame and the daughter of the chief for his squaw, and how he came to an ignominious death at the hands of his intended white victims.

IN "Lo, the Poor Indian" we show an entirely different type of Red Man. This is a young Buck who turns horse thief in order to save his squaw and papoose from starvation, but he is caught, convicted and jailed, a victim of laws he cannot understand.

ISSUE OF APRIL 1st.

FURTHER ADVENTURES OF THE GIRL SPY

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day the capricious lady passes again, and when he seeks to claim a friendship she denies having ever seen him before. So forcibly indeed does she make this denial that Pierrot is persuaded it is all a dream, and much to his own and his little fiance's satisfaction returns to his work and to her with only the memory of his wonderful adventure.

THE RHINEFALLS AT SCHAFFHAUSEN.—This picture is a marvelous view of the beautiful cataract at Schaffhausen on the Rhine. The waters tumble over the rocks which seem to comb them into long white tresses of exquisite beauty. So realistic is the picture, that one can almost hear the roaring of the water as it rushes in its mad course over the rocks. Several views are given and the coloring has been done with an eye for the beautiful, making a film of such surpassing interest that every theater should make a point of getting it.

LORENZO THE WOLF.—Luis is in love with Genevieve, but the match is not satisfactory to Genevieve's father, who wants a man of more strength and action than Luis, who is an artist. The fathers of the two young people, however, are good friends and often go off on hunting trips together through the estate. On one of these trips, Genevieve's father, in company with the father of Luis, comes across Lorenzo—"The Wolf," as he is popularly called—who is a poacher, and as he is in the act of setting snares, they capture him and turn him over to the police. Lorenzo begs for mercy, but is refused and so vows vengeance on the two men. Upon his release from prison, Lorenzo returns to his old haunts and one day, seeing Genevieve about to leave her house, he gags her and carries her off to his retreat in the mountains, where he lives in a cave. From here he sends a note to Genevieve's father telling him that he will never see her again. In the meantime, the father has missed his daughter and starts off in hot pursuit after Luis who he thinks is responsible for her disappearance. While he is accusing Luis the boy Lorenzo sent delivers the note, and Luis volunteers to lead them in the rescue party. By the aid of a good hunting dog he picks up Lorenzo's scent, and finally traces him to his lair, but before he can be captured, he empties his shotgun into Luis' shoulder. The wound proves slight, however, and Lorenzo is killed, and the two young people are at last united with the parents' consent.

SELIG POLYSCOPE CO.

THE WIFE OF MARCIUS.—In this production we at first see the old Roman column of a home of nobility, in the Atrium of the house of Marcius, a Roman warrior. It is his wife's birthday and he introduces his friend, Appius Ennius, who becomes enamoured of the wife. We then see Marcius, his wife, Marcia, and the former's quondam friend.

Upon the departure of the husband and wife from the banquet room, Appius forces Ostia, a slave, to assist him in winning the love of Marcia.

Favored by the emperor and at his own wish, he and Marcius are sent to the wars. We see them depart. The conniving Appius is recalled to court, and resumes his attentions to his friend's wife. But she, true to her lord and master, rejects him and repudiates his avowal of love. Then by stealth he secures a bracelet, the birthday gift of Marcius to his wife. This he does through the assistance of the slave, Ostia, and by this means endeavors to arouse doubt and jealousy in the heart of Marcius. In this he fails and in his failure receives his just deserts.

VITAGRAPH COMPANY.

THE INDISCRETIONS OF BETTY.—The familiar story of a woman living beyond her means is beautifully and impressively told in this picture. Her husband's income is not sufficient to keep up the style and pretentions of the society in which they move. A glimpse of the social set with which they affiliate is shown in the first scene, where the wife is introduced to an Austrian Count of sinister purpose, who makes advances to the young woman which are flattering to her, to say the least.

To keep in the social swim, she contracts all kinds of debts, and creditors press the husband for payment. He admonishes her, but, as usual, condones the offense. The afternoon of the same day a lady friend calls to see the young wife and gives her an invitation to a society event. She is distressed and declines, giving the customary reason, "Nothing to wear."

Her friend tells her that she will introduce her to a dressmaker with whom she can have a charge account. She acts upon the suggestion, falls to the temptation and orders a new gown for the coming events, where she is the cynosure of all eyes, particularly the Count's.

Again the inevitable creditor begins to urge her for payment. She is disturbed. A caller is announced—"the Count." He is ushered in, and, noticing her agitation, asks the cause. She tells him and he offers his check for the amount demanded by the creditor. She accepts it, to the great satisfaction of his Lordship, who feels that he has placed her in his power. He presumes upon this, calls upon her while she is alone, and forces his attentions. She repulses him and screams for help. Her husband, just arrived at home, hears her and rushes to her aid, felling the rascal and driving him from the house. The wife repentantly confesses her indiscretions, her husband forgives her and repays the Count in full.

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ROOSEVELT IN AFRICA—Special Two-Reel Licensed Subject Released April 18

Roosevelt Returning from Hunting Trip.

Roosevelt Breaking Camp at Bondoni.

Native War Dance in Honor of Roosevelt.

The Licensed Manufacturers co-operating issue, Monday, April 18th

ROOSEVELT IN AFRICA.

This great feature picture was secured at an enormous expense by the co-operation of all the manufacturers licensed by the Motion Picture Patents Company, the negatives having been made by Cherry Kearton, of London, who followed Col. Roosevelt to Africa and secured his co-operation after weeks of strenuous effort.

On April 21, 1909, the Roosevelt party landed at Mombasa, where arrangements had been made to outfit his hunting party. From Mombasa the expedition proceeded to the interior of the country for the purpose of making a complete collection of the beasts and birds of Africa for our great Smithsonian Institute in Washington, D. C. Now that it is complete and Col. Roosevelt is on his way home we know the expedition to have been the most successful the world has ever known.

Scene 1.
I Hear Roosevelt Is Coming.

This is a rare specimen of the Red Colobus and was in captivity when photographed. It is the only tame animal shown in the entire picture. Being presented with an American Sunday newspaper, he seems much interested, but does not indicate whether he feels fear or joy at the advent of the mighty American hunter.

Scene 2.
Government Buildings in Mombasa.

The first picture represents Mombasa with the new court house and the old Portugese prison, with a gang of chained prisoners filing past.

Mombasa has a beautiful and picturesque harbor. Centuries before the Christian era boats from Arabia rounded the lion's head, Guardafui, and worked their way slowly along the unhospitable African coast. Such boats as were used by the original voyagers exist to-day practically unchanged, and courageous indeed were the men who first navigated them across the boundless oceans. They were men of strong hearts and elastic conscience who braved inconceivable danger and hardship; they created trading stations for slaves, ivory and gold; these trading stations were converted into little cities, part negro, part Arab.

Mombasa was one of them. It lies just South of the Equator and is held by England.

Scene 3.
Col. Roosevelt Planting a Tree in Front of the Bomba Trading Company's Office.

This is the first appearance in our picture of "Teddy" as he appeared in front of the office of the Bomba Trading Company, where he planted a tree and was presented with a handsome and serviceable hunting knife.

Scene 4.
Native Amusements in Mombasa.

This is the Luna Park of Mombasa, located in the native quarters. We find the natives enjoying themselves the same as our people at our own Coney Island. You will notice the miniature Ferris wheel. Evidently the proprietor of this concession is enjoying a lucrative business the day this picture was made.

Scene 5.
Railway Trip From Kiu to Naquro, Made by Col. Roosevelt.

This trip was made across vast plains where thousands of African wild animals cross and recross the track at will and frequently mishaps occur on account of the engine running into these animals. There are mishaps frequently such as could only happen to this railroad. At the time Mr. Roosevelt went over this road there was an interruption in the telegraph service, due to giraffes having knocked down some of the wires and poles in tossing the track. Several times at night giraffes have been run into and killed.

On one occasion a rhinoceros was killed, the engine being damaged in the encounter. As the ride goes on we rise to some 7,000 feet above the sea level.

Scene 6.
Zulu Women at Spring.

This picture shows native Zulu women obtaining water at a spring. In this country the strong healthy, rugged women are able to bear burdens like a man and endure the hardest kind of labor. They spend the major portion of their life out of doors and are physically almost as powerful as the men.

Scene 7.
Dance of the Rain Maker.

The dance of the Rain Maker, with drummers in attendance, is quite a ceremonious affair. The Rain Maker is considered a very important official by the natives and is looked up to with great respect.

Scene 8.
Natives Drawing Water From a Well.

This sort of well antedates the Christian era and is found all over British East Africa. It is indeed primitive and one of the picturesque sights seen by visitors to this land of wonders.

Scene 9.
In the Kraal.

This a native kraal, or, as we would term it, corral, an enclosure for domestic animals, located

near Kilima Kin. This is near the spot where the lions and rhinoceroses come down to drink.

Scene 10.
"Mister, Take My Picture."

Vanity knows no nationality. Here we find a number of native boys rushing up in front of the camera and asking the operator to take their picture.

Scene 11.
African Birds. Specimens Secured by Col. Roosevelt for the Smithsonian Institute. Kingfisher Feeding Young.

This picture shows the smallest kingfisher in the world, photographed on the edge of Lake Naivasha, carrying a small frog to its young.

It is a curious fact that this lake has no fish in it, probably on account of the soda deposit, yet cormorants and small sea gulls live on it, together with pelicans, herons, etc., all seeming to live on frogs.

Scene 12.
Jackson's Dancing Bird.

This photograph was made 8,500 feet above sea level. Jackson's dancing bird is most interesting. The male dances while the hen is setting.

This photograph took seven days to get from a blind or screen or hideup.

Scene 13.
Vultures and Storks Feeding.

This photograph took many days of weary patience. Waiting hidden under a screen with the tropical sun beating down upon the camera operator and whilst it was being taken a big rhinoceros started coming right for the camera, when the operator's guard, Mr. James Clark, of New York, shot him. Clark used to watch over the operator when in hiding, and a faithful guard he proved to be.

Marabon storks and vultures will pick a dead animal clean in a few hours and are very keen sighted. You will have a perfectly clear sky and when an animal is shot they seem to drop from the sky, but as to letting one get a cinematograph photo they are at once extremely wary, sitting for hours watching anything abnormal.

Scene 14.
Woodpecker Feeding Its Young.

Woodpeckers in East Africa are a decided nuisance. Through their actions it is almost impossible to maintain a wooden bridge in this country. Their vocation, drilling holes, becomes a great evil.

This picture shows a woodpecker feeding its young in the nest which has been drilled out of one of the uprights of an old bridge. So many holes having been drilled in the various posts and uprights, the bridge is at the present time toppling for a fall, and it is only a question of a very short time when the bridge will collapse through the weakening of its supports.

Scene 15.
Camp Roosevelt. Making and Breaking Camp at Bondoni.

We first find Roosevelt's party making camp at Bondoni. The next morning we find them preparing breakfast. After breakfast camp is quickly broken, the luggage is packed into bundles for the native porters.

The photograph of breaking camp was taken just after daylight and the men were marching by seven o'clock. In this section of British East Africa the sun rises all the year around at six o'clock and sets at six o'clock, with the exception of a ten minutes' difference.

Each native porter knows his work and the start is begun so that the day's march may not look too long. Besides heat has to be taken into consideration. Each man is given a load weighing about sixty pounds, which is the Government regulation, and is paid ten rupees per month, equal to about 33 cents per day, or $3.33 per month, with food. The loads are carried, as you will see, on the top of the head, and a march often consists of twenty-five miles a day. They are a jolly lot of fellows and if treated properly make the march enjoyable. They sing most of the way and many of them have a keen sense of humor and much appreciate any joke.

Scene 16.
Zulu War Dance and Ceremonies in Honor of Col. Roosevelt's Visit to Africa.

Again we find "Teddy" at a native ceremonial war dance given in his honor. He is accompanied by Governor Jackson, of British East Africa. The blacks are shown in full war regalia, with shield and spear, weird headgear and hideous facial adornment. This was a great sight and interested Col. Roosevelt very much indeed. The Zulu warriors danced for some hours, singing and giving forth queer guttural sounds, and toward the end became most excited.

You will notice when they charge a chief rushes up, putting his spear across their front to prevent their charging into the spectators. Some become hysterical and throw themselves across the ring formed and are quickly thrown to the ground, their weapons taken away by their comrades, who seem to kneel on them, circle around and disappear.

We are not aware of the method of bringing them around, but the dance went on just the same.

Scene 17.
Col. Roosevelt and His Party Reviewing Maneuvers.

This is a most interesting ceremony and shows the Zulus marching and counter marching in command of their native Zulu chiefs. You will note their war shields covered with skins of wild animals and their native spears.

We also call your attention to the wonderful physique and natural physical development of these remarkable warriors.

Scene 18.
Zulu Belles.

We herewith present a picture of a number of native Zulu belles. This party is supposed to represent British East Africa's native 400. To the minds of the male portion of the dark continent they are considered the personification of female beauty.

Scene 19.
Col. Roosevelt Examining Gun Before Being Presented to Chief Okawahki.

We here have a close view of the great American hunter examining a gun that is to be presented to Okawahki, one of the principal Zulu chiefs.

Scene 20.
Col. Roosevelt Taking the Trail.

Our next picture presents Col. Roosevelt mounted on horseback starting out on his day's hunting expedition. His porters bring up the rear in a long file carrying the camp paraphernalia on their heads. Most of these native porters are pagans. They very much enjoy this sort of life which is indeed picturesque. They are strong, patient and good humored savages, with something childlike about them that really makes one fond of them. Like some children and most savages they have their limitations and firmness is found more necessary than kindness when dealing with them.

Scene 21.
The Home of the Lizard.

These lizards were photographed on the banks of an old road side. They are very remarkable animals, changing in color just like the chameleon.

Scene 22.
Young Serval Cat.

This picture was made on the Aberdare Mountains. It was made after long waiting and under great difficulties. The operator lay in hiding eight hours waiting for this handsome animal to appear in the opening before a good picture could be taken.

Scene 23.
Giraffes on Their Native Heath.

One of this herd fell a victim to Kermit Roosevelt's gun.

Giraffes are very difficult animals to stalk, one reason is that they can look over a tree or hill on rough ground and you cannot spot your quarry. This photograph was taken about 150 yards away. The picture gives you a good idea of the ungainly shamble which quickly puts a good distance between you and the animals. The picture was taken near Sultan Hamud.

Scene 24.
The Deadly African Spider.

This large African ground spider is nearly two inches long. It waits in a little hole until its prey walks unsuspectingly along then it dashes out and secures a meal.

Scene 25.
Giant Land Turtle.

This is the largest land turtle known. It frequently lives to an age approximating 900 to 1000 years. There are two specimens in the zoo in Bronx park, New York, each over 800 years old.

Scene 26.
Flash Light of a Man Eating Lion in the Jungle.

This picture shows a flash light photo of a lion coming to drink about midnight. The photographer who made this picture spent many days trying to photograph lions by day and only got a chance at three 150 yards away, but the picture shows this king of the jungle so small the photograph was discarded but however he got his revenge. He left the camera in a leather case near the lion's drinking pool. Above it in a tree he arranged a flash light apparatus. From this a thread was passed across the path the lion was known to tread. In the middle of the night down came the lion to drink, he broke the thread, ignited the magnesium and took an instantaneous photograph of himself before the brilliant flash sent him crashing away in alarm through the forest.

Scene 27.
The Roosevelt Party Crossing Stream.

The next picture shows a portion of the Roosevelt party crossing a stream or ford. In this scene we have a very fine close view photograph of the party. You will note the manner in which the natives make a crossing. The white members of the party are carried on the shoulders of the sturdy porters. On either side of the men carrying the heavy load we find a porter, each with a stout rod or pole carefully feeling his way through the water, all the time sharply watching out for holes where he might drop in over his head.

Scene 28.
Chameleon at Play—Specimen Secured by Colonel Roosevelt's Party for the Smithsonian Institution.

This is a very fine picture of the horned chameleon. These curious and rare animals are found in great forests near Mt. Kenia and are extremely difficult to find, as they change their color to the surrounding foliage and they can change rapidly. After watching them for some time they suddenly loom out like a picture puzzle.

Scene 29.
Rhinoceros Mother and Baby.

Rhinoceroses are admitted by most people to be the most dangerous animals in British East Africa. You never know when they will pop out from behind some bush (perhaps a pair of them) and charge about twenty miles an hour puffing like a steam engine. The photographer who made this picture had many narrow escapes from these animals; while the photograph was being taken with his bodyguard Clark by his side, rifle all ready, they were anxious moments. A whisper from Clark (now they are going to charge, each look out for himself), but thanks to the favorable wind they never got our bearings and after debating suddenly gave out that terrible, terrifying puffing and suddenly bolted as you see in the picture.

Scene 30.
Rhinoceros Killed by Col. Roosevelt.

This large rhinoceros was killed by Roosevelt at Kilimakin. The skin was removed and taken to camp, where it was prepared for shipment to the Smithsonian Institute.

Scene 31.
Harte Beasts Roaming Over Veldt.

These animals roam in great herds over the wild East African veldt and are hard to stalk so that one may have a good shot at them.

Our photographer was unable to get a close view and was compelled to make his photographs at some little distance from the herd.

Scene 32.
Visiting Delegation of Gnus and Zebras.

This picture shows a large herd of gnu and zebra. These animals present a wonderful sight, as the picture shows, and any visitor to this land of animals would have a treat of a lifetime. Gnu and zebra seem to have a very friendly feeling for each other and travel in herds together.

Scene 33.
Hippopotami at Play in the Tana River.

As many as forty hippopotami within the space of one mile can be seen on some occasions on the Tana River and to watch them bathing in the sun with the tick birds running over them is a sight long to be remembered. These animals are very sensitive to smell and can detect you long before you come near the river bank if the wind is not right; on the other hand, if in your favor, you can stand openly on the bank and watch them with their young on their backs. Sometimes a slight puff will carry scent and down they will all plunge at once, afterwards only peeping up and blowing for a few seconds.

Scene 34.
Crocodile Taking His Morning Plunge.

This picture shows a large crocodile taken on a rock in the Tana River. These crocodiles grow to great size and are known to have pulled a rhino into the water weighing two tons.

Scene 35.
Picture of Young Deer.

This animal looks very fine and is very difficult to photograph. Our photographer in order to make this picture stalked five or six miles. You will agree with me, however, he eventually secured a very interesting photograph.

Scene 36.
Col. Roosevelt Returning from a Hunting Expedition.

This picture shows Col. Roosevelt crossing a drift or ford. The photograph was taken under Mount Kenia and represents one of the many little streams to be crossed under the gigantic mountain of some 18,000 feet with its snow-clad top and on the equator.

Here we find Roosevelt stopping to give his weary horse a drink. Trailing behind in single file is an innumerable band of porters. On the march the American flag is always carried by one man who sees to its safety. When the camp is pitched it is put up in front of Roosevelt's tent.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, March 28.

Biograph—Gold Is Not All (Dr.).....988
Lubin—His Spanish Wife (Dramatic).....965
Pathe—The Little Vixen (Comedy).....528
Pathe—Polar Bear Hunt (Scenic).....479
Selig—The Treasure Hunters (Dramatic).....1000

Tuesday, March 29.

Edison—Bradford's Claim (Dramatic).....750
Edison—The Capture of the Burglar (Comedy)..270
Gaumont—The Diary of a Nurse (Dramatic)....992
Vitagraph—The Indiscretions of Betty (Dr.)....948

Wednesday, March 30.

Essanay—His Hunting Trip (Comedy).....975
Kalem—Red Hawk's Lost Raid (Dramatic).....580
Kalem—Lo, the Poor Indian (Dramatic).....375
Pathe—Out of Sight, Out of Mind (Melodr.)....656
Pathe—Driven to Steal (Dramatic).....318
Urban—The Midnight Escape (Dramatic).....574
Urban—Making Cherry Wine at Xeres (Indus.)..371

Thursday, March 31.

Biograph—The Smoker (Dramatic).....595
Biograph—His Last Dollar (Comedy).....397
Lubin—The Daughter's Choice (Dramatic).....930
Selig—The Wife of Marcius (Dramatic).....1000

Friday, April 1

Edison—Michael Strogoff (Dramatic).....995
Kalem—Further Adventures of the Girl Spy (Dramatic).....920
Pathe—A Woman's Caprice (Comedy).....748
Pathe—The Rhine Falls at Schaffhausen (Sc.)...250
Vitagraph—The Tongue of Scandal (Dramatic)..894

Saturday, April 2.

Essanay—The Flower of the Ranch (Dramatic)..1000
Gaumont—The Dreamer (Comedy).....413
Gaumont—Amateur Billiards (Comedy).....378
Gaumont—O'er Crag and Torrent (Scenic).....200
Pathe—Lorenzo, the Wolf (Dramatic).....754
Pathe—Athletic Sports in India (Scenic).....184
Vitagraph—The Fruits of Vengeance (Com.)....930

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Santa Fe.
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When You Think There's No One Looking.
Roses Remind Me of You.
Dreamy Town.
I'll Make a Ring Around Rosie.
Flippitty Flop.
Sunbeam.
Tie Your Little Bull Outside.
The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
Busy Little Cupid.
When the Daisies Bloom.
Shaky Eyes.
Mandy How Do You Do.

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Feb. 10—The Duke's Plan (Dr.).....985
Feb. 14—One Night, and Then (Dramatic).....992
Feb. 17—The Englishman and the Girl (Dr.)...975
Feb. 21—His Last Burglary (Dr.).....995
Feb. 24—Taming a Husband (Dr.).....986
Feb. 28—The Final Settlement (Dr.).....981
Mar. 2—The Newlyweds (Dr.).....981
Mar. 7—The Thread of Destiny (Dramatic).....977
Mar. 10—In Old California (Dramatic).....991
Mar. 14—The Converts (Dramatic).....986
Mar. 17—The Love of Lady Irma (Dramatic)...988
Mar. 21—Faithful (Dr.).....994
Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....397

EDISON MFG. CO.

Mar. 8—The Right Decision (Dr.).....600
Mar. 8—My Milliner's Bill (Com.).....400
Mar. 11—His First Valentine (Dr.).....770
Mar. 11—Love Drops (Com.).....230
Mar. 15—Fruit Growing, Grand Valley, Colo. (Scenic).....570
Mar. 15—A Mountain Blizzard (Comedy).....425
Mar. 18—Frankenstein (Dramatic).....975
Mar. 22—A Western Romance (Dramatic).....690
Mar. 22—The Man with the Weak Heart (C.)..305
Mar. 25—The Suit Case Mystery (Dramatic)..935
Mar. 29—Bradford's Claim (Dramatic).....750
Mar. 29—The Capture of the Burglar (Com.)...270
Apr. 1—Michael Strogoff (Dramatic).....995
Apr. 5—The Heart of a Rose (Dramatic).....670
Apr. 5—It Pays to Advertise (Comedy).....330
Apr. 8—Sandy, the Substitute (Dramatic).....990
Apr. 12—King Cotton (Industrial).....475
Apr. 12—For Her Sister's Sake (Comedy).....520
Apr. 15—Her First Appearance (Dramatic).....990

ESSANAY FILM MFG. CO.

Feb. 12—Western Chivalry (Comedy).....568
Feb. 16—Aviation at Los Angeles, Cal. (Educ.).606
Feb. 16—Baby's First Tooth (Comedy).....385
Feb. 19—The Cowboy and the Squaw (Dr.)....935
Feb. 23—The Winning of Father (Comedy).....508
Feb. 23—Oh, So Sick (Comedy).....478
Feb. 26—The Mexican's Faith (Dr.).....925
Mar. 2—The Egg Trust (Comedy).....402
Mar. 2—Rags, Old Iron (Comedy).....598
Mar. 5—The Ostrich and the Lady (Educ.).....175
Mar. 5—The Ranch Girl's Legacy (Comedy)...825
Mar. 9—The Interrupted Honeymoon (Com.)...956
Mar. 12—The Fence on "Bar Z" Ranch (Dr.)..950
Mar. 16—The Inventor's Model (Dramatic.....
Mar. 16—Method in His Madness (Comedy)....
Mar. 19—The Girl and the Fugitive (Dramatic).
Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975
Apr. 2—The Flower of the Ranch (Dramatic).1000
Apr. 6—Imagination (Comedy).....642
Apr. 6—Henry's New Hat (Comedy).....358

KALEM CO.

Feb. 23—The Miser's Child (Dramatic).....940
Feb. 25—The Indian Scout's Vengeance (Dr.)..940
Mar. 2—The Treachery of the Pequots (Dr.)...610
Mar. 2—The Court Jester (Comedy).....295
Mar. 4—The Girl Thief (Dramatic).....950
Mar. 9—Her Soldier Sweetheart (Dr.).....985
Mar. 11—The Robber Baron (Dramatic).....970
Mar. 16—The Seminole's Trust (Dramatic).....960
Mar. 18—The Enchanted Castle (Dramatic).....955
Mar. 23—The Girl and the Bandit (Dr.).....906
Mar. 25—The Railway Mail Clerk (Dr.).....945
Mar. 30—Red Hawk's Lost Raid (Dramatic)....580
Mar. 30—Lo, the Poor Indian (Dramatic).....375
Apr. 1—Further Adventures of the Girl Spy (Dramatic).....920

LUBIN MFG. CO.

Feb. 14—Loving Hearts (Comedy).....460
Feb. 17—A Honeymoon Through Snow to Sunshine (Dr.).....950
Feb. 21—The New Marshall at Gila Creek (D.).815
Feb. 24—The District Attorney (Dramatic).....870
Feb. 28—The Ranger and the Girl (Dr.).....805
Mar. 3—The Millionaire's Adventure (Dr.)....915
Mar. 7—Marriage in Haste (Comedy).....825
Mar. 10—Hearts Are Trumps (Dramatic).....900
Mar. 14—Mamma's Angel Child (Comedy).....505
Mar. 14—The Blunderer (Comedy).....455
Mar. 17—The Irish Boy (Dramatic).....930
Mar. 21—A Mother's Heart (Dr.).....905
Mar. 24—Two Gentlemen of the Road (Com.).925
Mar. 28—His Spanish Wife (Dr.).....965
Mar. 31—The Daughter's Choice (Dr.).....930
Apr. 4—Back to Boarding (Comedy).....625

GAUMONT.

G. Kleine.

Mar. 1—The Value of Aude (Scenic).....391
Mar. 5—The Poet of the Revolution (Dr.)....960
Mar. 8—The Legend of Daphne (Dramatic)....341
Mar. 8—The Great Scoop (Dramatic).....662
Mar. 12—Rabelais' Joke (Comedy).....617
Mar. 12—The Pirate Airship (Comedy).....361
Mar. 15—In the Shadow of the Cliffs (Dramatic).685
Mar. 15—The Saraband Dance (Mystical).....295
Mar. 19—Little Jack's Letter (Dramatic).....741
Mar. 19—In the Foothills of Savoy (Scenic)....246
Mar. 22—The Queen and the Mirror (Dr.).....734
Mar. 22—The Wild Coast of Belle Isle (Scenic).233
Mar. 26—The Fall of Babylon (Biblical).....1020
Mar. 29—The Diary of a Nurse (Dramatic).....992
Apr. 2—The Dreamer (Comedy).....413
Apr. 2—Amateur Billiards (Comedy).....378
Apr. 2—O'er Crag and Torrent (Scenic).....200

URBAN ECLIPSE.

G. Kleine.

Mar. 9—At the Bar of Justice (Dramatic).....884
Mar. 9—The Waterr-Flyer (Scenic).....106
Mar. 16—The Country Schoolmaster (Dramatic).688
Mar. 16—A Trip Along the Rhine (Travel)....240
Mar. 23—A Maid of the Mountains (Dr.).....590
Mar. 23—Over the Appennines of Italy (Scenic).351
Mar. 30—The Midnight Escape (Dramatic).....574
Mar. 30—Making Sherry Wine at Xeres (Indus.).371

GEORGE MELIES.

Apr. 7—Cyclone Pete's Matrimony (Com.).....
Apr. 14—Branding a Thief (Dr.).....

PATHE FRERES.

Mar. 11—A Seaside Flirtation (Comedy).....515
Mar. 11—A Cure for Timidity (Comedy).....564
Mar. 12—A Tale of a Tenement (Dramatic)....535
Mar. 12—Sporty Dad (Comedy).....449
Mar. 14—Uncle's Money (Com.).....499
Mar. 14—Tobacco Culture (Industrial).....469
Mar. 16—The Captive (Dr.).....640
Mar. 16—A Bull Fight in Mexico (Scenic)....295
Mar. 18—The Troubadour (Com.).....561
Mar. 18—The Exile (Dr.).....410
Mar. 19—Wild Birds in Their Haunts (Industrial).....459
Mar. 19—A Willful Dame (Com.).....544
Mar. 21—A Woman's Repentance (Dr.).....850
Mar. 23—The Horseshoe (Dr.).....574
Mar. 23—For the King (Dr.).....380
Mar. 25—No Trifling With Love (Dr.).....558
Mar. 25—The Banks of the Ganges (Scenic)...426
Mar. 26—Foxy Ernest (Com.).....600
Mar. 26—A Conquest (Com.).....384
Mar. 28—Polar Bear Hunt (Scenic).....479
Mar. 28—The Little Vixen (Comedy).....528
Mar. 30—Out of Sight, Out of Mind (Melodr.).656
Mar. 30—Driven to Steal (Dramatic).....318
Apr. 1—A Woman's Caprice (Comedy).....748
Apr. 1—The Rhine Falls at Schaffhausen (Sc.).250
Apr. 2—Lorenzo, the Wolf (Dramatic).....754
Apr. 2—Athletic Sports in India (Scenic)....184

SELIG POLYSCOPE CO.

Feb. 24—Back Among the Old Folks (Dramatic).1000
Feb. 28—Industries of Southern California (Ind.)1000
Mar. 3—Samuel of Posen (Dramatic).....1000
Mar. 7—Told in the Golden West (Dramatic).1000
Mar. 10—Across the Plains (Dramatic).....1000
Mar. 14—The Dawn of Freedom (Dramatic).....630
Mar. 14—A Crowded Hotel (Comedy).....370
Mar. 17—In the Frozen North (Dramatic).....1000
Mar. 21—The Village Inventor (Dr.).....1000
Mar. 24—Wizard of Oz (Com.).....1000
Mar. 28—The Treasure Hunters (Dramatic)...1000
Mar. 31—The Wife of Marcius (Dramatic)...1000

VITAGRAPH COMPANY.

Feb. 18—Trip Through No. of Eng. (Scenic)....320
Feb. 19—The Promised Land (Life of Moses) (Biblical).....990
Feb. 22—Paid in Full (Dramatic).....930
Feb. 25—A Lesson by the Sea (Dramatic).....963
Feb. 26—The Soul of Venice (Dramatic).....950
Mar. 1—An Eye for an Eye (Dramatic).....930
Mar. 4—On the Border Line (Dramatic).....918
Mar. 5—Beautiful Snow (Comedy).....426
Mar. 5—History of a Sardine Sandwich (C.)...478
Mar. 8—A Brother's Devotion (Dramatic).....950
Mar. 11—Conscience (Dramatic).....941
Mar. 12—Taming a Grandfather (Comedy).....950
Mar. 10—The Courting of the Merry Widow (Com.).....833
Mar. 15—Victims of Fate (Dr.).....963
Mar. 18—The Mystery of Temple Court (Dr.)...969
Mar. 22—Capital vs. Labor (Dr.).....949
Mar. 25—The Hand of Fate (Dr.).....971
Mar. 26—A Broken Spell (Dr.).....975
Mar. 29—The Indiscretions of Betty (Dr.).....948
Apr. 1—The Tongue of Scandal (Dramatic)....894
Apr. 2—The Fruits of Vengeance (Comedy)....930

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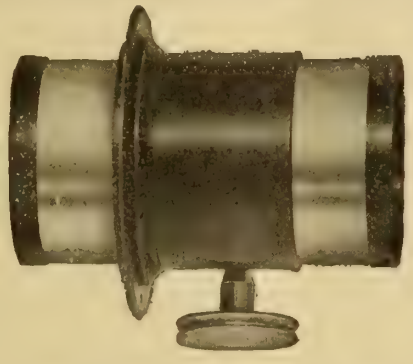

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Mar. 21 Honesty, Its Own Reward (Dr.).....510
Mar. 28 The Treasure of Louis (Dr.).....690
Mar. 28 A Tripe to Berne (Scenic).....300
Apr. 4 After the Fall of the "Eagle" (Dr.)..605
Apr. 4 Theater of Phenomenons (Comedy)....345

GREAT NORTHERN FILM COMPANY.

Feb. 19—Ruined by His Son (Dramatic).....
Feb. 26—The Doctor's Sacrifice (Dr.).....
Mar. 5—A Pleasant Walk (Comedy).....415
Mar. 5—The Mad Drainpipe (Comedy).....342
March. 12—A Wedding During the French Revolution (Dramatic) .....
Mar. 19—The Theft of the Diamonds (Dr.).....564
Mar. 19—A Quiet Honeymoon (Comedy).....269
Mar. 26—Tsing Fu, the Yellow Devil (Dr.).....827
Apr. 2 Madam Sans Gene (Dramatic).....1000

"IMP."

Mar. 14—The Broken Oath (Dramatic).....950
Mar. 14—The Time Lock Safe (Dramatic).....960
Mar. 21—His Sick Friend (Dramatic).....700
Mar. 21—Stung! (Comedy) 300
Mar. 24—The Stage Note (Dramatic).....700
Mar. 24—Stunts on Skates by Edmund Lamy....250
Mar. 28—Transfusion (Dr.) 960
Mar. 31—Hard Cash (Dr.).....960
Apr. 4—The Miser's Daughter (Com.).....980
Apr. 7 His Second Wife (Dr.).....970

LUX FILMS.

Mar. 9—A Father's Patriotism (Dr.).....534
Mar. 9—He Knew Best (Com.).....459
Mar. 16—The Two Brothers (Dramatic).....650
Mar. 16—Life in the Next Century (Com.).....295
Mar. 23—A Family Feud (Dramatic).....655
Mar. 23—How a Bad Tempered Man Was Cured (Comedy) 353
Mar. 30—A Drama on the Reef (Dr.).....655
Mar. 30—Cured By a Tip (Com.).....327
Apr. 6 The Snake Man (Comedy).....350
Apr. 6—Rice the Jester (Dramatic).....630

NESTOR FILMS.

Feb. 16—A Daughter's Devotion.....520
Feb. 16—Old Maid and Bonehead.....475
Feb. 23—In Arizona 965
Mar. 2—The Vindictive Foreman 925
Mar. 9—On the Little Big Horn.....995
Mar. 16—The Silver Lining.....980
Mar. 23—The Tenderfoot (Dr.).....990
Mar. 30 The Cowboy Preacher (Dramatic).....980

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Mar. 1—Cowboy and the Schoolmarm (Dr.)....975
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Mar. 8—Indian and the Cowgirl (Dr.).....950
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Mar. 15—For His Sister's Honor (West.).....978
Mar. 18—A Mexican's Ward (Dr.).....985
Mar. 22—The Man From Texas (Dr.).....975
Mar. 25—Company "D" to the Rescue (West.) app. 1000
Mar. 29 Nannina (Dramatic).....912
Apr. 1—A Shot in Time (West.) app.....1000

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Feb. 26—The Dog of the Cheese Monger (Com.).363
Mar. 5—Supreme Recognition (Dr.).....955
Mar. 9—Foolshead Chief of Reporters (Com.).600
Mar. 9—The Town Traveler's Revenge (Com.).269
Mar. 19—The Betraying Mirror (Dr.).....975
Mar. 26—The Rivalry of the Two Guides (Dr.).500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter 500
Apr. 2 The Servant and the Tutor (Dr.) app..950

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Mar. 12—Fatal Imprudence (Dr.).....538
Mar. 12—They Have Vanished My Wife (Com.).412
Mar. 16—The Shepherdess (Dr.).....607
Mar. 16—Insidious Weapons (Com.).....402
Mar. 23—The Sea's Vengeance (Dr.).....572
Mar. 23—Military Dirigible 350
Mar. 30—An Unworthy Fiance (Dramatic).....565
Mar. 30—A Sudden Telephone Call (Comedy)....410

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Feb. 12—His Untimely Visit.....804
Feb. 18—The Hobo's Dream of Wealth (Com.).820
Feb. 25—Iron Arm's Remorse (Dr.).....980
Mar. 4—The Electric Bath Tub (Com.).....900
Mar. 11—The Mysterious Armor (Com.).....940

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Mar. 8—Her Cowboy Lover (Dr.).....930
Mar. 15—War-Time Pals (Dramatic).....965
Mar. 22 John Hardy's Invention (Dramatic)....985
Mar. 28—The Man Who Waited (Dr.).....1000
Apr. 5 The Actress (Dr.).....1000

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Mar. 29 She's Done It Again (Dr.).....1000
Apr. 5 Daddy's Double (Dramatic).....1000

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Independent Film Stories.

THANHOUSER.

DADDY'S DOUBLE.—Hal Dunton is very much in love with Sue Post—in fact, too much so to suit Sue's father. To drive the matrimony idea out of Sue's head, papa places her in a boarding school and instructs the boarding mistress to keep a sharp eye out for Hal. This the lady does, and succeeds in defeating a plan on the young people's part to elope. Hal and Sue are in black despair. Eventually Hal finds a way out. He hires a photographer to snap-shot Sue's father on the street and then, using the resulting photo as a guide, makes up to resemble papa. As papa, he fools that gentleman's coachman into driving him in the family coach to the boarding school, where Sue joins him. They journey to the parson's and are wed—and outwitted papa "comes around" all right.

GREAT NORTHERN.

THE THEFT OF THE DIAMONDS.—The first scene portrays a room in Mr. Allan's house. He is admiring a necklace of diamonds, when his nephew, Alfred Farley, a disreputable young man, having reached the end of his resources, applies to his uncle for the loan of some money, but he is refused. Spying the necklace, Farley tries to persuade his uncle to give it to him and, being refused again, he becomes angry and springs at his uncle in an endeavor to strangle him to gain possession of the coveted necklace. The effort is in vain, as Allan eludes him and angrily orders his from the house. We next see Mr. Allan at the theater dressing room of Margaret Hayes, a prima donna singer, where he presents her with the necklace just as she is leaving for the stage. Not wishing to leave it in the room, she twists it around her arm, and is followed out by Mr. Allan and her maid. In her absence Farley enters her dressing room and, after searching around finally discovers the empty box that had contained the necklace. Realizing that further search would be futile, he leaves and decides to go to her apartments and arriving there he lets himself down from the roof on a rope. Masked, he searches around the room and, being unsuccessful, hides behind a heavy curtain at the balcony door and awaits Miss Hayes' arrival from the theater. As she enters the room she notices the confusion, and detecting him she grasps the telephone and calls for Sherlock Holmes, the great detective, but before she can say anything he rushes from his hiding place and forces the telephone away from her. Sherlock Holmes, on the other end of the wire, hears only a scream, and immediately locating the number, rushes to her home. Farley in the meantime has escaped to the roof and when Holmes arrives and sees Miss Hayes unconscious, he notices the rope and quickly clambers up after the scoundrel. Farley from above notices this and loosens the rope, but Holmes luckily saves himself by clinging to the balcony which leads to the apartment of a gentleman and his servant. He explains his presence there and, with the aid of the men rushes to the roof in pursuit of the fugitive. Farley, from behind a chimney, shoots at the approaching men and after his revolver is emptied runs, but in jumping from one roof to another he falls and is captured and bound. He is then taken to the apartment of the singer, who has no difficulty in recognizing him as the thief and Farley is forced to give up the necklace and is turned over into the hands of the detective's assistants.

TSING FU, THE YELLOW DEVIL.—The first scene in this production opens in the office of a large music hall where several artists are waiting to see the manager. Among them is a celebrated acrobat, Joe Belling, and his sweetheart, the pretty singer, Daisy. Just then the door opens, and Tsing Fu, a Chinese magician, enters. Tsing Fu has known Daisy for some time, and has forced his attentions upon her, but has always been repulsed. Belling is asked to the manager's office, and Tsing Fu and Daisy are left alone. The former repeats his old games. When Belling comes back, he realizes the situation, and punishes the Chinaman by knocking him down, after which he leaves the office with Daisy. Very furious at the rough treatment, Tsing Fu swears revenge, and we see him next in one of the opium dens in the Chinese quarters, figuring out a plan. The same evening while Belling is doing his turn on the stage, the Chinaman noiselessly enters Daisy's dressing room and with the assistance of two other Chinamen, make off with her. As soon as Belling finds out what has happened, he questions Tsing Fu, but Tsing Fu pretends to know nothing. However, Belling does not believe him, and follows him secretly on his way home, little thinking that a trap is laid for him. Tsing Fu enters a house and Belling follows, but before doing so he sends a boy with a note to a well-known detective informing him where he has gone. As Belling appears in the door of the house he is overpowered, taken into a shed, and dropped through a trap door. The detective having received the note, appears disguised as a Chinaman and gains admission. He finds an old Chinaman all alone, and after overpowering him he succeeds in finding Belling. They both now release the Chinaman and pretend to leave the house, but wait outside to watch the Chinaman who leaves and quickly runs to Tsing Fu to warn him. The detective and Belling follow and with the help of a policeman the house is entered, and Daisy released, and Tsing Fu taken prisoner.

ECLAIR.

THE THEATER OF PHENOMENONS.—A film brimful of amusement for old and young. The phenomenal always attracts in this instance more than usually. The feats accomplished by the freaks employed at this unique playhouse would scarcely be credited as humanly possible unless actually witnessed. To see is to laugh, and to laugh uncontrollably throughout the performance. A source of great fun to the children, and a well of pure enjoyment for all lovers of satire.

AFTER THE FALL OF THE EAGLE.—All France is in a tumult—the fall of the great Empire is accomplished, and the reaction causes parties of rebels lay waste the whole nation, committing all manner of violence on their way.

It is at this period that our story opens. A body of rebels are seeking the life of General Dangu an officer of the fallen Emperor. The officer being pursued, takes refuge in a castle, a side door of which he finds open. He hurriedly explains the situation to the owner of the Castle, the Marquis La Roche, who immediately offers him his hospitality and protection. The rebels make their way to the castle and demand that the Marquis deliver up to them the General, for whose life they are thirsting. Their clamorings are in vain; the Marquis dismisses them with scorn. The mob retires, baffled, but immediately they begin to plot to unhouse their victim.

A short time later, therefore, the rebel leader hides himself in a wood near the castle and intercepts one of the maid-servants of the castle, whom he bribes to place a letter on a private desk of her mistress—a letter purporting to have been written by the young officer whom the Marquis is protecting. The maid is instructed to say, if questioned, that the General gave her the letter to be delivered to the lady of the castle. This letter, when discovered, bears the forged signature of the officer, and makes him appear a traitor to the good Marquis who has so graciously entertained him. The lady fervently acclaims her utter innocence, and that of the young officer, but the enraged Marquis will not be convinced. He sends word to the leader of the rebels that he has discovered that his guest is a traitor, and that he will be delivered to them at once. Then the Marquis seeks out the young officer and violently accuses him of that of which, of course, he knows nothing, ordering him at once from his premises. The young General immediately perceives the net in which he is entangled, and bravely faces his host: "Sir," says he, "I am innocent, as you will learn too late, of that with which you charge me; I am no craven. It is to death that you send me forth, and you shall see how a French officer can die!" The Marchioness weepingly pleads that the young officer shall not be sacrificed, but regardless of her entreaties, the brave man goes out to his death.

At that moment the maid rushes into the room, and hastily confesses the deception she has perpetrated. Upon hearing this, the Marquis flees with the wild hope of still saving the general—but, alas! he is too late. Even as he comes upon the scene, the former officer of the French Emperor's great army is borne down by a volley of shots from the rebel mob. The old Marquis rushes to raise the fallen body—but the life has fled—and as the truth of the great tragedy flashes upon him, the old Marquis is broken down with grief, and we leave him yearning tenderly, remorsefully over the prostrate remains of the man he might have saved!

THE POWERS COMPANY.

THE MAN WHO WAITED. Bob Stevens, a young farmer, is in love with Kate Jones, the daughter of his neighbor. Kate thinks a great deal of Bob until Langdon, a rich young New Yorker, comes to the farm of the Joneses by the advice of his physician for the benefit of his health. Langdon's gallant manners fascinate the girl, who falls in love with him. Kate's parents leave their home to visit friends at a distance. Langdon is singing a love song to Kate, who accompanies him on her guitar. The girl's charm makes Langdon forget that he has a wife who is suing him for a divorce. He embraces and kisses Kate. Bob enters

and sees this and, thinking that the Easterner is trifling with the girl's affections, he sends for a minister and insists that as long as Langdon and the girl love each other the sooner they marry the better. Langdon permits the minister to marry him and the girl, whom he really loves, believing that his divorce from his wife has by this time been granted and that no trouble will ensue.

A week later Langdon receives a letter from his lawyer, telling him that the divorce has not been granted. Feeling sure that if Bob knows of his cowardly action it means death, he leaves Kate without a word. A few days later she receives a letter from Langdon telling her the facts and promising that if he is ever free from his wife he will come back to her. Old man Jones vows vengeance on Langdon, but Bob insists that the matter be left to him. Bob goes to New York. His only chance to locate Langdon is through Dr. Francis who introduced Langdon to the Jones family.

In a unique comedy scene Bob gets hold of a telegram from Langdon to the doctor asking the doctor to come to him at once. In several thrilling scenes Bob is seen following the doctor until he arrives at a small hotel in the mountains in which Langdon is lying ill. At last Bob is given an opportunity to deal out justice, in the crude Western manner, to the man who stole his sweetheart and made her an unhappy woman. He enters the house. He is seen at the door of Langdon's room. He draws his pistol and enters. Langdon is lying on the bed. Bob calls to him but receives no answer. A mightier hand than Bob's has taken Langdon's life. The doctors enter and Bob hears them declare that Langdon is dead.

Seven years pass. We see Kate playing with her little daughter. Bob enters and the child hugs and kisses him. In a unique manner the child brings together her mother and the man who waited.

LUX FILMS.

THE SNAKE MAN.—A promising young gentleman, upon learning that a human snake is in demand at the local circus, proceeds to the Zoological Gardens, there to take lessons in the art of being a snake. He makes speedy progress and gradually finds himself getting deeper and deeper in the sea of trouble. After several exciting crawls down chimneys into houses and out again, the young snake proceeds to partake of a hearty lunch. After dining upon two lovers, several policemen and a number of passersby the snake goes to sleep. Then upon the horizon of P. C. Dinky Doo, 22, promotion looms sure and large. His marvelous brain evolves a scheme whereby to trap this destroyer of mankind. By charming the snake with the aid of a high pitched barrel organ he succeeds in capturing it. Shortly after the poor snake is seized with indigestion and one by one the lost lovers, policemen and passersby reveal themselves quite well and hearty.

RICO, THE JESTER.—Rico, the jester, is the laughing stock of all. He is seen first amusing the courties, by whom he is subjected to some rough horseplay. Throwing down his wand of office he goes off through the grounds, where he finds a handsome young lady weeping on a seat. He is touched with pity, and inquiring her trouble finds that she is blind. He makes up his mind to become her protector and escorts her to his dwelling. Here pity blossoms into love and both develop an affection for each other. It is indeed a strange attachment between the jester with his ungainly form and visage and the beautiful blind girl. He takes her for daily walks in the gardens, and on one occasion is observed by a party of gay sparks, who determine to get the girl away from him. With this end in view they pounce upon him and seize the girl. But luckily help is at hand, and an unexpected defender comes up in the person of a doctor, who is out walking. He, too, becomes enamored of the blind girl and sets himself to restore her sight, if possible. In this he succeeds, much to the terror of the jester, who fears that his ugliness will frighten her. In this surmise he proves correct. But love conquers all, and eventually the girl chooses him for her protector for life.

NEW YORK MOTION PICTURE CO.

BISON—

NANNINA.—A Black Hand gang have just picked another name from their long list of "marked men." Dr. Larcotti, a wealthy physician, being the man this time. Writing a letter demanding five thousand dollars, a young Italian named Tony is chosen to deliver it. Dr. Larcotti is just leaving his home when Tony hands him the letter; frightened, he hurries on his way. A few hours later, as the doctor is walking along the street, he sees a policeman arresting an Italian girl named Nannina for peddling without a license. The doctor intercedes for her, securing her release, and gives her his card. Nannina hurries home to tell her parents of the doctor's kind act. When her father, who is a member of the Black Hand gang, learns it was Dr. Larcotti who saved his daughter, he rushes to the gang telling them what has happened. The gang then orders the father to bring Nannina before them. When she appears they force her at the point of a revolver to write the doctor a note, telling him that she is sick and to come to her at once. Just as the gang is starting to take the note Nannina knocks over the lamp, plunging the den into darkness. Rushing out, she hurries to the doctor's home to warn him of his danger. One of the gang goes after her, bringing her back to the den. She and the doctor are then condemned to die within the next forty-eight hours. Bound hand and foot she is left upon the floor of the den. Tony, who has been picked to kill the doctor, forces an entrance to his home, where he arranges a bomb over a door which will explode when the doctor enters the room. Returning to the den, the taunts Nannina, telling her what he has done at the home of the doctor. Tony, who has been drinking, soon falls asleep. Nannina after a hard struggle, frees herself and again rushes to the home of Dr. Larcotti, reaching there just as he is about to enter the room where the bomb has been placed. As a reward for saving his life, the doctor adopts her as his daughter, giving her a home for the rest of her life.

A SHOT IN TIME.—Jealousy, which brings about so much trouble, is the basis of this story. Lillian, the pretty daughter of a snake hunter, is in conversation with her Mexican sweetheart, when a tally-ho, which holds a party of folks, stops at their door. One of the new arrivals, a fine looking chap, pays, according to the Mexican, over much attention to Lillian, and naturally attains for himself the ill will of Max. After the snake hunt the tally-ho departs, taking away all of the party. Frank leaves behind with Lillian a flower and many fond thoughts. The flower is rudely taken from her by Max and, when she resents the action, is saved from him by the Indian servant. Max goes among the rocks in search of rattlers, determining to end Frank's life with their deadly poison. His dastardly act is watched by the Indian, who follows him back to the hunter's house. Frank comes, bringing with him flowers for Lillian. She serves him with a drink and while he is watching her the Mexican empties into Frank's glass the poison which he had extracted and put into a vial. He then proposes a toast and Frank is about to respond to it when his glass is broken by a shot fired by the Indian who has been watching and has taken this means of preventing the crime. The Mexican tries to escape, but after an explanation is made by the Indian Max is bound and taken away. Frank and Lillian receive her father's blessing, so "all's well that ends well."

AMBROSIO—

AN UNWORTHY FIANCE.—The father of a young girl is seated by the fireside smoking his pipe and pondering over the happy future of his daughter, while she and her mother are busy preparing the wedding dress to be worn by herself on the forthcoming Easter. Everything seems serene until a wealthy traveler, who has fallen into a ravine, is brought into their hut to be cared for. Much excitement follows and with great difficulty the traveler is restored to consciousness again. A purse containing much money belonging to the stranger comes within reach of the girl's fiance, who cannot resist the temptation of becoming possessor of it. The theft is soon discovered and despite the fact that poverty reigns in the girl's home, the father refuses to give the hand of his daughter to such an unworthy man, and all happiness is turned into grief.

A SUDDEN TELEPHONE CALL.—A sudden telephone call is received at the police station, announcing that two burglars are pillaging in a rich mansion. The alarm gives cause to a series of laughable adventures. Two choice policemen, entrusted with the task of arresting the rogues, are finally made the victims of the burglars, who, after having knocked them about mercilessly, complete their work by forcing them into barrels, nailing the same securely. In an instant the two barrels liven up and start shaking to and fro and finally begin a furious race through the streets, mounting stairs and walls until they by chance reach the very police station from which the policemen were detailed. The thieves, having followed the course of the barrels, advise the police authorities by telephone that the scoundrels so much sought for are contained therein. The following scene shows the officers opening the barrels and the discovery of their companions, which, naturally, brings about many ludicrous situations.

ITALA—

THE SERVANT AND THE TUTOR.—Worried by the thought of his young daughter being left alone in the world, an old man decides to commend her to a man whom he thinks to be a sincere friend. This he does, and handing him the key of his desks asks that he execute his will and become the girl's tutor. Not long after the old man passes away, at which time the tutor looks through the papers left and discovers that by withholding them he can easily possess himself of the fortune. The daughter is greatly distressed to learn from her tutor that her father died in debt. An old servant, who is not so easily hoodwinked, prevails upon his mistress to pry open the desk, in which he feels they will find some papers. They are disturbed in doing this by the entrance of the tutor. The servant has, however, succeeded in extracting the documents and thrusts them behind the desk, leaving the envelope in sight. The tutor has him arrested, but upon his release some years later, he returns to the house and when night falls enters through a window. He makes his way to the desk and finds the documents still intact. A passerby, who saw the servant's entrance into the house, gives alarm. He is discovered by the police and the tutor, but when the telltale papers are displayed instead of the servant's arrest the tutor is taken prisoner.

NESTOR FILMS.

THE COWBOY-PREACHER.—Although a somewhat stern father, John Dentworth aimed to be a just one, but now he felt at a loss just how to proceed. The mortgage which Jake Schroder held would be foreclosed to-day unless Jane consented to marry the young man, and that she would take Schroder in preference to the Easterner, Bob Henderson, Dentworth doubted most seriously. Then if she refused—what?

Besides lifting the mortgage, would he not be securing his daughter's future happiness if he forced her to accept Schroder? An honest, wholesome, good-hearted young man whom everybody liked, and who, Dentworth argued, would surely make a better husband than the Easterner.

At this juncture his daughter appeared and he braced himself for the ordeal, and an ordeal it proved, for Jane, as he had feared, absolutely refused to obey even his commands and he found that instead of going to her room, as he had ordered, she had evaded him with the aid of her brother's hat and coat and hurried out to meet Bob Henderson.

Fortunately he and Schroder discovered the lovers before they had an opportunity to get away. So, sending Jane to the house, he struck Bob a stunning blow with the butt of his whip and would have repeated his attack had not Schroder interfered.

The Easterner, however, bore him no grudge, but hastened to his hotel to await Tim's arrival, as Jane had promised to send her brother to him should she need his aid.

And need it she did—sooner than she had expected. For both her father's anger and Schroder's jealousy had been aroused in finding her with Bob, so that her final appeal to them had fallen upon deaf ears, and she found herself locked in her room to await their cowboy-preacher.

Bob had, therefore, scarcely arrived at his hotel and gotten horses in readiness for immediate flight when Tim came panting up with the note from Jane which she had succeeded in throwing out of the window to him. And though he and Tim made all possible speed, they would scarcely have arrived on time, had not the cowboy-preacher insisted on removing his "preacher outfit" and solemnly hiding his Bible before he would accept a drink, and then quite solemnly turning back into the "preacher" before he would allow the prospective bride to be admitted.

As it was Jane had hardly gotten to the bottom of the ladder placed at her window when her father appeared above. But although she and Bob had had but a few moment's start, they succeeded in getting out of sight, dismounting and sending their horses adrift to throw her enraged father and Schroder off the scent, and stealing back to the house, where, as they expected, they found the cowboy-preacher. For the moment Dentworth and Schroder galloped away in pursuit the cowboy-preacher all at once became all cowboy. However, having finished the bottle, he again donned his clerical robes and, feeling in a jovial mood with the world in general, Bob and Jane, aided by Tim and another cowboy, had little difficulty in persuading him to perform the marriage ceremony. Only the mortgage remained now to worry the young bride. But Schroder, upon finding he had lost, lived up to his reputation of big-heartedness and actually insisted upon Dentworth accepting the mortgage as Jane's wedding gift.

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THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, March 28.

	Feet
Eclair—The Treasure of Louis (Dr.)	690
Eclair—A Trip to Berne (Scenic)	300
Imp—Transfusion (Dr.)	960
Powers—The Man Who Waited (Dr.)	1000

Tuesday, March 29.

Thanhouser—She's Done It Again (Dr.)	1000
Bison—Nannina (Dr.)	912

Wednesday, March 30.

Ambrosio—An Unworthy Fiance (Dr.)	565
Ambrosio—A Sudden Telephone Call (Dr.)	440
Lux—A Drama on the Reef (Dr.)	655
Lux—Cured by a Tip (Com.)	327
Nestor—The Cowboy Preacher (Dr.)	993

Thursday, March 31.

Imp—Hard Cash (Dr.)	960

Friday, April 1.

Bison—A Shot In Time (Dr.)	1000

Saturday, April 2.

Itala—The Servant and the Tutor (Dr.)	950
Great Northern—Tsing Fu, the Yellow Devil (Dr.)	827

INDEPENDENT FILMS.

Films released by the Eagle Film Exchange, 146 North Eighth street, Philadelphia, Pa.:

Mar. 9—Salome.
Mar. 7—The Cage (Eclair).
Mar. 5—A Pleasant Walk (Great Northern).
Mar. 5—The Mad Drainpipe (Great Northern).
Mar. 7—Aspirants to the Hand of Helen (Eclair).
Mar. 11—The Rose of the Ranch (Bison).
Mar. 11—Mysterious Armor (Pantograph).
Mar. 11—Mr. Short Sighted.
Mar. 11—Brave Little Heart.
Mar. 9—Foolshead Chief of Reporters (Itala).
Mar. 9—The Town Traveler's Revenge (Itala).
Mar. 8—The Indian and the Cowgirl (Bison).
Mar. 8—The Song that Reached Her Heart.
Mar. 8—Drama on the Britain Coast.
Mar. 12—Wedding During the French Revolution (Great Northern).
Mar. 14—Revenge of Du Pont L'Anguille (Eclair).
Mar. 12—Fatal Improvements (Ambrosio).
Mar. 12—The Have Vanished My Wife (Ambrosio).
Mar. 12—Electric Safe.
Mar. 10—Devotion of Women (Imp).
Mar. 10—Sacred Fire.
Mar. 10—We Will Die Together, Love.
Mar. 9—On Little Big Horn (Nestor).
Mar. 14—Broken Oath (Imp).

The following films have been released, week of March 21, by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

Mar. 21—Stung (Imp)	595
Mar. 21—Sick Friend (Imp)	405
Mar. 21—Honesty Its Own Reward (Eclair)	510
Mar. 21—The Lover's Embarrassment (Eclair)	420
Mar. 22—Man From Texas (Bison)	975
Mar. 22—John Hardy's Invention (Powers)	970
Mar. 22—St. Elmo (Thanhouser)	1000
Mar. 23—A Winter Romance at Niagara Falls (Actophone)	1000
Mar. 23—The Tenderfoot (Nestor)	950
Mar. 23—Sea's Vengeance (Ambrosio)	567
Mar. 23—Military Dirigiable (Ambrosio)	343
Mar. 24—A Family Feud (Lux)	631
Mar. 24—How a Bad Tempered Man Was Cured (Lux)	330
Mar. 24—Stage Note (Imp)	640
Mar. 24—Skating (Imp)	160
Mar. 25—Company D to the Rescue (Bison)	1000
Mar. 25—Double Six (Cines)	575
Mar. 25—Dwarf Detective (Lux)	425
Mar. 26—The Rivalry of the Two Guides (Itala)	500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter (Itala)	450
Mar. 26—Tsing Fu, the Yellow Devil (Great Northern)	827

CLASSIFIED ADVERTISING.

Classified advertising, no display, three cents per word, cash with order. Postage stamps accepted for small amounts.

FOR SALE—$40.00 current saver, brand new, built for 110 volts, 125 cycles. Positively saves 3/4 on A. C. Will sacrifice for $25.00. Reason for selling, change of city and cycle. Address A. W. PENDLETON, Theater Comique, Somersworth, N. H.

FOR SALE—Film, $5, $10, $15 per reel. Lubin, Power's, Edison machines, $40 to $60; new $100; Model B gas outfit $25; song sets $1. **FOR RENT**—Paying theater cheap, 6,000 ft. film, 3 sets of slides, $10; 9,000 ft., $12, one shipment. Will buy machines, film, gas outfits. H. DAVIS, Watertown, Wis.

FOR SALE—A nice moving picture theater, Putnam, Conn. Good location, 365 nice seats. Making money now. Will be sold at reasonable price. Apply to F. J. GUILMET, Park Theater, Putnam, Conn.

FOR SALE—300 opera chairs, A 1 condition. Apply FRANK CORDTS FURNITURE CO., Hoboken, N. J.

FOR SALE—The only two motion picture houses in Sharon, Pa. Doing an elegant business. Must sell immediately. Good reason for selling. One house has 250 seats, the other 200 seats. Two No. 5 Power's machines in perfect order in each house. Houses fully equipped and up to date in every respect. Price $4,500 each. Address WESLEY EDWARDS, care Hippodrome, Sharon, Pa.

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AT LIBERTY—Pianist, sight reading and transposing at sight. MISS LUCY GAGNON, Morrisonville, N. Y.

EXPERIENCED TENOR would like position. Illustrated songs. Also A-1 experienced union lady pianist. JOHN BURNELL, 21 Rosedale street, Providence, R. I.

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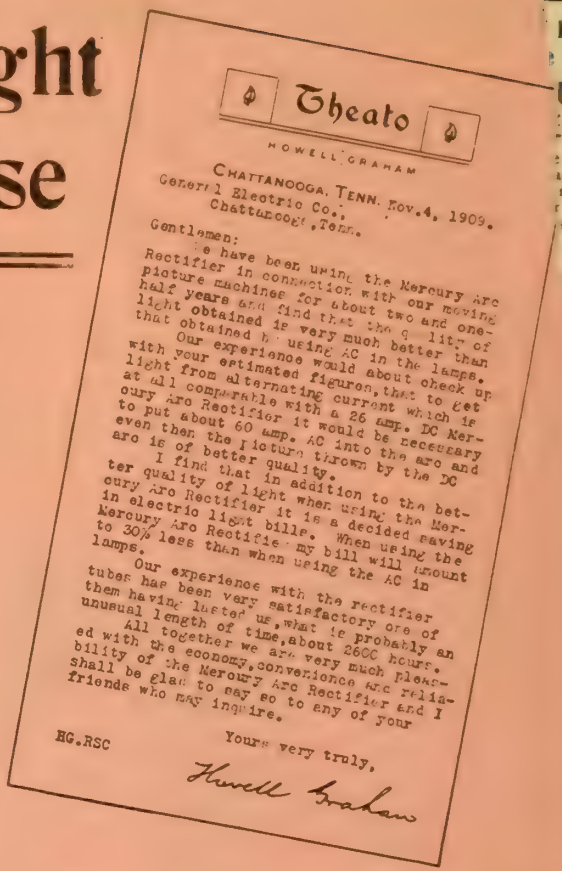

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CHATTANOOGA, TENN. Nov.4, 1909.

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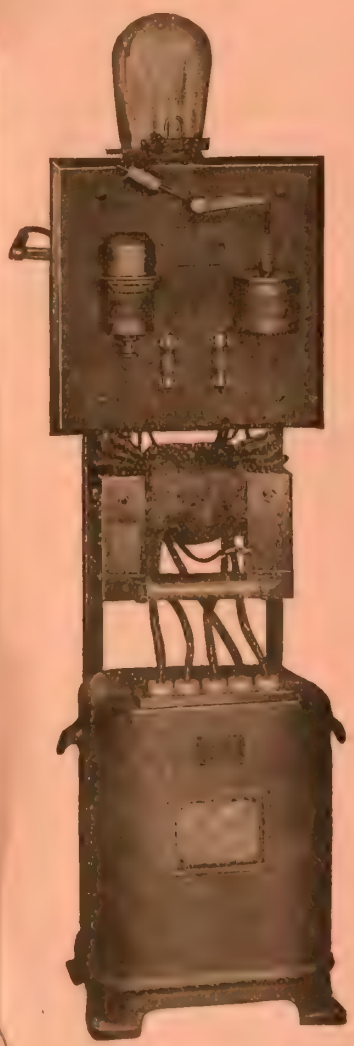
HG.RSC

Yours very truly,

Howell Graham



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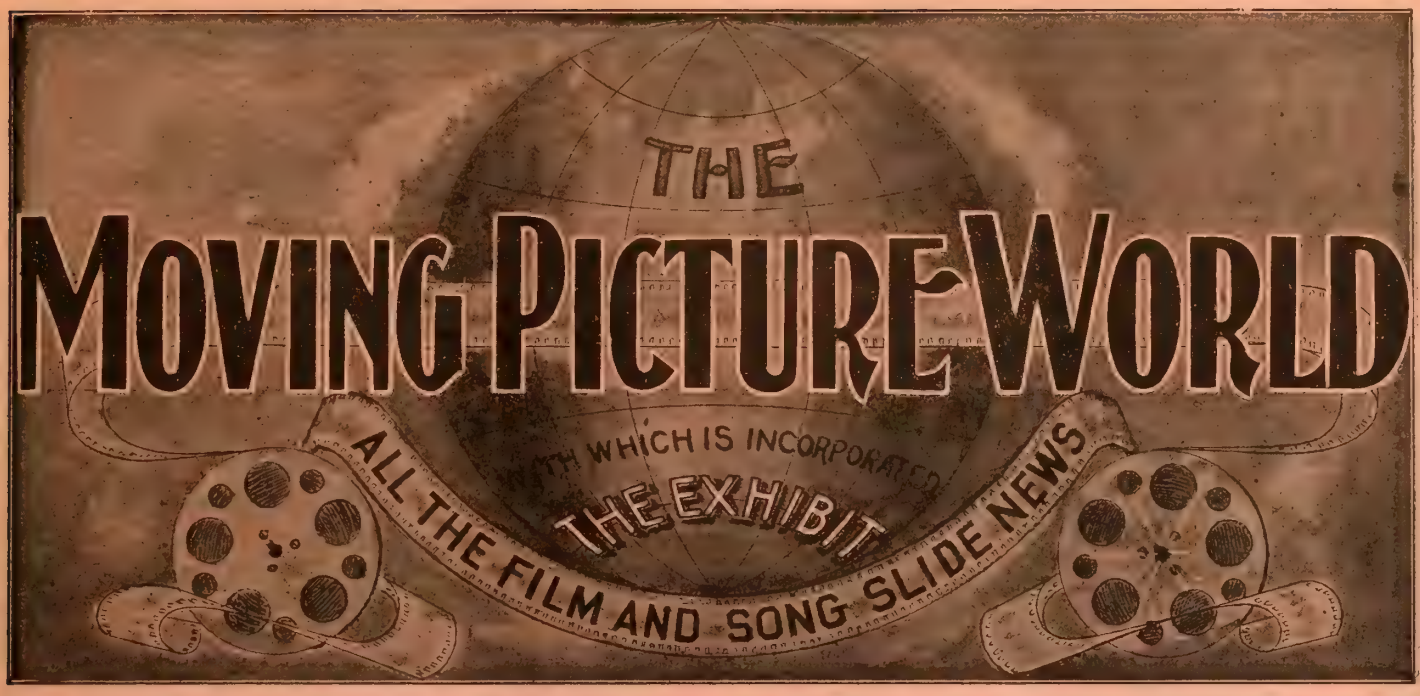

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"BISON"—Release, Tuesday, April 5th

"ROMANCE OF A SNAKE CHARMER"

"BISON"—Release, Friday, April 8th

"RED WING'S LOYALTY"

"AMBROSIO"—Release, Wednesday, April 6th

"AN UNPLEASANT DREAM"
"MY LIFE REMEMBRANCES OF A DOG"

"ITALA"—Release, Saturday, April 9th

"AT THE FARM"
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Brief description of all subjects will be found on another page.

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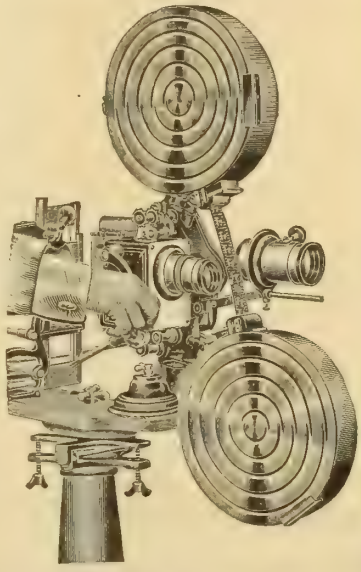

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NEXT WEEK

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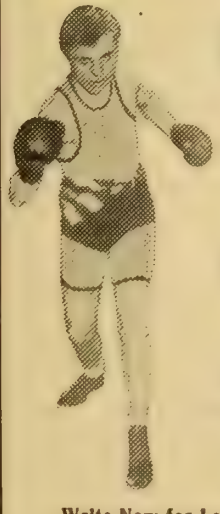

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The Educated Classes and the Moving Picture.

It cannot be pretended that as yet the moving picture in any of its phases has attracted the sympathetic notice and patronage of the educated classes. Not that educated people do not go to moving picture shows; they do, as we know by actual observation. We are speaking generally. But it is rare that one hears the subject of the moving picture discussed by educated people with the same amount of intelligence and knowledge as they discuss aeroplanes, motor boats, automobiles, and some of the other scientific wonders of the present day.

This reflection was suggested to us only last week by a conversation we had with a well-known medical practitioner in New York City. We discovered that in his hospital work he used ordinary or stationary photography. The conversation then naturally drifted towards the moving picture with which it appeared our friend had only a nodding acquaintance. Before we parted, however, we had succeeded in arousing his interest to such an extent that he is never likely to relinquish it. We pointed out to him, to his surprise, that the moving picture was used for scientific purposes, including surgery, and also for industrial purposes, quoting many instances. We shall not forget his astonishment when we informed him that right here in New York City, and not long ago, one could see a moving picture of the works in progress on the Isthmus of Panama. His regret at not having seen that picture was extremely great.

As we are always on the alert for signs indicative of the attitude of the public towards the moving picture, we derived great pleasure from this conversation with a well educated and intelligent man. Once the educated classes grasp the idea that the moving picture offers day by day other pabulum than the merely comic or dramatic, a large body of influential support will be switched over to the cause of moving picture progress. For it is unquestioned that in these days of thirst for knowledge, enormous sections of the community are only too ready to be instructed and educated by means of motion photographs. Take this case of the Panama Canal. Hundreds of thousands of people in the United States were able to see the actual condition of the work and thus could judge how far the government is justified in its policy. We could multiply these cases indefinitely.

We have a distinct object in writing this article, and that is to urge the exhibitor never to lose an opportunity of enlisting the support of the educated classes in his immediate neighborhood. This can be done in various ways, by advertising, by circularizing, and, above all things, by personal advocacy. There is no doubt that if the better classes of the community are taught to see that the picture is something more than a mere trick for entertaining young people, much good will be done towards solidifying the position of the picture in public favor.

"Catalogue of Educational Motion Pictures."—Such is the modest title on the cover of a 336-page catalogue just issued by George Kleine, of Chicago and New York. It has been skillfully and carefully compiled and embraces the widest range of subjects, covering all the educational films that have yet been published. Supplements will be issued from time to time to keep the record up to date. It is a trite remark to say that this catalogue fills a long felt want. It represents months of labor and has been a costly undertaking, but it reflects credit on the compilers and is a monument of glory not only to its publisher but to the moving picture business as a whole.

The Eternal Feminine and Her Hat.

By Thomas Bedding, F.R.P.S.

Last Sunday, being Easter Sunday, I, being a mere man, passed some little time in studying and admiring the hats of the ladies. Not for me to criticise these marvelous confections; not for me to inquire whether the fair wearers are comfortable under them; not for me to inquire what they cost, and still less, thank God! my duty to pay for them! That way bankruptcy lies. And as I looked, a little incident concerning these eternal hats came in my mind.

It was on an occasion when Mr. Lyman H. Howe showed his moving pictures in the New York Hippodrome last year, I had a seat in the company of a number of ladies, and I was the silent witness of one of the most heartrending pieces of feminine drama it is possible for mere man to contemplate. On my right sat a lady well prepared for the occasion. She was expensively gowned; she was a majestic figure; and handsome, I suppose, if I am any judge of beauty. She looked as fit as a fiddle—and, by heavens, she wore a stunning hat! I won't attempt to describe it; suffice it to say that if I were that handsome woman of commanding figure, it is just the kind of hat *I* should like to wear.

Well, she and her friends were just settling themselves down for the coming pictures, when, from two rows behind us, that is, right at the back of the theater, came a sweet, small feminine voice—cold, clear, precise in its tones of womanly envy: "Madam, I must trouble you to remove your hat." The wearer of the hat affected not to hear. "Madam," continued the *other* lady in the same remorseless tone, "will you please remove that hat?"

There was an awful pause. I ventured to turn my eyes to my right and I saw in the offending woman's face an expression of pure, suppressed, tigress-like passion. "Must I?" she half whispered to herself without turning. "Must I?" she repeated. "You must," sweetly said the jealous tormentor at the back. So the victim did. Slowly, but in a very dignified manner, the beautiful hat was removed, disclosing what appeared to me, though I am no judge of these matters, a very beautiful head of hair, very beautifully dressed. I glanced round at the objecting lady. There was no glare of triumph in her face at all. And here's the reason. She was a small woman. The lady in front of her was a tall woman, and even with the removal of her hat her rival got little or no better view of the stage. It was all pure feminine jealousy and feline spite. No more; no less.

The lady's hat plays a large part in moving picture life. Exhibitors throw slides on the screen adjuring the women to remove their hats in order that the "poor fellow behind" may get a better view of the pictures. As a rule the poor fellow does not care very much. I mean the poor fellow of the male variety. It is the poor fellow of the feminine kind who wants that hat off, especially if it is a nice one. No triumph so keen and exciting as that of the woman who contemptuously downs the glory of another woman's headgear. Is this not so, ladies? Are you not all envious of one another in what you wear? Isn't it so when, at a moving picture theater, you see a friend with a handsomer hat than yours? Isn't it pleasing to you to have her remove that hat?

As a matter of fact the hat question need not be a serious one, or at any rate of vital importance, if all moving picture theaters had their floors constructed on a slant, so that it would be easy to see over the heads of those in front of you. On the other hand, there is the men's point of view to be considered. I am bound to say that I never cursed so heartily in all my life as on a recent occasion when I sat in a church. The ladies' hats in front of me absolutely precluded my view of altar and preacher and thereby imperilled my immortal soul.

Still, for all that, women must be considered, and the more you consider them in the moving picture theater the more persistent they will be in their patronage. I do not know whether it is so in this country, but across the Atlantic some parts of theaters are reserved where women may wear their hats, especially at matinees. Then, if mere man goes to these places, he takes the goods as he finds them, and has no right to object. Speaking generally, I rather like to see a nice hat on a woman, so long as it does not interfere with my view of things. In America the hat, of course, is a work of art, a thing of beauty and a joy forever; therefore, we all like to look on the thing. Though we do not like to have to pay for it. Do we, brothers?

Of course, I assume it is impossible to do otherwise in the ordinary moving picture theater but insist upon the removal of ladies' hats, but if it can be so devised that women can wear their hats during the performance, it will be all the better. For, once a woman has got her hat on for a particular occasion she does not like to have to take it off.

Before I wrote this article I put this question to several ladies of my acquaintance who bought Easter hats. I said, "My dear Mrs. ——— (all my lady acquaintances are married, of course) when I next have the pleasure of escorting you to the moving picture theater, and you dress yourself especially for the occasion, will you care to take your hat off?" With wonderful unanimity they replied much in these terms: "Oh, dear no, Mr. Bedding, certainly not. We go out in our hats to wear them; not for the purpose of taking them off. We think you moving picture men should study us a little more."

And that is the point of this article, gentlemen of the exhibiting business. Study the ladies. Not merely in respect of their hats, but in every other possible detail that you can. Study the ladies and their children. Have ladies' matinees if you like, and ladies' sections of the auditorium, but *study the ladies*. Do not let it be said, as it has been said many times in my hearing, by the ladies, "Oh, I would often run into a picture show, but really I do not care to remove my hat." Dear friend exhibitor, let the lady keep her hat on as much as possible and you will make a permanent friend of her. Never mind mere man, who counts for comparatively little in the game. Where woman goes *he* will go, you may be sure; so by pandering to the lady you will assure the support of both. Here endeth the lesson.

Our Vancouver (B. C.) correspondent writes: "It may interest you to know that there have been several really swell moving picture theaters erected in Vancouver since I wrote you last. It was only last night that I dropped into one I had not been to before, and I was surprised at the way these pictures have improved. The theater was a very big one, but was simply packed, and the scheme of ventilation was such that there was not a suggestion of foul air at all."

In the columns of the "Bioscope," an English publication, we note that moving pictures are being used in new and novel fields. The Woman's National Health Association, Chambers street, London, are illustrating their health lectures by means of moving pictures. The young mother is being taught how to wash and dress her baby, also how to prepare its food, as well as how best to keep baby's food uncontaminated. The same medium, moving pictures, is being used by a famous prize-fighter to study the various blows and ring tactics of his opponent in a coming battle. Truly the animated picture's field of usefulness is broadening.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

The Workingman's Theater.

By Jane Elliott Snow.

The reason why the motion picture show is the workingman's theater is because it comes within the limits of both his time and means. The theater proper is held at late hours, unless it be the matinee, which comes when all working people are engaged in their legitimate occupations. It is rarely that a person who works from eight to ten hours a day feels like spending the evenings up to 10 or 12 o'clock at a place of amusement. But at a picture show one can step in and spend an hour very delightfully, and in many cases very profitably. Then the cost of the thing appeals to people with limited incomes. Few men with such incomes would think they could afford to take their wives and children to a place of amusement, where the least expense would be from twenty-five to fifty cents each; but they could take them where they only had to pay five or ten cents each.

Think what it means to take a trip through the Alps, through Northern Africa, or into the tropics where bananas and oranges grow! Think what it means to visit Montreal, when its ice palace is in all its glory and Winter sports are at their height! Think what it means to go to British Columbia and see them cutting down those mammoth trees of centuries' growth; to visit Yosemite Valley, with its wealth of groves, of cascades and waterfalls, all of which can frequently be seen at a motion picture show. This is an age of travel. People in this country think nothing of making a tour of Europe; they take the Mediterranean trip and visit Spain, Italy, Greece, Egypt and the Holy Land; scores go around the world each year. But while these few score, and few hundreds are traveling abroad, the thousand remain at home, some perforce, others from choice. To these latter the motion picture show opens up an opportunity to see, for a few pennies, and in a short time, all that their (so-called) more favored citizens have seen at the cost of much money and great fatigue.

This year of grace, 1910, will witness the great "Passion Play," at Oberammergau. Hundreds of people will go to see it. But, while the hundreds will go, the thousands will stay at home. But the stay-at-homes will have the privilege of seeing the play reproduced in motion pictures, for the sacrifice of an hour's time and five or ten cents in money. The same may be said of other great plays, great operas which are always expensive, and people pay prices to attend them equal, if not greater, than the sum paid to hear Dr. Cook or Com. Peary tell how they didn't find the North Pole.

Not everyone reads our great masterpieces of literature; they have not the time, nor the eyes; in some instances they can get many glimpses into such literature by attending the motion picture plays.

"Launcelot and Elaine," "Jean Valjean," scenes from Shakespeare, and other great literary works are making their rounds of the world to-day. Yes, the motion picture show is here and it is here to stay. It is a great, a wonderful thing, and should one of our forefathers, who left the earth in the early days of the horse cars, come back to us, what would surprise him the most? Would it be the electric motors, the automobiles or the airships? Would it be the telephones or the phonographs? No, none of these things. It would be that little picture, a few feet square, thrown upon the canvas, where men, women and children are seen moving about, running, falling, climbing; where horses are galloping and entire trains of cars are rushing along.

The presentation of these pictures involves a vast amount of labor and expense. They require great talent, great ability. Many of the firms that do this work keep in constant employ many people, many actors and stage managers. They have a great variety of scenery, for many of their scenes are little plays in pantomime. Then these little plays must be first written, and as the play houses are so numerous and the changes of plays so frequent, there must of necessity spring up a demand for many original scenes and situations. What part the general public will take in this work remains to be seen. Some of the film producing firms ask for contributions and promise good pay for those accepted. But when we think of the staff of actors, artists and doubtless geniuses and wits that the larger firms keep constantly employed, it looks as if the chances for outsiders are very meager.

It is no small matter to write a play that must be produced in pantomime. Some of the leading writers are engaged in the work. One firm announces that they have arranged with Richard Harding Davis to produce plays exclusively for them. And readers who know Richard Harding Davis only by his description of a "London Fog" know what he can do with his pen. Carolyn Wells is another writer mentioned as one of those who has written pantomime plays.

Yes, the motion picture show is here. It is to a great extent educational, as well as enjoyable. So let us hope that it will establish and maintain a high standard of excellence in every way, and that it will eventually have a place in our schools, and in all our penal, reformatory and philanthropic institutions, where both amusement and instruction are so much needed, and where in no way can they be so happily combined as in the motion picture.

Speed the March of Improvement.

By Dorothy Appleton.

The chief cause of so many attacks upon moving picture houses is the fact that managers show so many pictures of a wildly sensational character, which undoubtedly please a certain doubtful class—those who revel in such stories as "Lantern-jawed Bob," "Gunpowder Jim," etc.

Why do managers play *down* to such people? These degenerates are in the minority of substantial audiences. The majority do not enjoy stories of crime and immorality. To look at insanity is most distressing. It is a living death. Nothing is sadder than reason dethroned. Murder is horrible, revolting, yet people are killed before our eyes every day in these theaters. Life is full of stories of intense, dramatic interest, stories of real people. Then why can we not have such gripping scenes oftener on the screen? Those people who can be relied upon as regular patrons do not relish rank, worn out melodrama of crime and cowboys. It is a trite excuse for such films that "villainy is punished and virtue rewarded." Film producers should give us more pictures of human interest—the world is full of real comedies, dramas and tragedies, and so few are written for the screen. In order to see one story of the sort of people who exist *outside* of a film, we are compelled to sit through *miles* of scenes which are the same old agonizing situations turned about.

Film makers can help in this much needed improvement by releasing more stories of the right sort. This industry is young yet, and it will only be profitable when it does not arouse criticism, which is in a measure deserved.

The Moving Picture World would like to hear from exhibitors as to what were the most popular films they have shown during the past three months. Which have received the most applause or have been most favorably commented upon by the public? Which have they expressed a wish to see the second time?

Management of the Theater.

By S. L. Rothapfel.

(Continued from March 12.)

A very important item to be considered in careful management is the arrangement of programs. By this I mean the order in which the respective reels and songs are run. The first thing to be considered is that the performance shall have a beginning and an ending. It should be arranged, as far as possible, to offer a complete and consecutive presentation, just as though the patrons were watching a dramatic or any other performance. The present day helter-skelter methods of many exhibitors sends their audiences away in a bewildered and dissatisfied frame of mind, without any very clear idea of just what they have seen. If the programs are arranged with care and worked up to the psychological point, the audiences will go away contented and carry with them a definite recollection of the entertainment. They would come again and again, and that is what every successful manager desires to create, a steady patronage that will allow him to build up an average that will hold day in and day out regardless of conditions. Of course, this will be found difficult and in some cases will require ingenuity on the part of the manager to accomplish this end. In most cases, however, the careful exchange will assort the program in such a way that it will require only a little extra work to achieve success.

Take the following subjects for illustration:

"Industries of Southern California"—Selig.
"Ranson's Folly"—Edison.
"The Newlyweds"—Biograph.

This I consider an ideal program and could be very easily arranged to make a complete performance. The first reel, we will say, is the Selig. This picture, on account of being an industrial and somewhat of a novelty, will hold your audience in nice shape until the finish. We will then suppose you have a song that will fit nicely. We are then ready for the Edison, which is a splendid dramatic reel and could be made much of. It will appeal especially to those who have read Mr. Davis' delightful story, and even those who have not read it will understand it perfectly as the details are worked out very cleverly. A glance at the faces of your audience will show you now that they are in a pleasant mood and you can imagine what the result will be when you next show them "The Newlyweds." Your audience will leave their seats all smiles and satisfaction. Suppose, on the other hand, you had run the Edison after the Biograph; the hilarity caused by "The Newlyweds" would rob the Edison of some of its most dramatic incidents and before the picture could command undivided attention the best part of it would already be on your take-up. Or, suppose that you had run the industrial picture anywhere else but first, either of the other two pictures would detract from its true value and the chances are that your audience would be rather fidgety waiting for the next reel.

To accomplish results read carefully the snyopsis in your Moving Picture World and derive therefrom the exact story, and then use your own common sense. No set rule can be laid down for arranging your programs in motion pictures. You must use judgment.

* * *

Another thing I want to call attention to is the fact that not one minute during the entire performance should your music cease. Open with a waltz in a lively tempo and use same during small intermissions, swinging into score arranged for pictures on signal from operator, otherwise you will have a break in your performance that will glare right out and make a complete fizzle of a carefully arranged program. The music should be so arranged that not a moment is lost in changing from one theme to another. Then again always have your audience exit with a good march in the liveliest kind of tempo, or the chorus of a song that has made a hit, repeating until the last person has passed out of the theater. After a small intermission, of say, five minutes, you can start your show right over again.

THE SERIOUSNESS OF COMEDY.

Natural fun is a spontaneous effervescence of good humor, unexpected or unintentional in its outcome and effect. This is an entirely different proposition to acting funny to order. Try it. It is not as easy as you think. Just as soon as people know you are trying to be funny, they become hypercritical and take you seriously. The trouble is to make them forget that you are trying to be funny. To act funny to order and make it appear natural or spontaneous is indeed a serious matter.

This was the beginning of the subject of discussion with one of the Vitagraph directors, who has met with remarkable success in the directing of comedies. In the direction of a drama the actors can inspire themselves with its seriousness, it is evident and unmistakable and the sense of seriousness is more general in the public disposition, therefore more generally understood; the sense of the humorous is more obscure and less developed; to get it across to the audience it must appear natural and strike them as the real thing. The director of a comedy must work very hard to get the actors into the spirit of the comedy and then drill them up and into a funny situation. They have got to exaggerate without caricaturing; to emphasize without burlesquing. It is a continual anxiety on the part of the director to go the limit without overstepping it, a constant watchfulness to go so far and no farther.

Every character in characteristics and makeup is a study; to avoid offensiveness, the Frenchman must not be a freak, the German not a ridicule, the Irishman not distasteful, just pronounced enough to make them naturally funny. Contrasts or opposites must be introduced with care and judgment. The thin woman and the fat man, the tall man and the short woman, all must be weighed and measured within the scale of possibility and effect. Climaxes and consequences must be logical and feasible as well as sensibly funny.

The source of all humor is gravity and here again the contrasted seriousness of purpose in the characters plays an important part to intensify the fun; if the intention of the actors to be funny were evident, the result would be lost. The fun must appear unexpectedly and accidental. This deduction brings us back to our original proposition, that it is a serious matter to be funny and the seriousness of comedy acting and directing is a matter of deeper thought and consideration than it appears..

Mr. R. Schultz, manager of the Thompson Company, who are about to open the Washington Theater, 501 East 171st street, this city, after spending several weeks in making examination of moving picture machines, current savers, etc., has placed an order with J. H. Hallberg, 30 Greenwich avenue, New York, for the following:

No. 1 Motiograph moving picture machine, combined with double dissolving stereopticon. The lamps for this machine will be controlled by the "Hallberg" Automatic Electric Economizer for double lamp outfit, so arranged that when the lamps are used for dissolving stereopticon each lamp gets 30 to 35 amperes, and when the lower lamp is used for moving picture projection, it will operate with about 60 amperes at the arc, especially designed for projection at a distance of 100 feet.

The Economizer will operate on 208 volt 60 cycles alternating current and the saving guaranteed is over 80 per cent. on the current bill. There will also be a complete electric ventilating equipment, 4,000 candle power flaming arc lamps for this theater, which is scheduled to open within two weeks' time.

ALLIANCE EXECUTIVE COMMITTEE IN SESSION.

Projected Sales Company Seeks to Regulate the Business of the Independents.

A meeting of the Executive Committee of the National Independent Moving Picture Alliance was held in the Hotel Imperial, in this city, during the week and is still in session. The only business transacted, as given out by Secretary Swanson up to the hour of our going to press, was the election of Mr. J. E. Brulatour as president, the admission of two manufacturers—the Victor Film Manufacturing Company and the United Film Manufacturing Company, both of Chicago. That city was also selected as the next place of meeting, on May 6 and 7.

There was the usual amount of hot air talk in the meeting room and in the lobbies and also much scheming and plotting. But it all simmered down to a discussion of a new combination in the field which had been quietly working for some time to perfect an organization.

This new factor (which someone likened to the Patents Company without the patents) is a duly incorporated company bearing the title of The Motion Picture Distributing and Sales Company. The officers are: Carl Laemmle, president; Adam Kessell, Jr., vice-president; Charles O. Baumann, treasurer; Thomas D. Cochrane, secretary. The active management of the Sales Company will be in the hands of Thos. D. Cochrane and C. O. Baumann. We have been unable to see a copy of the articles of incorporation or to get a connected statement as to the methods and projects of this Sales Company, but we have been asured by each of its officers individually that its object is not personal graft but the bettering and solidifying of the film business as a whole and the elimination of evils that the Alliance has been unable to cope with.

For example, the comprehensive and succinct by-laws of the Alliance provided for fines upon members who sold to non-members, but this was openly winked at and manufacturers, and even Alliance officials, were quite willing to pay such fines and pocket a profit. A heavier penalty was needed to hold in check people who boasted of being law breakers. This the Sales Company proposes to do by **controlling the source of supply.** No attempt will be made to eliminate any manufacturer or exchange or coerce them into the ranks of the Sales Company. A form of regulations will be submitted to each Independent manufacturer and exchange at present doing business. If a manufacturer signs and does not live up to his agreement the Sales Company will not handle his product. In the case of a refractory exchange the supply of films will be cut off. True, the Alliance provided for such cases, but the secretary had no control over the marketable commodity.

The plan, in short, as outlined to us, is that all Independent films, both home and foreign make, should be marketed through this Sales Company, who would exact a commission for their services sufficient to cover the operating expenses. This would give the exchange man only one account to deal with and also the manufacturer, who, relieved of the worries of distribution, could give more attention to perfecting his product.

Another feature which commends the Sales Company idea is that the manufacturer must submit his film to them one or two weeks prior to release. It is to be inspected on regular days by the manufacturers or their representatives, and no film that is not up to a certain standard and receives the majority vote of approval will be accepted. We are heartily in favor of any move towards the improvement of quality and we believe that the competitive aspect of this proposition will have a good effect upon the manufacturers.

Some such holding company was inevitable if the business was to be safeguarded for those who have large interests at stake. Thus the manufacturer can feel more secure, the exchanges will be certain of regular shipments, the exhibitor will know that quality will be maintained and improved and we believe that the general effect, if it is carried out, will be beneficial.

The articles of agreement will be submitted to each Independent manufacturer and exchange on April 4 and it is proposed that they go into effect on April 18.

One element of success is still lacking—unanimity. Those manufacturers who have not been consulted in the matter naturally feel slighted and cannot get over the feeling that their product will not stand a fair show. The Sales Company say this is absurd. But we have still to be shown.

A counter proposition that all manufacturers and exchanges be given the opportunity of subscribing to the stock of a holding company was offered. This, the promoters of the Sales Company pointed out, would only lead to dissension and delays as had been proven over and over again in former Independent protective associations and Alliances that would **not ally** and could **not protect.**

Reports were current that other manufacturers had signed up with the Imp and Bison Companies, but personal investigation proved this to be false; although several said they were open to conviction, but had not yet seen the articles of agreement. If it can be shown that these will not give any unfair advantage or power to the two promoters of the Sales Company, we believe most if not all of the manufacturers will be with them. To touch on one point, the voting on the acceptance or quality of any manufacturer's product: If each release means a vote this would give the two promoting concerns a majority vote at once. If votes are limited to one for each company no objection could be raised. It may require some drastic measures to establish a standard of quality, but if absolute fairness prevails, the results can only work for the greatest good to the greatest number, which is what The Moving Picture World stands for and will support.

THANHOUSER RELEASES FRIDAY.

At the request of a majority of the exchanges, the Thanhouser Company have changed their release day to Friday, as there was only one other release on that day. This shows a disposition on their part to work in harmony with their customers and competitors for the general welfare.

THOSE HATS.

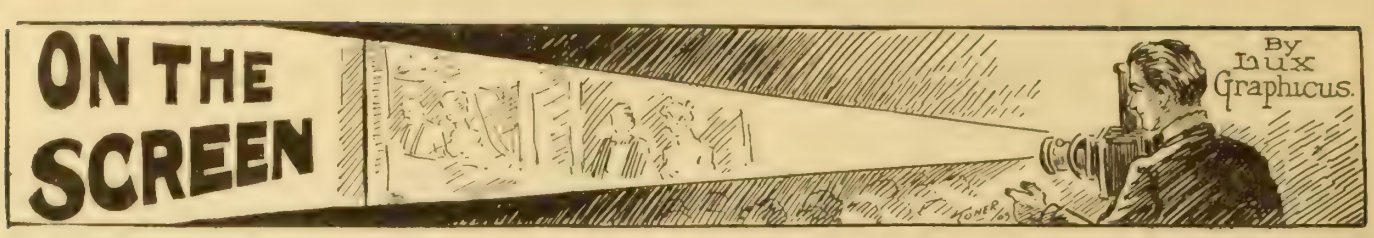
By F. H. Richardson.

In Atlanta, Ga., the city authorities have passed an ordinance compelling women to remove their headgear in theaters, and what is more, they are enforcing it to the letter. And now come certain managers of moving picture theaters demanding the annullment of the law, else they threaten to attempt its defeat in the courts on constitutional grounds Their reason for this remarkable position is that women are staying away from their houses rather than remove their hats. Now, the writer cannot possibly agree with the Atlanta managers in their unique position. He holds that both men and women should be obliged to remove their hats or else leave the theater. When a manager sells me a ticket, it is supposedly a guarantee that I will see a show, not someone's hat. If from any cause the show was not put on, the manager would promptly refund the price of admission; but he sells you a ticket and by allowing ladies (?) to retain their hats to all intents and purposes does not put on a show, so far as you are concerned. I place the question mark after the word "ladies" advisedly. The word "lady" presupposes a woman of some degree of refinement who will have at least some regard for the **rights** of others and who is not so unutterably selfish as to be willing to spoil the pleasure of others simply because she is too lazy to take off her hat. That is plain talk, but **it expresses the facts.** The manager who sells me a ticket and then allows some other patron to completely hide the stage, or curtain, from my view during the entire show, has operated a swindle. He has accepted my money, but has (so far as I am concerned) given no show in return. In Atlanta the women might, for a time, cease to attend the theaters as often as they did before (that is to say, some of them might), but it won't last very long, believe me, especially if convenient mirrors be installed.

Carl Laemmle is in town and advises us that he has dispatched an agent to establish depots for Imp films in the leading European cities.

Block & Schumacher have opened a thoroughly fireproof theater, the "Central," 63d street and First avenue. Licensed films, refined vaudeville and illustrated songs.

Miss Lawrence, the Imp leading lady, received a great ovation at St. Louis last week. The St. Louis papers gave columns to the event and next week we hope to find space for a record of this unique and clever stunt of the press agent.



"He died learning." This is the inscription on the tombstone of a great historian, who lies buried at Mentone, by the Mediterrranean Sea. The tomb and the inscription are due to the devotion of the historian's wife. I often think of this lady with gratitude because she has perpetuated a sentiment that is rather a favorite of mine—the sentiment being, that while we live **and** learn, we live **to** learn, as the historian of whom I am writing and thinking, John Richard Green, did throughout his useful life.

* * *

Not a day passes but what I learn something about the moving picture. I do not know it all. As the result of fourteen years' association with moving picturedom, I have learned a little about the picture and its business and I want to learn more. What I know has been the result of work—that is, study and observation. The consequence is that, having a perfectly open mind, and a receptive one, I am constantly adding to my knowledge of a subject which is a fascinating one from every aspect, except, perhaps, the purely commercial one.

I learned something this week that interested me very much and I want to interest my readers in it, namely, that it is possible for a book of 336 pages to deal exclusively with the moving picture in only one of its aspects, and that the educational! The educational side of the moving picture has always appealed to me. It appealed to me ten or eleven years ago when I wrote the history of animated photography in another publication. It appeals to me even more so today when I realize the enormous strides which are being, and have been, made in using the moving picture in the dissemination of knowledge.

* * *

The great book about educational moving pictures of which I write is issued by Mr. George Kleine, of 52 State street, Chicago, and 19 East Twenty-first street, New York City. It has a pretty cover, a graceful dedication to Mr. Edison and some introductory notes on education by moving pictures. Moreover, the little paper by Professor F. K. Starr, entitled "The World Before Your Eyes," which was reproduced in these pages last year, is also printed. Mr. Edison himself also sends Mr. Kleine a letter appreciative of this very fine catalogue.

* * *

I have called it a catalogue and it calls itself a catalogue. I have handled and written hundreds of trade catalogues in my time, but I have never handled one with such pleasure as I am doing this one. I decline to regard it as a catalogue. It is a book full of fascination, and its reading matter, to anybody who takes the smallest interest in the subject, must be, I am quite sure, as absorbing as any book of fiction, travel or science that could be chosen and read at random.

* * *

Think of it now!—336 pages all devoted to synopses of educational picture stories! The classified index runs somewhat as follows: Agricultural subjects, 1½ pages; applied sciences, 1¼ pages; aviation, aeronautics and ballooning, ½ page; fine arts, classical music, dances, literary, 1½ pages; history, 2½ pages; religion, ½ page; military and naval, 2½ pages; natural science, 2 pages; sports, 2½ pages. But I must stop. I am just referring to the **index** of the subjects and I have not given the reader half an idea of what this index consists of. Perhaps he will learn best the extent of the book if I say that the index actually occupies 50 pages. Think of it now! Fifty pages of an index of moving pictures solely devoted to what are conveniently called educational subjects. These include travel, history, surgery, zoology, botany, railways, areonautics, ethnology, naval, geography, geology, microscopy, agriculture, military, mining, etc.! Think of it!!

* * *

I hope the reader who profits every week by this little sermon on the screen will be as much impressed by the magnificence of this interesting moving picture book as I am. I do not think there could be any finer monument to Kleine's business enterprise and acumen than this book, of which I would like to see a copy in every educational institution in the United States: Every university, every college, every school, every church, every chapel. Because I think that if it were brought to the notice of those responsible for the education and religious life of the people of this country it would give the moving picture such an uplift that it is hard to conceive how valuable its uses in educational work would be. I think Mr. Kleine deserves the thanks of the entire moving picture public for issuing this book.

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The book to me has other uses. I would like, if I had the time, money and opportunity, to keep a parcel of this valuable book by me so that when people of the Dr. Anna Shaw, Judge O'Sullivan, Representative Mellen type, and other stupid fanatics who attack the moving picture,—I say that when people of this foolish type air their venomous ignorance about the picture, either in public or private, they could be presented with a copy of Kleine's book, in order that they might learn what the moving picture is in one of its best aspects. The book, besides dealing with educational moving pictures, is an education in itself. I have learned a huge lot from it and hope to learn a huge lot more. It tells me that subjects have been made by the moving picture that I did not think or dream of had been been treated that way. So that, aside of the newspaper view of merely writing about this book, I feel personally obliged to Mr. Kleine for letting me make so valuable an addition to my knowledge about the picture. "G. K." I take off my hat to you!

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The value of the book will be increased as time goes on, for I gather from one of the prefatory articles, that forthcoming supplements will be issued, and that no purely educational films exist outside of those listed in the book. Moreover, that ten years have been devoted to collecting the pictures. This shows what a great amount of work has been done and it also shows what a vast scope there is before the book, now, and in the future, as the standard reference library of moving pictures. I can easily see how this catalogue—I beg pardon, book—bids fair to become the standard world's reference of the subject. I can fancy a man, say, in Lower California, wanting to know something about industrial India. Kleine tells him by means of his moving pictures. Or another man wanting to know something about cutting oak and removing tan bark; or another man wanting to know something about Sicilian industries; and yet a fourth desiring to learn something about the wicker chair industry of Maderia. I opened the Kleine book at random, at pages 168 and 169, and there are the subjects treated on those pages. I have no hesitation in calling this book the most valuable publication ever issued in connection with moving picture photography.

A catalogue that will interest moving picture exhibitors and one that will prove a valuable source of information to them, has just been issued by the progressive Novelty Slide Company. This booklet is devoted to the latest illustrated songs, old home songs, modern lecturettes and Novelty Puzzlettes. It is probably the largest and most complete list ever issued of its kind, and contains the names of songs and publishers in alphabetical order. Over 1,000 sets are listed, and exhibitors will find this a handy reference book when arranging their illustrated song or lecture program. Every set listed is carried in stock and can be rented. A special feature of the catalogue that will appeal to many managers is the list of popular old home songs. The old standard melodies are being constantly requested by moving picture patrons and quite a number of picture houses are using the same with satisfactory results. Lecturettes are now in use in many of the largest houses, and a large selection is available covering travels in every country of the world, as well as on other subjects. Novelty Puzzlettes are gaining favor every day, and reports from all over the United States and Canada indicate that this novel attraction is pleasing, puzzling and attracting patrons and incidentally increasing receipts. The complete catalogue is mailed free of charge to all inquiring for same to the Novelty Slide Company, 221 East Fifty-third street, New York City.

THE LOBBY READING ROOM.

By H. F. Hoffman.

It is easy to sit down and write suggestions to managers, but the principal drawback to most suggestions is that it usually costs a lot of money to carry them out. As a manager I have been tipped off to a lot of good ways to please my patrons, but when it came right down to doing them I always found that any one of them would put a crimp in my bank roll and I generally passed them up when I had figured the cost.

I like to make suggestions that don't cost money, and I want to tell you of a little idea that helped to make my place quite popular for very little money. I turned my lobby into a library. A library of fun and a library without books. Before doing so, my entrance was often crowded with people waiting for the next show. They were obliged to stand like sheep in a pen with nothing to interest them. I had discarded the noisy phonograph early in the game, because I believed it cheapens a house and many managers will agree with me in this, I know.

Having no phonograph, there was nothing to break the monotony of standing and waiting, and I often wondered how people could be show-hungry enough to do it night after night. For my part, I would have turned back home and I dare say there were many who did.

At any rate, I had occasion, one night, to post a special notice and the way the patrons flocked around it was enough to convince me that they wanted something to amuse them while waiting for the big show. The next day I posted some clippings from a funny paper and they were read with the same interest, but there were not enough of them; the jokes were read in a few minutes and for the lack of any more they were read again, so I began at once to fill my lobby full of them.

At first I thought I had to have a special frame for each story or picture and my bill at the picture framer's was considerable, but I soon found a better way in making enough large frames to go around the foyer. These frames were regular cardboard size, or 22 x 28, and on one sheet of colored cardboard I would group as many short stories and illustrated jokes as was possible without crowding. After they were pasted on I would take a brush and some white varnish and outline them, putting in a scroll here and there, which set them off nicely, as the varnish simply darkens the color of the cardboard to a deeper shade and dries instantly.

These frames were hung about 4½ feet from the floor to the bottom of the frame, or the proper height for reading while standing. Above these frames I hung the larger portraits and prints that could be seen from a greater distance. These I did not frame, but mounted them on suitable cardboard which served the purpose just as well.

I never saw many people turn away after that. They were anxious to get in and see what new stuff I had put up for them. Some called it the "curiosity shop" and others dubbed it their "reading room," but whatever they chose to call it, they knew they could enjoy every minute of the time they were at my place, whether they had to wait or not.

I kept these cardboards working in relays. That is to say: I always had a change in preparation and as soon as it was ready I would remove from its frame the one that had been on view the longest and put in the new one, using the back side of the old one for more jokes.

My collection was at first confined to illustrated jokes and very short stories, but the field began to widen so as to include all manner of items that could possibly be of interest to anybody. I even went so far as to try drawing some cartoons, but I soon found that the moving picture business leaves a man time for little else. Now that I am doing them for The World, however, I hope you will occasionally find one of them that could be displayed in public for the benefit of the good cause.

Good articles concerning moving pictures always got a place of honor in my library. Besides these were editorials from the daily papers, fashion plates for the ladies, anything about the care of babies or children, household hints, etc. Sporting news for the men, boxing, baseball, politics, cartoons, etc. Frivolous items for frivolous people, serious clippings for serious folks, all culled from the daily or Sunday papers. Sometimes a whole page or two from Collier's, Leslie's or other weeklies, begged from the barber, showing wrecks, mine disasters, men of the hour, etc., and all these mixed in with a good supply of jokes, clever post cards, mottoes, popular actors and actresses, etc., etc.

I had so much of it that it would take a week to read it in the patron's way, a few minutes at each time, and, therefore, any cardboard was good for a week or more. My collection came from many sources, once I had it started. Friends and patrons would hand clippings to me as they passed in and many came in the mail. I rifled cafes and barber shops, where I was known, of their weeklies when a new one was due. On the cars I tore out matter and kept it in my hat with a whalebone spring. One time, in a second-hand book store, I picked up a coupel of years' issue of "Life," about five years old, for fifty cents. The jokes in them were so old they were new again, and after that I spent more time around book stalls buying old comic weeklies, prints, etc.

On Sundays, in a couple of hours, I could clip material enough to last a week. I educated my cashier to arrange them on the cardboards during the dull hours of the day, so there wasn't much time lost. The most provoking part of it all was when something I liked was printed on both sides of the same paper. In that case, if the article was strong enough, I would try and get another copy, otherwise I would let it go and use something else. You can go to a lot of expense if you get the craze, but it doesn't pay to go to extremes, because the life of a clipping is short, no matter how good, so take what fits and let the rest go.

With regard to moving picture articles, however, they should be used freely—very freely. I am sure the editor of The World would have no objections to sending you all an extra copy each week where an article backs up on the same sheet, provided you send him an extra $2 for the year's supply. If you do that (it just came into my head this minute) what an awful rake-off there would be coming to me. I'll have to get some advice from my lawyer about how much is due a man in commissions for doubling the circulation of a paper.

QUALITY VS. QUANTITY.

As Viewed by an Exchange Proprietor.

Will the Quality win?
Will the Quantity win?

Not long ago, the cry for good pictures was universal. The average productions were so inferior, that the moving pictures remained the cheap amusement of the common people and no cinematographic theater could find a foothold in the better districts.

When the manufacturers found that there was no money in bad productions, that cultured classes shunned the moving picture shows, that the ministers were fighting them to the bitter end, that the municipal authorities all over the land were raising the licenses, were enacting prohibitive ordinances, etc., the manufacturers came to their senses and started to produce better work, to prove that motion pictures were moral, amusing and instructive.

We had a right to hope for a complete reform, but overproduction steps in and still handicaps Quality. If we could spare the time, we would go over the most recent releases, to mention some of the absurdities being exhibited. What are producers thinking of when they show you a merry widow in the make-up of an old maid? A tall, slender woman, with a sharp nose, hard features, long side curls and manners of the typical old maid, is certainly not the proper person to act the part of a merry widow.

"Capital vs. Labor" is a film that shows a drop on the part of a licensed manufacturer, as it is not the story of an American strike, but an anarchistic revolution, with no moral lesson to it. A minister of the Gospel should and would not have approved such scenes of vandalism by forcing the manufacturer to consent to the terms of the mob. We do not deny the rights of the working classes, but when they destroy homes and are ready to kill they are no more law-abiding citizens, but brigands deserving no sympathy and no moral support from a minister of the Gospel. The minister should have used his influence to pacify the men, reprimand them for their acts, and should have tried to bring a settlement between the strikers and the manufacturer.

But we have some conscientious manufacturers, who are doing their utmost to elevate motion pictures to a better standard, to make them the great educator of the future. Mr. Gaumont has made a name for quality. If he offers us simple stories, he knows how to make master productions out of them; with him it is not a question of quantity, it is a question of quality.

Gaumont's "Fall of Babylon" has already been described and will be a revelation, as we feel confident that the exhibitors who respect their patrons will not show scenes of violence when they know that other master productions are at their disposal.

"The Penitent of Florence" will add more laurels to Gaumont, and "Judith" will surely crown his success.

"Judith" is a film of quality, not of quantity. It is the

finest production ever shown on a screen, and I can safely say that no one can recall a picture so true and correct in details, so rich in settings and costumes, so beautiful in colors, so fine in photography and so cleverly produced and acted. "Judith" is certainly a revelation of what cinematography has in store for us. It is impossible to give a description of this coming film, as the pen cannot convey to the mind the impressions left after viewing the picture on the screen. The very few persons present at the advance exhibition were spellbound with admiration and all that they could say would be an exclamation of "Admirable!"

"Judith" can conciliate motion pictures with the better cultured classes, with the ministers and the different authorities, provided that the men who are looking at the dollars they can make to-day, without any consideration for the future of cinematography, do not kill motion pictures by making films by the mile. When they want to turn out so many miles per week, they have no time to select the scenarios, to study them, to prepare the details; no time to do the right thing.

When we will call the attention of the public to "Judith," the ministers and authorities will say: "Yes, 'Judith' is a beautiful and instructive picture, but we cannot whitewash the motion pictures by showing a few isolated examples that stand for quality.

T. RUTH.

COMMENTS OF THE FLEETING HOUR.

By W. Stephen Bush.

It is with the utmost diffidence, but in an eager spirit of helpfulness, that I venture the suggestion to certain film makers not to revel too much in the gruesome and the ghastly. I have the sincerest admiration for the Edison and Vitagraph studios, but it must be said, with all due deference to these distinguished producers, that such films as "Frankenstein" and "The Mystery of Temple Court," while delightful literature to coroners, undertakers, grave-diggers and morgue-keepers, fail to please the general public. "Fail to please" is putting it mildly. Anyone who has read Mrs. Shelley's preface will realize at once that she would have recoiled with disgust from the thought of putting the thing into moving pictures, had moving pictures been known in her day. "The Mystery of Temple Court," a genuine Laura Jean Libby title, brings us into a hidden chamber, where the body of a dead woman has been undergoing the process of decomposition. The realism, which attempts to portray the sense of smell in a drama, is almost always misplaced and bound to result in something unpleasing, to say the least. I find nothing loathsome or ghastly, like the rotting of a dead body or the going about of an ill-shaped, silly nightmare, in either the Greek, the English, the French, or the German drama. "Caliban" is a monster of a very different cast, and he is Shakespeare's only monster. Death scenes and executions are interesting historical reading, when well described, but a portrayal of these things on a living screen may well be dispensed with.

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In refreshing contrast to the yellow tints of journalism, one of the leading dailies of Philadelphia, "The Evening Telegraph," finds the moving picture not only a wholesome and legitimate form of entertainment, but has enlisted it as a valuable ally in extending its circulation and its sphere of public usefulness. The paper gives a high-class moving picture program free for the benefit of any public institution, such as fire companies, libraries, literary associations, churches, etc. The news of this enterprise has spread and the paper is now besieged with applications for its entertainment from every part of the territory generally reached by the Philadelphia press. The managers of the circulation department, who hit upon this scheme, report splendid results in increasing both the circulation and the prestige of the paper. What constitutes the special significance of this fact for the lovers of the moving picture lies in the circumstance that the paper occupies a very high status in the community and is inclined to be conservative. Through the enterprise of the paper, thousands who were either indifferent or hostile to the moving picture and who would never have gone to an ordinary moving picture show, have forgotten their indifference or prejudice and have been converted into admirers of the moving picture and have become believers in its vast possibilities. For this reason the enterprise seems to deserve a word of praise in these columns.

* * *

If the future historian, whose duty it shall be to describe the manners, customs and ways of living of the plain American people, has about six well-selected Selig films, his task will be an easy one. No need of excavating the suburbs of Chicago or digging into the ruins of Indianapolis or Omaha or Des Moines. The Selig films do far more than merely tell a story. They portray with a thousand subtle touches of a master hand the manner of life of the great yeomanry of our country, the plain people, especially of the Middle West. What would be the value of a reel of film showing a story of the time of Pericles or Augustus, faithfully portraying the life in ancient Athens or Rome? The value of the moving picture in this regard, well known to us of the moving picture field, is as yet hidden from the "high brows" of daily journalism.

* * *

I believe I could tell, in nine cases out of ten, whether a Selig film is being shown, with my eyes shut, if I could be present among the audience. Audiences always take these films seriously. Their interest is aroused in an unusual degree. The film compels such strict attention that it is impossible for the audience to waste any time in whispered comments. The result is an unusually profound silence.

PLETHORA OF PICTURE DRAMAS FROM PUERILE DRAMATISTS.

"It is in the dramatic productions that we find the lowest ebb of both mind and matter. The situation in this department may be described as exuberantly idiotic. Were it not for an occasionally intelligent dog, some automobiles, and pictures of scenery and places, there would be absolutely 'nothing doing' within the whole compass of the big bull's eye of illumination. Some of these 'little dramas' are so bad that even the machine refuses to go on with the theme and runs off the track. The necessity of watching their subjects closely has driven some of the superior-minded operators crazy. These dramatic productions leave nothing whatever to suggestion or to the imagination. There is no speculation in the treatment, all is of a pat and palpable obviousness that defies the power of penetration by paralyzing it. Thinking, on the part of the audience, is not necessary, in fact it is prohibited. If not your normal condition you must assume a vacuous condition of mind and let your eyes fall lightly upon the cheese cloth. Then they turn on the light and start the reel unwinding, when suddenly we are transported through airy regions of high romance to a Bowery stage. The scenery is grand. The villain rushes down the mountain side and shoots a revolver three times at some one in the cast who most probably deserves the sudden death that has come to him. Exit the villain. Several men, including some honest cowboys, now rush on the scene flourishing vengeance and revolvers. They leave and the heroine appears wringing her hands. She takes a picture from her bosom and kisses it, once, twice, and yet once again. The audience is now seen to weep. Scene 2d, opens up the interior of a humble home of honest poverty; poverty, poverty all around and not a thing to eat! On a cot in the corner a lusty child is dying of starvation. The heroine goes to the cupboard—there is nothing there! She shows the empty bread box whereby the audience knows that she is not telling a lie. The child on the cot seems to murmur 'ain't it hell to be poor.' The hard-hearted old landlord now enters for his rent, there is no rent in that house and the heroine falls on her knees and implores him to let her starve in peace with her sick child. This the old wretch refuses to do and right then, on the instant, forces the distressed woman out into the bitter cold of a Labrador Winter. She gathers her dying child in her arms and goes forth—God knows where! The next scene discovers a fifteen dollar a week elderly millionaire seated in the luxurious parlors of his Fifth avenue mansion. He is gazing steadily on vacant space, thinking deeply. Suddenly there comes a tapping as of some one gently rapping on his chamber door. He rises and opens the door. The heroine and her child fall prostrate at his feet. He raises them up, looks into the face of the strange woman and discovers in her his long lost daughter, who married the villain, who shot the man, up in the mountains. He then produces a newspaper which tells her that her husband was lynched, which makes her a widow. At this instant her rejected lover of former days enters and holds out his arms to her. She drops into her former lover's arms. The old father is now touched beyond expression and amidst the sobs of the audience is led by the starving child to where the happy couple stand expectant. He gives them his blessing with eyes upturned to heaven, when, presto! we're off without a moment's intermission to another subject of equal pathos and sublimity.

"No gentle reader, this is not a sight draft upon your credulity, it is an accurate description of a recent film which we done seen with our own eyes!"—The "Galaxy."

"The Twisted Trail" (Biograph).—A romantic drama, depicting the love difficulties of the foreman of a California ranch who falls in love with the owner's daughter. In a fit of passion the ranchman dies and the foreman is accused of his murder. During his attempt to escape he rescues the girl he loves from a band of Indians and, in conducting her to safety, is captured and narrowly escapes hanging. But, eventually the difficulties are all overcome and the young couple are made happy. Acted with the vigor and the sympathetic understanding which characterizes the work of this company, the picture makes a big hit with the audience.

"Two Gentlemen of the Road" (Lubin).—A funny skit representing two tramps misled by a fake note of some boys who are playing at dime novel stories, and set out to discover the hiding place of the loot described. They get into a physical culture school, where, amid, the Delsarte movements of the girl devotees, all sorts of troubles beset them and they are finally carried away to prison. There is a vein of delicate humor running through the story which adds to its interest and keeps the audience wondering what the next scene will bring forth.

"Wonderful Wizard of Oz" (Selig).—The reproduction of a story of this character in motion pictures is an achievement of sufficient importance to attract more than the usual degree of interest. That it has been successfully accomplished needs scarcely to be said. The reputation of this house for producing striking and unusual films is too well established to require further description. It is an excellent film, well acted and clearly photographed.

"The Suit Case Mystery" (Edison).—A romance which begins with an accident and ends with a wedding, though at first no indication of a wedding appears. The transference of two suit cases alike, one filled with money and the other containing an unfortunate draughtsman's tools, is made the basis of an interesting sequence of events, ending in a wedding. Perhaps the most dramatic scene is where the draughtsman is deciding whether he will keep the money or return it. When he does return it all the other interesting and quite natural results follow in quick succession. Such stories, well worked out, make good pictures and never fail to excite interest and maintain it throughout.

"The Railway Mail Clerk" (Kalem).—A melodrama which will catch the public fancy wherever it is shown. Here is reproduced the thrilling scene of entering a mail car by means of a window and a rope while the train is in motion. To it is added some clever detective work on the part of the wife of the mail clerk who was accused of the robbery. It is a thriller of the most pronounced type, emphasized by the fact that it is a railroad picture and, therefore, makes an even stronger appeal that it otherwise would. The Kalem Company reproduce these pictures in a masterly way and their work never fails to please. Steady advance in the character and literary quality of the pictures and the work of the photographer have combined to make a picture that will hold the attention of any audience as long as it runs. Our one regret is that dramas of this class necessitate showing burglary or villainy as an anti-climax to the moral. But such stories appeal to a large number.

"No Trifling with Love" (Pathe).—A strongly dramatic representation of the results of a man's duplicity when he makes love to one girl for the purpose of arousing jealousy in another and thereby shaking her purpose to enter a convent. The acting is sympathetic, and one's nerves become tense under the strains of the acting of Rosette as she rushes toward the lake and throws herself in. And there is another dramatic scene when her body is discovered and vain attempts are made to resuscitate her. The picture is a tragedy, depicting clearly the terrible results of trifling with such a serious matter as an affair of the heart.

"The Banks of the Ganges" (Pathe).—A clearly photographed picture of the attractive and, to Western eyes, novel sights along the banks of the sacred river of India. Detailed description is unnecessary; suffice it to say that the Pathe reputation for excellence in travel pictures in no wise suffers in this one. It brings to the doors of thousands who could never see it a realistic reproduction of the banks of this interesting river, interesting because of its religious significance to millions of people.

"The Hand of Fate" (Vitagraph).—A strongly dramatic picture reproducing a series of events from the shooting and robbing of a miner, almost to the wedding of the children of the two principal actors in the first scene of the drama, years before. The novelty lies in the two men talking it over and agreeing to remain silent. The closing scene, where the erstwhile highwayman, banished by the consequence of his own act years before, is seen riding away alone over a desolate plain, is pathetic, yet its stern justice must be admitted. Some of the best work of the Vitagraph actors has been lavished upon this picture and the result is a satisfactory and altogether pleasing film. The hand of fate in working out the problems of human destiny is clearly depicted.

"Gold Is Not All" (Biograph).—Such pictures should assist in creating a sentiment that will place a true value upon wealth in its relation to human happiness and its influence upon life. The story is told in the strong contrast of the lives of two girls, one married to a man of wealth, the other to a poor young man. The world will say instantly that the one with the money is happy. Ten years later the scene changes and the wealthy girl, deserted by her husband, weeps alone over the deathbed of her child. The poor girl, surrounded by her children and loving husband, shows every indication of happiness. No further explanation is necessary. It is enough, perhaps, to say this much. One's imagination can supply the rest. Sympathetically acted and admirably photographed, this picture deserves the higest commendation.

"Spanish Wife" (Lubin).—A strongly dramatic picture, which is acted with all the sympathy and energy usually displayed by those players. The Lubin dramas of this type have always been successful because of the satisfactory treatment of the subjects. The strength and unity of the pieces selected for illustration, and the sympathetic interpretation of the players have combined to produce pictures which have pleased and satisfied the thousands who have seen them. In this instance the best traditions of the house have been lived up to and the result is in every way satisfactory.

"The Little Vixen" (Pathe).—A little skit which centers around the childish attempt of a vixen of a girl constantly eluding a lover who wants to marry her. At last he plays a trick on her sufficiently original to suit the most exacting flirt. Perhaps he won her and was well satisfied with his bargain. Perhaps she really cared for him after all.

"Polar Bear Hunt" (Pathe).—Making motion pictures in a region of perpetual ice must be beset with numerous difficulties. Yet this one brings to audiences far removed from the ice-locked scene all the grandeur and isolation of the Polar world. The hunt adds a zest to the scene, but probably the main interest will center in the reproduction of characteristic scenery and the interpretation of the mystery of silence which will be the result of seeing the picture. It is scenic and unquestionably educational in its influence.

"The Treasure Hunters" (Selig).—A thrilling story of adventure in the South Sea islands, reproduced with the care and attention to detail which have made this sort of pictures from Selig popular. There are many details which clearly represent life in that far away region, and the development of the story is made so natural that interest never flags. Well acted and clearly photographed, the picture will not fail to interest an audience anywhere.

"His Hunting Trip" (Essanay).—Here is a comedy with all the life and snap and go that characterize the comedies issued by this house. It portrays the uproariously funny adventures of a gentleman upon a hunting trip, and like all the comedies from this studio it has made a big hit. It is unnecessary to tell the story. Better see it and learn for one's self. It is unnecessary, too, to undertake detailed criticism. The film was intended to be funny and it succeeds admirably in its purpose. What more could the most exacting and destructive critic desire?

"Red Hawk's Last Raid" (Kalem).—A certain type of Indian character is graphically depicted in this picture, which purports to show how a young brave makes a foray against the whites to win fame and the hand of the chief's daughter. But his hopes are doomed to disappointment and he succeeds only in winning an ignominious death at the hands of his white enemies. The delineation of Indian character and accessories seems to be accurate. It should be, since real Indians act the play. It is well done. Anyone will agree to that, and the photography is quite up to the standard.

"Lo, the Poor Indian" (Kalem).—An entirely different type of Indian story. A young brave steals a horse to save his squaw and pappoose from starving. But he is caught and put in jail, a victim of laws which he does not comprehend. This picture should set one thinking. It should arouse a sense of the injustice which has been meted out to unfortunate Indians on the supposed intention of following the

white man's ideas of justice. The two will always conflict, no matter how earnest the effort to reconcile them, and because they do conflict they will always work injustice to the weaker party. Perhaps the comprehension of this fact will be forced by a wide exhibition of such pictures as this.

"Out of Sight, Out of Mind" (Pathe).—A bit of a love story, showing how soon one may forget a lover, holding some interest, though of no particular importance as a story. But the scenic qualities are out of the ordinary. Most of the scenes were made outdoors, and the coloring of this portion of the film is of rare beauty, adding materially to the attractiveness of the entire picture. The story does not help it particularly, but the heart interest which it contains does not detract from the beauty of the film.

"Driven to Steal" (Pathe).—A rather gloomy subject, yet perhaps containing some elements of usefulness in that it may arouse here and there a person to a comprehension of the misery which surrounds them. Few ever stop to think that sometimes men are driven to crime by the suffering of their families. This picture graphically describes such an instance and develops the story in a quite natural way, ending with the man at work and his family well and happy.

"The Midnight Escape" (Urban).—A drama excellently acted and clearly photographed, developing the story easily. In places the acting rises to the more than ordinary heights of histrionic effort. The finished work of the Urban company would make a commonplace drama interesting.

"Making Sherry Wine at Xeres" (Urban).—An industrial picture representing the making of sherry wine in the district of Xeres, Spain, noted for its sherries. All the details of the industry are shown, from the preparation of the fruit to the sale of the wine. The photography is admirable, as might be expected from this house, and one can acquire an accurate knowledge of the making of this favorite wine. It is a good addition to the series of excellent industrial films.

"The Indiscretions of Betty" (Vitagraph).—A graphically told story of the indiscretions of a young woman who has social aspirations beyond her means. It is a common story, too common for comfort, perhaps, and it is told in such a dramatic way that it becomes more than ordinarily impressive. The dramatic climax, where the Count forces his attentions upon her and is soundly chastised by the husband, makes a fitting close to the film. There are numerous lessons in this picture, nor is there any attempt to conceal them. Perhaps they will exert a beneficial influence upon other women who may be falling into the same kind of temptation.

"Diary of a Nurse" (Gaumont).—A dramatic film of interest, acted with sympathy and photographed with intelligence. There is a good story in it, one that will be seen with interest by the large numbers in the motion picture audiences throughout the country.

"Bradford's Claim" (Edison).—Perhaps the most interesting portion of this film is the work of Don Fulano, the educated horse. While the drama in the story is good and well acted, the interest which centers around this horse will probably surpass that of the rest of the picture. It is photographed with the skill which usually goes with the Edison pictures, and in a film of this type that helps greatly.

"The Capture of the Burglar" (Edison).—A bit of comedy, the fun in which is based upon some absurd situations and combinations. There is a snap and dash to the acting which makes the picture realistic and contributes to the picture's success.

INDEPENDENT FILMS

"An Unworthy Fiance" (Ambrosio).—Why this film was made might be difficult to understand. One might expect sensations and gloom in a yellow newspaper, but why an audience should be asked to see an approaching wedding turned to grief by depicting the thievery of the prospective groom does not appear. No good is served and no information is conveyed, hence, why waste film in reproducing such pictures?

"A Sudden Telephone Call" (Ambrosio).—A curiosity not without interest, in that it represents two barrels in which policemen have been securely nailed careering madly through the streets, until they arrive at the police station, where the prisoners are released by their comrades.

"The Cowboy Preacher" (Nestor).—A lively story, which contains something of the characteristic features of the West, and at the same time develops an interesting, though somewhat complicated plot. A girl and a mortage, with a wedding to raise it; a curious elopement, which ends in an almost immediate return to the house, and this time a wedding, by an original individual of a cowboy preacher, with everybody forgiven and the mortgage lifted as a finale. Here is life enough and variety enough and movement enough to keep any audience interested. In some instances the comedy is extremely funny; for example, where the preacher puts off his clerical garb and hides his Bible before he will take a drink, and puts it on again to perform the ceremony. The acting is quite in harmony with the subject.

"A Drama on the Reef" (Lux).—A tragedy of the sea, which ends happily. An attraction of this picture is the reproduction of the sea. Some of the scenes are beautiful and some seem to convey an impression of the sea which is accurate and convincing. The picture will please because of this, and the story which adds heart interest will scarcely be overlooked.

"Cured by a Tip" (Lux).—A lively comedy, which introduces some new ideas and is worked out with care and attention to details. The life exhibited is sufficiently interesting to hold the attention continuously.

"She's Done It Again" (Thanhouser).—A comedy from this house which introduces some novel elements. A jewel robbery was proved upon the confession of the principal to be a fake. Then a burglar gets to work and decides to have the next one real, and upon his success in this is based the story. Of course the public assumes that the second story is quite as fishy as the first, and not until a clever detective turns up and proves that a real robbery occurred will they believe it. The acting is sympathetic—one almost wants to say vigorous, and the photographer has performed his part satisfactorily. The combination of these elements has contributed to the success of the picture. Perhaps this film is no better than previous releases by the same house, but it is a better subject than one, at least, of its previous issues and it is handled to excellent advantage.

"The Stage Note" (Imp).—An amusing picture based upon the acting of an awful amateur drama, and afterward the reproduction of one of its scenes in real life. At times one scarcely knows whether to take it as an amusing film, or whether it is intended to be serious. When the messenger boy is liberally rewarded with kisses by the rescued girl one is disposed to call it funny. It is well acted and the photography is clear and quite in keeping with the subject.

"Stunts on Skates by Edward Lamy" (Imp).—An excellent exhibition of fancy skating by a master of the graceful and attractive art. The photography is remarkably good considering the rapid movement in some instances.

"Trip to Berne" (Eclair).—A picture which will long haunt the memory because it gives an accurate view of a trip to this picturesque and popular Swiss resort and at the same time conveys the impression of strength and grandeur which should characterize a picture of this sort. The photography is excellent and in most instances the points of view were chosen with due regard to making a favorable impression upon those who see the picture. More and more travel and scenic pictures are improving. The attention to the selection of point of view, the tonal qualities of the resulting print and the manifest endeavor to reproduce the tonal gradations as well as the pictorial elements of the original scene all combine to make scenes which not only give an accurate impression of the scene itself, but conform to accepted principles of art. Such pictures are satisfactory, and this Eclair film is worthy to be included in the list of travel pictures which have been successfully produced recently.

"The Man Who Waited" (Powers Company).—A rendition of the old story of the country girl attracted from her lover by the superior attractions of a city man. A wedding, which is void because a divorce had not been granted, adds zest to the picture. Then there is the long wait by the original lover, and somewhat startling denouement when the deceived girl's daughter brings her mother and her original lover together. One hargly knows how to class this subject. It tells a common story in an interesting way, but one has a feeling that the details of the story are scarcely worked out in a pleasing way. The suggestion offered at the closing is not wholly pleasant. Sometimes a series of mixed impressions follow a picture of this kind and it is not easy to say just which is the stronger, the pleasant or the unpleasant. The picture has a genuine heart interest, however, and that saves it.

"Company D to the Rescue" (Bison).—A thrilling Western melodrama, with Indians, cowboys, a company of United States soldiers, a held up stage coach, a stolen girl, several deaths and wounds, a dashing rescue and a band of Indians sent into eternity, all in 1,000 feet of film, and all acted with a whirlwind dash that almost stops one's breath. What more could be asked in one film by any exhibitor?

"Transfusion" (Imp).—A love story based upon an operation now becoming common in surgery, but never before utilized in motion pictures. A young blacksmith gives of his blood to save a young girl's life and she, in turn, gives him her love. It is a simple story, yet it is so sympathetically acted by the Imp players that one feels the impulses which actuated both the men, and applause for the blacksmith and the equally sensible and honest girl seems only natural. It is a good picture and can hardly fail to stir the emotions.

ESSANAY IN COLORADO.

With the advent of Spring and balmy weather, G. M. Anderson and his stock company, who have been Wintering in sunny Santa Barbara, Cal., have packed their tents and have slipped quietly back to Colorado. They arrived in Denver last Monday and are located on a ranch some distance out of the city.

Mr. Anderson, in an interview on his arrival in Denver, declared that he had some big stuff in mind and needed a little Colorado local color.

"Santa Barbara has proven the ideal Winter resort of the moving picture man," Mr. Anderson said, "as I believe our Western pictures have proven. Although the last two weeks of our stay in the coast town have been hampered by rather unpleasant weather, something unusual for Santa Barbara, the best part of the season has been ideal, with little rain and a great amount of sunshine. However, I am glad to get back to Colorado and expect to put over some big stuff while I am here."

Mr. Anderson carries with him an excellent stock company with scenic artists, property and camera men. The movable studio has proven itself indispensable and a great aid to them in their work. Mr. Anderson stated that his stay in Colorado would be indefinite.

* * *

The Essanay's big patriotic picture, "The Hand of Uncle Sam," has received much well deserved applause from exhibitors and exchanges all over the country. At the Orpheum Theater, Chicago, where the writer viewed it, it was received with hand clapping almost uninterruptedly all through the picture. Manager W. J. West, of the Majestic Theater, Kewanee, Ill., wrote to his exchange: "It is the first film I have shown in six months which received constant applause. It certainly made an impression with my audiences."

LUBIN ACTIVITIES.

One of the Easter attractions at Atlantic City was the making of a motion picture on the board walk and beach. This was not an "Easter Parade at Atlantic City," but a ripping little comedy that will soon be found among the announced releases and form a fit successor to "A Hot Time at Atlantic City." And, by the way, orders for new prints of the "Hot Time" are still coming in, though the release date is more than six months away.

Trick pictures are rare indeed in these days of the Indian tale and Western stories, but one of the Lubin experts is at work on a subject that will gladden the hearts of the children and their elders as well.

The Lubin scenario department is still laughing over a letter received the other day, in which the writer gave the briefest outline of an Indian play and wound up by offering to come over and play the leading role, adding the information that he was fourteen years of age, but tall. Up to date he has not been sent for.

Three strong comedies on a single reel is the Lubin announcement for April 11. The double comedy reel is a novelty, but three good humorous subjects that combined measure a flat 900 feet means a lot of concentration. April 4 marks the release day of a double reel including "Back to Boarding," an unusually funny comedy.

Two stories in which children are effectively employed figure in Lubin releases in the immediate future. Most children are either stupid or self-conscious before the camera, and the Lubin directors are fortunate in having at command a dozen children of varying ages, all of whom are unusually clever. One ten-year-old is an artist in make-up and spends his leisure time in the studio sketching makes-up of various types, which later he reproduces in pigments on his own small countenance. The older players humor him in the matter of grease paint, letting him raid their make-up boxes and helping him with suggestions, and he is developing remarkable skill.

* * *

In Lubin's new projecting machine we notice some meritorious improvements which will interest prospective purchasers. The first improvement is the rewinder which is a new departure. The old rewinding belt is replaced by a rod and spiral gears, which by a positive movement winds the film absolutely perfect. The rewinder does not pull the film from the mechanism nor does it allow the film to slack in the fire box.

By placing the shutter before the lens, Mr. Lubin claims that the flicker is greatly reduced, which is generally caused by a shutter inside the mechanism. Aside from this, an inside shutter cannot be regulated, while an outside shutter can be adjusted to any focus lens and to any distance of the machine from the screen.

As much depends on the exactness of a sprocket wheel, the Lubin sprockets are cut on the shaft. The star and sprocket are both cut on the shaft, thus making an uneven movement absolutely impossible, which is generally caused when the star and sprocket are cut separately and assembled later on.

THE AGFA FLASH LAMP.

Many of our readers, we know, are interested in flashlight photography of the stationary kind, and would be glad to have our reference to this ingenious little piece of apparatus. We have had considerable experience in flashlight photography ourselves, and know the convenience of having at hand a lamp, portable and inexpensive, for the purpose of taking family groups or interiors. It is for these purposes that the Agfa flash lamp is especially suited. The magnesium is ignited by a series of sparks produced by the revolution of a toothed wheel against a metallic surface, so that the ignition is perfect, rapid and complete. The Agfa flash lamp is portable and can be used either in the hand or on the stand, and sells for the moderate sum of $1.75. We would advise our readers to send to the Berlin Aniline Works, of 215 Water street, New York City, for one of these ingenious and handy little photographic instruments.

CHARLES L. FULLER RETURNS TO NEW YORK.

Charles L. Fuller has just returned from a four months' trip through the Middle Western, Southern and far Western States of the country on behalf of a New York film importing company, meeting with very great success, both personally and commercially, doing a large amount of business and making a large number of friends. "Charles," if we may so call him, has only been in the business a few months, but being a man of intelligence and application has mastered its intricacies. There are probably few men in the country who know the business as well as he does, by the light of the valuable experience he has gained. We hope to hear of Mr. Fuller in another and even more important capacity than that which he filled during the past Autumn and Winter and which circumstances over which he had no control have compelled him to vacate. We want more men of the type of Fuller in the business: strenuous, hard-working and with a fixed belief in its successful future.

The California Film Exchange, 1065 Mission street, San Francisco, is a live wire in the Independent field, carrying a full line of supplies for moving picture theaters, and really are buyers of the full line of Independent releases. They are doing a very good business on the Pacific coast and operate a branch office at Los Angeles, in the Alhambra Building.

Mr. E. E. Fulton, of Chicago, Ill., has been appointed the Western representative for the films of the Lubin Manufacturing Company, controlling the territory west and south of Pittsburg. Mr. Fulton is looking for a suitable location in the district of the loop and, when located, he will have more to say on his plans for the future.

Calling upon the Paramount Film Company, of 61 West Fourteenth street, the other day, we were informed that the company had been reorganized. They are now in a position whereby they can furnish the best Independent service. They are buying all of the subjects released by the different Independent manufacturers on their release days.

Their film is in first class condition, and film that the exhibitor will be pleased with, as it will increase his patronage, increase his box office receipts and will also allow him to compete with any other exhibitor in his neighborhood. The Paramount Company have also installed a system which prevents repeaters—a valuable asset for any up-to-date film exchange.

A beautifully hand-painted banner and lithographed poster will be given away free of charge, for a limited period, to any of their customers. These posters are not only attractive, but portray graphically the film they represent.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Shutter Adjustment.—Walton, N. Y., writes as follows: "Pin which holds cog wheel on main shaft of my Power's No. 5 dropped out, consequently the shutter got out of place Fixed the pin and, after a hard tussle, the shutter. The picture is steady but there is a flash of light on upper right hand corner of picture and sometimes in center as well. Also there is a cluster of light just below bottom of picture, on curtain. It is impossible to send machine to factory just now. Can you suggest a remedy?"

I think there is no doubt but that you are getting what we call a "travel ghost," caused by shutter being not set just right. The "cluster of light" puzzles me considerably. Provided it be not a reflection from some house light, I should say the most likely cause would be oil on your projection lens. This will sometimes cause refraction of light, producing such a condition as you describe, though not often. As I understand you, the "cluster of light" is not in the picture itself, but just below it. As to the shutter: First set your frame-up lever in central position. Next remove shutter guard (the semi-circular wing on operating side of machine) and loosen shutter on its spindle by backing off on the two screws in shutter hub. Now turn the flywheel **in the direction it runs** until intermittent sprocket has just completed its movement and cam-pin is just half way out of start slot Now revolve shutter on its spindle in the direction it runs until it just begins to open the aperture and sets in position as shown in sketch. Tighten the spindle, release guard and your shutter is right. Remember, however, to have frame-up lever in center of its travel and to revolve both flywheel and shutter in the direction they normally run when machine is in motion.

* * *

Picture Out of Focus.—Beardstown, Ill., writes: "Have 15-foot picture at 54 feet 6 inches. Using Gundlach lens specially made for us. Edison Exhibition Model machine, two 6½-inch condenser; distance from front condensing lens to projector, 19½ inches; 220-volt alternating through Compensarc. Using Electra Pink Label carbons top and bottom Pulling about 40 amperes. My picture is not sharp all over. In the center it is sharp as anyone could wish, but at both sides it is hazy. Have tried changing combination in projector, but it don't seem to help." In other portions of this exceedingly well written letter (well written in sense of giving full data) Beardstown seems to suspect trouble is due to alternating current, with which he is not very familiar.

Your condensers, carbons, etc., are all right. Distance from lamphouse to film is excessive, but should not produce result described. Trouble may possibly be in lens, but I think not. It appears to me practically certain that trouble lies in your aperture plate or tension springs. Your film "cupping" inward or outward as it passes the aperture. If aperture plate tracks are at all worn put on new ones. Examine carefully and see if tension springs are bearing squarely on aperture plate tracks, either one or both of them setting too far in or out might cup the film and produce results as set forth. If not found thus, take off aperture plate and see if it has not some dirt behind it which has sprung it when the screws were tightened down. Not likely, but possible. Also barely possible that the surface upon which aperture plate rests was not milled true, causing plate to belly out or inward. Your trouble, as I said, is in the aperture plate or tension springs, I am pretty sure.

* * *

Worn Gears.—Rivington, N. Y., writes asking questions and requesting immediate answer, presumably by mail. No postage is enclosed. I am glad to help managers and operators, but when they ask me to take time and trouble to answer communications at once, it would seem the least they could do would be to enclose postage for reply. Asking a man to give time and pay even two cents for the privilege of doing it seems to me a trifle unreasonable. Those wanting mail replies must, in future, enclose the sum of one dollar. Answers through The World are free and you are entirely welcome to use this page as much as you like. He writes as follows: "Have Power's No. 5 machine. When I frame down it runs easy, but when I frame up it grinds, makes a lot of noise, and there is a flicker. When I drop some oil in the shutter governor the machine runs easy, but soon runs hard again. Do worn bushings and worn cam-pin have anything to do with flickering? I am sure the shutter is set right."

I think you are running a machine with badly worn gears. Also the toggle joint which holds the left side of frame-up carriage is worn. This causes the grind when you frame up. When you are framed down it holds tight, but is loose when framed up. Machine should be sent to factory for repairs. It is more than likely your fire shutter governor is badly worn also. From what you say I believe the springs inside are weak, producing excessive friction. The weights of the governor are held in by two small, spiral springs Probably they need renewing. No, worn bushings and cam-pin would not make a flicker. They should be renewed, however, as they produce bad results.

* * *

Aperture Plate Out of True.—St. Paul, Minn., says the dividing line of his picture does not set square with aperture. He has tried to remedy it by raising one end of star shaft, but pin jams in star when he does that.

You could not remedy such a trouble that way, but would only succeed in ruining your intermittent movement. I think you will find that the screw holes for the screws holding aperture plate have been wrongly drilled and the aperture plate is out of line. You can test this by using a machinist's steel rule. Lay your machine down flat and lay rule on plate so that one edge rests against one side of upper sprocket and other lower sprocket and see if side of aperture lines with them. Also you may remove all screws but one upper one from aperture plate and see if you cannot line it with picture. I think you will find this is what is wrong. You don't say what make of machine it is, but if I am right it is up to them to send you another mechanism to use while you send in that one to be corrected. Cases of this kind (this kind of fault, I mean) have been known to occur.

* * *

Cracked Condensor, Etc.—Chicopee Falls, Mass., writes: "Does it make any difference if the back condenser has a straight crack? Which condenser should be placed nearest lamp? What focal length, or back focus condenser lenses, should be used for 11 x 13 picture at 67 feet? Is it better to have a cotton curtain or a heavy duck? We work all effects and have to see picture from back of curtain."

Provided the crack be straight through the glass there will be no appreciable effect on motion picture, but it will show in stereo picture. If you are using condensing lenses of two focal lengths it is best to place the thinner lens next to light, as it does not break quite so readily. The effect is the same whichever way they are used, so far as the projection is concerned. You are using about a 5-inch projection lens and should have two condensing lenses not less than 7½ each, back focus. Eight and a half would be still better. The best cloth curtain I know of is the bleached sheeting of good quality, such as is used for bed sheets. It may be had, I believe, 8 feet in width and should be washed occasionally. Stretch tight on frame. It is very white and you can see picture from back. It is plenty heavy enough. Nothing is gained by using heavy duck and it would be hard to get it white enough. Sheeting of good quality (bleached) makes a splendid curtain.

* * *

Renewing Dry Batteries.—Milwaukee, Wis., (Mr. Fred C. Lowe) writes as follows and the thanks of the editor of this column are his for the information sent: "Exhausted dry batteries may be renewed as follows and work very nicely: If the batteries have no soft spots in the zincs punch them full of holes all around within an inch of the top. Be very careful not to punch into the carbon stick and break it. Also be careful not to break the sealing wax around the top. Next, make a solution of one-fourth pound of sal ammoniac to one quart of water and immerse the batteries in it for about one-half hour each. Next take them out and stand upside down for an hour or so, wipe dry and replace in cardboard cases. They will then be ready for use. In standing them upside down care should be taken that none of the solution gets across the elements (connecting the zinc and carbon, I take it Brother Lowe means) for that would act as a short circuit and run the batteries down again right away. Five or six batteries may be renewed this way for a total cost of about five cents.

* * *

Auditorium Lights.—Mt. Clemens, Mich., asked last week what color lights might be used in the auditorium while the picture is on, among other questions. I did not answer this query as fully as I should have done. A surprising amount of light may be permitted in the auditorium without material injury to the picture if it is done right. Light green globes do not seem to affect the picture if not placed too close to the screen. Say 20 feet away. White lights may be quite freely used, particularly if they be ground glass globes, or clear ones enclosed in ground glass globes, provided the

rays are shaded so as not to strike the curtain. That is the secret of it all. **Don't allow the rays from a white light to strike the curtain directly.** Care must also be had that white lights be not so placed as to strike directly the eyes of the audience. If the globes be of ground glass the whole problem is considerably simplified, but even then the rays must be shaded from the curtain.

PATHE PROGRESS.

That indefatigable cinematographer, M. Charles Pathe, is increasing his facilities on broad and sensible lines. He trains men under his own eye until they come up to his standard of Pathe quality and then he sends them out into other countries to make good. This places his operatives on their mettle and also ensures local color in the productions. Besides the several studios in France to which we recently alluded, Pathe has studios and stock companies operating in Italy, Spain and Russia. Now we learn that the greatest of them all is to be erected in the United States and building operations will very soon be started.

The new studio will be in charge of Louis J. Gasnier, who has just arrived from Paris, where he assisted Mr. Zecca, the eminent producer, known all over France as one of the highest authorities on proper staging. Mr. Gasnier's ability both as a stage director and photographer, has been very broad, and he is thoroughly equipped to take entire charge of this American picture-producing plant. Mr. Berst, however, will exercise his right of general supervision, and the excellence of the American productions is thus assured. The details of the building of the studio, its location and the cost will be announced later. It is well to note that the actors and actresses engaged for the American stock company will number among their members some of the most well-known and popular actors on the American stage. One-half of the Pathe releases, after the studio opens, will be American subjects and the other half imported.

Mr. Gasnier is a man of great resource, and has had many thrilling adventures in the production of films. One notable instance of this was during the photographing of the almost classic film produced by Pathe Freres some time ago, and known as "The Runaway Horse." This will be remembered as one of the most excellent films ever produced, and much comment was heard as to how it was possible to secure a horse with such intelligence as this one seemed to have. The secret of the matter lay in the fact that underneath the body of the wagon, which was a two-wheeled vehicle, there was attached a coffin with the end knocked out. This was chosen because of its interior padding. In this, Mr. Gasnier took his position, face downward, and dressed entirely in black, with black gloves, and a mask similar to those used in the days of the Inquisition, over his face, and from here he drove the spirited cavalry horse by means of two steel wires on the ends of which were fastened sticks for him to hold in his hands. The shafts of the wagon were fastened to the body by steel bands, but in spite of this arrangement Mr. Gasnier was nearly killed. Just after the scene which shows the wagon knocking down the scaffold, the steel bands broke, and Mr. Gasnier, as the wagon pitched forward and turned a complete somersault, was so badly injured that he was unconscious for more than half an hour and spent fifteen days in the hospital. The horse, at the time of this accident, was really running away, and having rid himself of the cart, dashed ahead, and finally ran into the river. Mr. Gasnier's nerve is shown by the fact that after his release from the hospital he got back into the repaired vehicle and finished the picture. Mr. Pathe subsequently offered a prize of $500 to any man who would duplicate the feat. Needless to say, the offer was never taken up.

THE PARKWAY THEATER.

New York's newest moving picture theater is situated in a district where we are very glad indeed to see such a building. It is round about 110th street and Central Park West, one of the best parts of the city, inhabited by people of wealth and social position—a class very desirable to attract to the picture on every possible occasion. We paid a visit to this new theater the other evening and were agreeably surprised at the high-class character of the patrons. The house is well managed, the attendants courteous, while structurally and in detail the little theater reflects very great credit on those responsible for its erection. We would like Dr. Anna Shaw, Judge O'Sullivan and Representative Mellen to do as we did, and that is, to pay a surprise visit to the Parkway Theater. Then they would see for themselves that a well-conducted moving picture house is as orderly and as decorous as even a church or a chapel, or a suffragette meeting. We would like to see more houses of the Parkway Theater type, especially in the more cultured parts of the city, because it is getting a class of people in touch with the picture whose patronage it is always desirable to have. For example, on the occasion of our visit we saw a number of ladies from the immediate neighborhood, who came in, let it be said, without their hats, after dinner. In fact, the audience of the Parkway had quite a family aspect, which we always like to see in a moving picture theater. We like to hear from exhibitors' own lips that their houses are constantly and regularly patronized by the better class inhabitants of the district.

Carl Theodore Goldenberg, for five and a half years manager of Pathe Freres' New York office, has tendered his resignation. He leaves with the best wishes of both Mr. Pathe and Mr. Berst for his future success. A change also takes place in Pathe's Chicago office. E. H. Montagu tendered his resignation last week and is succeeded by K. W. Linn, from the office at New Orleans. Both of these gentlemen will be greatly missed from their respective offices and we believe we express the hope of all film men that they will not sever their connection with the business.

An advertising novelty that promises to become a fad has been discovered by our Chicago representative. It is a celluloid button bearing a dial and movable hand. The name of the theater will be printed in the center in any desired color. The idea is to present these buttons to the theater patrons and each one will become a walking advertisement. The American Badge Company will supply only one theater in small towns and will not supply two or more theaters in the same neighborhood in the large cities.

The Peerless Motion Picture Company, Kansas City, have secured the contract to serve the new Globe Theater with independent service. The Globe seats 1,200 and is located on Walnut street, in the heart of Kansas City.

The Manhattan Slide Company, Inc., of 136 West 37th street, New York City, under the direction of Frank A. Tichenor as vice-president and manager, wish to announce through the columns of the Moving Picture World that they have entered the field of slide manufacturers to supply the trade with a line of first-class song and announcement slides at popular prices.

The Manhattan Company have secured the entire third floor of the Gotham Attucks Building, and would like to get into communication with all interested exchanges.

Westfield, N. J.—Charles H. Williams, formerly manager of the Standard Theater, 165th street and Amsterdam avenue, Manhattan, and also the Gem Theater, on 154th street, Manhattan, has leased the Casino Theater, at Westfield, N. J., and is giving the town the cleanest form of amusement it has ever had. The Casino is more than a theater, for in the large building there are pool and billiard parlors, bowling alleys, club rooms, lodge rooms, etc. The building stands on a fine residential street, setting well back upon a spacious lawn. It is very beautifully situated and handsome in appearance, more resembling a large country club than a regular theater. Being in a high-toned neighborhood, Mr. Williams' patrons are very select, which encourages him greatly in presenting the cleanest form of entertainment. Mr. Williams has very wisely omitted vaudeville from his bill, knowing full well the shortcomings of what to-day passes current as "vaudeville." Instead of that, four reels are given and two machines are used. There is also a first-class dissolving stereopticon for the illustrated songs. Mr. Williams has discovered a preparation for treating his moving picture canvas that is known only to himself, which is responsible for the extraordinary clearness of the pictures shown at this place. The seating capacity is 500, appointments first-class, and business is remarkably good for Westfield, which has never been rated high as a moving picture town.

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is another one of those wise men who provide their patrons with a brilliant picture on the screen. Mr. Doyle bought an Economy Coil which saved him some money, but did not give the required illumination. He had heard about the

HALLBERG

and felt satisfied that he could improve his picture. It did not take him six months to dicker with me—inside of four days after I gave him the information and guarantee, he sent me his money which I asked in exchange with his old Economy Coil, and within two days after that time he had the **"HALLBERG"** in service, and I had his old Economy Coil. On March 15, 1910, he writes as follows: "I thought I had a good light before, but know now I was mistaken."

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Get my prices on the **"HALLBERG"** Economizer, Motiograph Moving Picture Machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label Carbons, French Condensers, Announcement Slides, Ventilating Fans. **I make an allowance for your old current saver or rheostat in trade for the "HALLBERG" Economizer.**

J. H. HALLBERG, 28 Greenwich Ave., New York

There is a renewal of complaint on the part of film exchanges against the lengths of subjects. Last Fall the complaint in this connection was quite general, and by placing it before the various manufacturers direct a change was secured, but it seems that the makers are again drifting into the old habit—taking too long to tell a story. One exchange puts the situation this way: In our opinion, about 850 to 900 feet is ample for a reel. There may be exceptions occasionally, but over that length should not be the rule. In many instances subjects seem to be designedly drawn to reach the 1,000-foot price. We have noticed this quite frequently of late and at times we have been tempted to write the manufacturers and point out the parts of subjects that appeared to us to look much like a clear case of padding; but as a complaint of this nature would in all probability be construed as insolence, if not a direct reflection upon integrity, we have refrained from taking this step, not wishing to incur the enmity of the powers that be. At first thought it would seem that it is to the interest of the manufacturers to make subjects as lengthy as circumstances will permit, but careful reflection has shown us that such is not the case. Our humble opinion is that shorter subjects would enable the manufacturers to dispose of more of their goods. The exhibitors would not object. They are not seeking lengths, but quality. If that feature is looked after, we firmly believe that few of them would object if the subjects did not run over 800 feet, which would enable them to get a short scenic film on the same reel. The bill for a 950 to 1,000 foot film runs into money and it takes expert figuring for an exchange to fix a schedule by which the cost of a film can be secured in the course of fourteen or sixteen days. We know of several exchanges on the licensed side of the field that are unable to maintain a continuous order with the manufacturers for this very reason. A representative of one of them stated recently that if subjects would be made shorter so as to reduce the cost to him he would take every subject a certain concern made, because there was a demand for them in his territory; but he could not stand the strain and he has been obliged to place orders periodically, taking a pick of subjects that appealed to him as winners, and stopping the order for a while to give him a chance to recuperate. He stated positively that where he placed such an order and the subjects were in the neighborhood of 1,000 feet in length, his exchange lost money, but he was obliged to shoulder the loss in order to satisfy the exhibitors and the public demand, and thereby hold his trade. He declared that the beating of the film exchange around the 1,000-foot stump is an evil in the business that should be stopped.

* * *

The same old cry is being received regarding the moving pictures losing their grip on the public. This is heard every Spring. As that season ripens, a falling off in attendance becomes apparent, especially on days when the weather is nice for outdoor strolls and amusements. The pictures are stronger with the public to-day than ever they were, and no matter where or how great the falling off may be, the reopening of the indoor amusement season will find their drawing power as great, if not greater than ever. Don't be a week-kneed exhibitor.

* * *

An exhibitor writes for information as to the best program for a nickelodeon—dramatic, comic or scenic subjects. That is a hard question to answer with any degree of accuracy, for the reason that the managers, and not this paper, are the qualified judges in such matters. They are in direct touch with the pulse of their patrons and they vary considerably in tastes. No manager can satisfy an entire audience, but alertness on his part and by his employees will soon determine what a majority of his patrons want; and to complete the job a canvass of one night will not suffice. It is an established fact that what may go well with a Monday audience will very likely fall flat the next day. There are a great many people who attend picture shows once, or twice, and possibly three times a week, and they become recognized by managements as steady patrons. Almost invariably these people fix upon the same nights of each week for this form of amusement. It is the opinions and the tastes of these people that the manager must reach if he enters upon the pulse-testing task. The transient patron is not a good criterion. This subject is an old one, but it has been mastered by few. Those who have accomplished this are mostly men who have had some experience in the old line of theatricals. To master the matter does not necessarily require this experience, nor exceptional ability. Patience and diligent effort reach the public. The manager who is really only a ticket chopper or counter will always fall short of the mark.

* * *

There is an extraordinary demand throughout the country by exhibitors for photographs of the actors and actresses who play parts in the pictures produced by the several manufacturers. Reports reach us that if these photographs were supplied they would increase the receipts of every theater displaying them to a great extent. Managers say they are asked daily by regular patrons to secure photographs and display them in the lobbies of the theaters. When told that the pictures themselves are photographs the patrons say they want to get a closer view of the people—they want to see how they look outside or apart from the mimicry.

* * *

One of the latest schemes to excite the interest of the public in the pictures is a voting contest on the popularity of the productions of certain makers. It originated in a Western town through a discussion as to which firm was making the best pictures. We have received no definite returns from any of the contests and attribute this to the indefinite form in which the contests were framed. Late reports state that after starting the contests managers were confronted with the statement that to get an intelligent vote the issue should be clearly defined and the audience should know whether the decision should be upon the photography, the character of the subjects, the acting, scenic and stage arrangements and effects, costuming, etc., etc. It can be seen without the use of a magnifying glass that the manager who frames up and conducts a contest on this basis has a task on his hands that keeps him busy most of the time that the pictures are not on the sheet. When he gets through with it he should be qualified to hold himself before the public as a professional framer of platforms for political campaigns. The next scheme we expect to hear of is a voting contest to decide upon the most popular actor and actress in the various pictures. And, by the way, I think the scheme a good one. It is more simple than the other and more effective. It cannot be disputed that audiences have their picture-player favorites as the patrons of the regular theaters have. There is one big drawback to the scheme at present. The audiences must first know the names of the players. They will doubtless learn these in the near future when the manufacturers will see the advisability of acceding to the demand for display of the players' photographs in the lobbies.

* * *

A word to the manager who wishes to guard the reputation of his place and retain his patronage. Under no circumstances retain in your employ a piano player, singer or operator who is a masher. They do more harm to a place than a week's run of bad films. They are a pest to the public as well, and respectable people soon stop patronizing a house that employs them. I was in a house one night last week and the actions of the piano player were disgusting. He had secured enough money to purchase an Easter suit of the O, you Charlie! brand. He wore new, shining, tan shoes and socks of the most rapturous colors. These he persistently displayed during the intermission for the benefit of two respectable ladies who occupied seats in a location that enabled their eyes to feast upon the aforesaid socks of colors if they so desired, but they just as persistently refused to look. From remarks I overheard passing between them I am convinced that they will not visit the house again while that Adonis presides at the box of strings.

A GOOD INVESTMENT FOR 1910.
A subscription to the
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LUBIN

RELEASED THURSDAY, APRIL 7th

Approximate length 925 feet

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Two sisters love the same man, a scoundrel who has robbed the elder of her scanty savings. She rescues the younger from his influence and they return to their rural home where their early sweethearts convince them that first love is best." An exceptionally good story told in unusual photography and acting.

A Big Triple Bill of Comedy

RELEASED MONDAY, APRIL 11th

Jones' Watch

Approximate length 279 feet

Jones thought he had been robbed so he held up the suspect and took his watch. The victim gives chase and Jones arrives home to find his watch where he left it. Things look serious for there is a policeman coming, but Jones' ready wit finds a way out of the difficulty.

Hemlock Hoax, the Detective

Approximate length 232 feet

Hoax thought he was a detective but all the others knew he was a joke. He seeks to solve a murder mystery and after a lively chase captures the suspect. He confronts the murderer with his victim when the discovery is made that the supposed dead man is a creation of clothes and leaves. Jones was too eager about clues and deductions to find out that all-important fact. A roaring comedy that cannot but be funny.

The Fisherman's Luck

Approximate length 389 feet

The fisherman shouldered his pole and went out to see what he could catch. He collided with half a dozen persons, doing deadly work with the pole and to cap the climax his first fish landed directly in front of two lovers, and interrupted their kiss. Then they all told him what they thought of him and threw him into the ocean. Full of real laughs.

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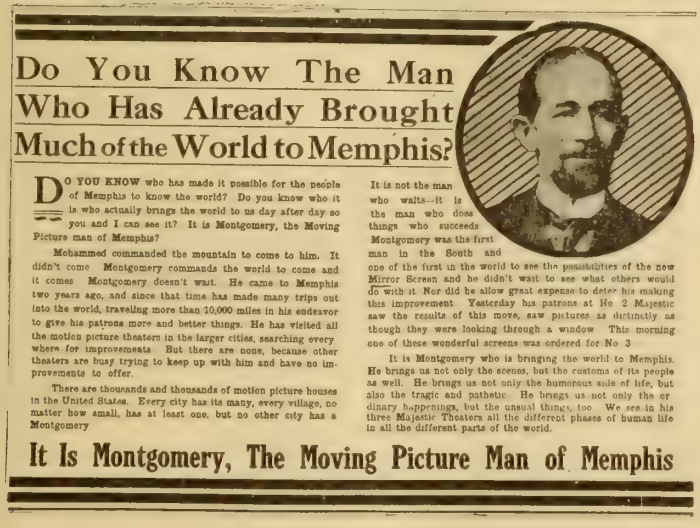
LOCAL SHOW ADVERTISING.

As space permits we will reproduce specimen advertisements of local advertising done by exhibitors. This week we show the advertisement of the Casino Theater, of Easton, Pa., and a reproduction of the reading notice that they get in that paper. We also show a reduced fac simile of the large half-page advertisement of Montgomery, the moving picture man, of Memphis. Mr. Montgomery was the first exhibitor to install a Mirror Screen in the South and he was so well pleased with the improved effect that he immediately telegraphed to

The Home of Biographs.

Over in the north-eas corner of Centre Square is the home of biographs, the Casino, Easton's theatre de luxe. Here you can see all the latest and best motion pictures, not those you have seen before. If you see it at the Casino you see it first, and the best of all a biograph picture every day. The Casino does not show cheap five cent vaudeville but the latest and best motion pictures produced. Pictures that are clean and amusing, instructive and dramatic, Western and war pictures. Special attention is given to ladies and children. One visit to the Casino and you will be convinced that it is the most popular theatre in Easton.

Shelbyville for another—for Mr. Montgomery runs more than one theater. We do not write this as a boost for the Mirror Screen, for it needs no boosting. It is simply a question of whether the exhibitor can stand the expense, as they do come high. It is worth this as a drawing card where there is keen competition, but then Mr. Montgomery was his own competitor, so he deserves all the more credit for wanting to give his patrons the best picture show obtainable—which he does.


Do You Know The Man
Who Has Already Brought
Much of the World to Memphis?
DO YOU KNOW who has made it possible for the people of Memphis to know the world? Do you know who it is who actually brings the world to us day after day so you and I can see it? It is Montgomery, the Moving Picture man of Memphis?
Mohammed commanded the mountain to come to him. It didn't come. Montgomery commands the world to come and it comes. Montgomery doesn't wait. He came to Memphis two years ago, and since that time has made many trips out into the world, traveling more than 10,000 miles in his endeavor to give his patrons more and better things. He has visited all the motion picture theaters in the larger cities, searching everywhere for improvements. But there are none, because other theaters are busy trying to keep up with him and have no improvements to offer.
There are thousands and thousands of motion picture houses in the United States. Every city has its many, every village, no matter how small, has at least one, but no other city has a Montgomery
It is not the man who waits—It is the man who does things who succeeds
Montgomery was the first man in the South and one of the first in the world to see the possibilities of the new Mirror Screen and he didn't wait to see what others would do with it. Nor did he allow great expense to deter his making this improvement. Yesterday his patrons at No. 2 Majestic saw the results of this move, saw pictures as distinctly as though they were looking through a window. This morning one of these wonderful screens was ordered for No. 3
It is Montgomery who is bringing the world to Memphis. He brings us not only the scenes, but the customs of its people as well. He brings us not only the humorous side of life, but also the tragic and pathetic. He brings us not only the ordinary happenings, but the unusual things, too. We see in his three Majestic Theaters all the different phases of human life in all the different parts of the world.
It Is Montgomery, The Moving Picture Man of Memphis

WIIKESBARRE, AND SOMETHING UNIQUE.

F. H. Richardson.

Last week the writer went to Wilkesbarre, Pa., to strighten out some machine troubles and ran into something absolutely unique in projection, so far as his experience goes. I believe it will prove of interest to my friends and test their ingenuity to let them do some figuring and guessing, and I therefore invite them to send in their solution of the following. When the answers have all been received I will tell you the correct one. I might add that the thing had me up a tree for a couple of hours and I only solved it after having left the machine for the dinner table. You have all the data I had myself, now let's hear from you! The proposition was as follows: At normal speed, 60 a minute, the picture was perfect and it remained so until the speed reached very nearly 80 a minute (80 turns of the crank, I mean). At one particular speed, just about 80, the light would die down and flash up again with a wavering effect. The effect was not rhythmic and even but intermittent and uneven as to time. As soon as the speed dropped a trifle, or the machine was run just a little faster, either one, the effect disappeared. The current was 60-cycle alternating and the light (arc) itself as steady as a rock. The machine was one with a three-blade shutter in front of the projection lens. This was absolutely all the data I had to go on and I succeeded in figuring it out Can you? Send in your solutions.

* * *

Wilkesbarre has seven motion picture houses at present, with another to open this week, and they all seemed to be doing a fine business. I had very pleasant chats with some of the managers. One and all expressed themselves as well satisfied with the outlook. The picture projection was excellent in all the houses I visited. This speaks well for Wilkesbarre operators. Power's machines were in use in all the houses I visited but one. That one had a very old Edison Exhibition model. Quite a few were using motor-generator sets, taking direct current at 220 volts and delivering it at 54. Others used economy coils. There was both 220 direct and 110 alternating available. In a splendid location on the public square the Treon Company is just completing a beautiful 1,100-seat house to be devoted to moving pictures and vaudeville. The house will be managed by Mr. Dave Cohen, of New York City. It is beautifully finished in delicate green and gold, has two balconies, with elevator to carry passengers thereto, also a wide marble stair. The Savoy, for it will be known by that name, will compare favorably with any New York house of like class. Mr. M. D. Blewitt, of the Treon Company, showed me through the auditorium, which was then nearing completion, and evinced a very pardonable pride therein. The projection equipment will consist of Power's No. 6 machines, dissolver, spotlight, etc. The current will be direct, reduced to 54 volts by a motor-generator. Let me add, before closing, that I was exceedingly well pleased with what little I saw, in the limited time, of Wilkesbarre. It is a lively, hustling, little city of 75,000 souls, and "looked good to me."

Nothing reminds a person so much of a moving picture as the Vitagraph studio in its every detail. It is a constant scene of activity, from its perfected studios of directors, actors, musicians, scene painters, scene setters, property men, photographers and stage carpenters to and through its extensive engineering and electrical corps of experts and workers.

THE SUNDAY CALL EASTON, SUNDAY, MARCH 6, 1910. 5

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THURSDAY
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AT THE ELEVENTH HOUR—A POWERFUL DRAMATIC FILM.
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THE RANCH GIRL'S LEGACY—A BIG WESTERN FEATURE

Remember CASINO, The Home of the Biographs N. E. Cor. Centre Square. ADMISSION, 5c

SUNDAY WORK.

A correspondent signing himself "A Brooklyn Moving Picture Employee" writes: "Permit me to say a few words in answer to your article published in The World, March 12th issue. In that article you say that the average working man or woman who must labor six days a week should be able to spend Sunday as he, or she, sees fit, without interference, so long as law, order and decency be duly observed. Now, Mr. Richardson, is not the moving picture theater employee a working man? Does he not labor six working days in the week? Is he to be considered as a thing apart from his fellow man; as a monstrosity who cannot enjoy one day of rest in seven, just the same as any other laborer? You say in the article in question that the theater should be kept open on Sunday for the amusement of the working men and women——" and thus the writer continues at some length, winding up with: "May I without imprudence ask: 'Where does the moving picture employee's day off come in? Sunday is the boss's best day and the one on which he figures to swell his receipts. Why may not the theater employee have one weekday off, therefore, on which to get away from the everlasting grind and enjoy himself?'"

I am very glad, friend Moving Picture Employee, that you have dragged this matter out into the light of day, and will say that your position, as set forth in the last sentence of your letter, is well taken. The theatrical business, legitimate or otherwise, is a peculiar one, and one wherein the largest business is done when almost every other class of labor is at rest. Moreover, the time when every other labor is resting is the very time it is most important, from their point of view, that the theaters be running. Of course, I take it that everyone entering the theatrical business is aware of the fact that it has its drawbacks, one of which is the fact that Sundays and holidays are its harvest time, and the days ordinarily known as days of rest are, as a matter of fact, the theater man's days of hardest toil. This the man well knows, surely, when he enters the business! Having entered the field with this knowledge, he must be prepared to "take his medicine" like a good little boy, or girl, and not cry over it. But it does not follow from this that the theatrical employee, moving picture or otherwise, should be compelled to work seven days a week. He should have one day off, yet except in the case of companies owning several theaters in one city, in which case a relief is easily arranged, the matter of a substitute for the operator is indeed a hard one. The manager naturally does not enthuse over the placing of a new man in the operating room for one night each week, even could one be had who is known to be thoroughly competent. You cannot blame him for this, remembering that his entire show, or the better portion of it, at least, depends on the Man-in-the-Booth; remembering, also, that in this every-hog-for-himself-and-the-devil-take-the-hindmost world of ours, the average manager is not doing any extra worrying over the fact that his employees have no day of rest. He will give you a day off if he is compelled to, not otherwise. That, my boy, is the way of the world. It is the actual condition labor confronts, except in comparatively rare cases. Here and there is found an employer who voluntarily looks out for the interest of the man who works for him. But that kind of a boss is rare enough to almost command a salary as star freak in a museum. And too often, when one is found, labor proceeds to take undue advantage of his kindness.

No, my friend, the moving picture employee should have a day off, **but**, under the present system of running things, labor will get precisely what it fights for and secures by its own strong right arm, and **no more.** The theaters should be open Sundays and holidays. You know that as well as I do. To close them would deprive **all** the people of much enjoyment to them that just a few might rest. The only right policy by which to govern our affairs is "the greatest good to the greatest number." Personally, the writer is opposed to even the stores being closed evenings. It is wrong from every point of view. Neither should the clerks have to work day and night. Double shift is the answer. And now let me say right here that every house running to exceed six hours should have a double shift of operators, unless half the program be something besides pictures. No man on earth is going to run pictures, one after the other, for even eight hours and do the best work. It isn't commonsense to expect it, either. But saving these things is largely unprofitable and a waste of good ink. As I have said, the moving picture employee, in common with other labor, will get days off, reduction of hours of labor and other things to be desired, when he, and she, **compels the manager to grant them, and not one moment sooner.** What "ought" to be is beside the question. It is what one fights for and gets that counts.

F. H. Richardson.

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CORRESPONDENCE.

VOLTAGE AGAIN DISCUSSED.

Washington, March 30, 1910.

Publishers Moving Picture World:

Gentlemen—I cannot resist the temptation of butting in upon the controversy between Mr. Richardson and H. M. C. regarding "A Question of Voltage," as I consider H. M. C. correct, his only error consisting in using the expression "absorb." He did this, I imagine, with the idea of making it easier to follow by those not thoroughly familiar with electrical phenomenon.

The voltage is not absorbed, inasmuch as you could put two, three, or in fact any number of rheostats such as are used with moving picture arcs on 110-volt line in series across the 110-volt line, and still the volt drop through the entire series would be 110 volts, the current, of course, varying inversely as the net resistance.

Mr. Richardson, in his last letter (February 5), states that the resistance of the rheostat used upon the 110 volt line was slightly less than 4 ohms, or, to be exact, 3 2-3 ohms. This is an error, as the resistance of the rheostat plus that across the arc while burning, is equal to the amount mentioned.

That means that the resistance of rheostat is $\frac{65}{110}$ of 3 2-3 = 2 1-6 ohms, the other 1½ ohms being the resistance across arc (including the slight resistance of the carbons). This is assuming the arc to require 30 amperes at 45 volts, which is approximately correct for the average moving picture arc on direct current. Personally I have found the best results to be obtained by working at nearer 50 volts, and have worked satisfactorily for a few minutes at a time with an arc drawing 70 to 75 volts, this with a motor-generator set which we have at one of the theaters of which I am superintendent. This machine allows a great deal of latitude in that respect.

To come back to the matter in hand, on the 220-volt line we desire the same amperes to get the correct light at the arc as on the 110-volt. Therefore, as $\text{ohms} = \frac{\text{volts}}{\text{amperes}}$ we have X (required resistance of rheostat), plus 1½ ohms (resistance across arc while burning) $= \frac{220}{30}$. That is $X = \frac{220}{30} - 3\text{-}2 = 5\ 5\text{-}6$ ohms, the required resistance of rheostat on 220-volt line used with moving picture arc, this being nearly three times that necessary across 110-volt circuit.

As to the fifty series arcs mentioned by Mr. Richardson across the 2,500-volt line, he can easily figure them out by getting the idea impressed that the volt drop (as mentioned above) is not dependent only on the resistance but upon the resistance and the current. By inquiry he will find that the resistance of these series arcs while burning is (each) about six times that of the moving picture arc and that (or therefore) these arcs use only about five amperes each.

In spite of this, the voltage across each arc is the same about 50 volts, a very small part of which voltage is used to control the carbon feed mechanism.

The voltage drop through each part of a series circuit is exactly to the whole voltage across the main lines as the resistance of that part is to the resistance of the whole, no matter what the total voltage or resistance may be. The amperage, of course, varies as the old formulæ $\frac{\text{volts}}{\text{resistance}}$.

Of course, if you reduce your resistance or increase the voltage so that the amperage becomes higher than the line will carry, your line, or the weakest part of same, will burn out. When the arc is started the resistance for the moment that the carbons touch is lower, and consequently the amperage is higher, but this is for such a short interval of time that it does no harm. If the above is thoroughly digested I think it will also answer Mr. Richardson's question relative to the negative wire, etc.

As he states, we can have voltage without current, but voltage without current does no work and is of no practical use. We know it is there, but to use it, it must flow, and when it flows it is in the form of current.

Voltage and current are not separate entities, but merely the measurements of electricity, indicating how strong (the pressure) and how much (quantity). I may not have made clear what is desired, and if such is the case you can easily consign this lengthy epistle to the waste basket.

I thoroughly enjoy and appreciate most of Mr. Richardson's articles and feel sure I have learned a great deal from him since my advent into the motion picture business from my old one—photographer. Yours very truly,

ALAN J. BACHRACH,
Superintendent, Pastime and Metropolitan Theaters.

OPERATORS HIT BACK.

Cleveland, Ohio, March 29, 1910.

Editor Moving Picture World:

Dear Sir—In looking over The Moving Picture World I happened to notice a subject entitled "A New Race of Degenerates," by Mr. F. H. Hoffman.

I do not know who he is, but I do know that he is not an operator, and would not be a bit surprised if he is not connected with any show or film exchange, but an outsider altogether, from the way he talks about the operators. Anyone who did not know them would think they were not human and did not wear any clothes, or that they were insane. I do not know that you could blame an operator if he did go crazy, as managers seem to think an operator is just the same as a machine and can work eight, ten or twelve hours at a time without getting out of his **chicken coop,** which is worse than a cell, for you can look through a cell most any place, but in an operating room you have about three or four holes to look through, and then all you can see is a silent drama, comedy, or maybe an illustrated song. He also speaks about nicknaming among the operators. Well, I will concede that much to him, but I think there is an excuse for that, as I know that I can get an introduction to a person one day and meet him again and cannot recall his name, and I do not think I am the only one in the world that is that way, either. I would like to say that all operators, with a very few exceptions, are gentlemen in every sense of the word and that they respect ladies more than most managers of picture shows or employees of the film exchange. I have seen a lot of managers stand at the door and take tickets and make remarks about every woman that came in, or even those who walked along the streets. As for the film exchange employees, they will tell a lady who comes after the films for the show, to go to h—l just as soon as they will a man. In most of the city film exchanges, if an operator goes after the films (which is not his work, but is done as a favor to the managers), he has to ask as many as five or six times, and maybe then be told that it is not in yet, and then he is late anywhere from thirty minutes to an hour, for which he gets ripped up the back when he reports at the show.

Yours truly,
BYRON CARRIER,
Operator, Crescent Theater.

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IN

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AMONG THE EXHIBITORS.

Buffalo, N. Y.—Arrangements have been made for the erection of a high class moving picture and vaudeville theater on Grand street, near Forest avenue, for John A. Pferd. This theater will be ready about May 1.

New York City.—Plans have been filed for a new one-story theater for moving picture shows, to be built of brick and staff composition, at the southeast corner of Lenox avenue and 143d street, which will cost about $15,000, for the Spencer-Blake Realty Company. This new house will be known as the Lenox Theater.

St. Louis, Mo.—A tent nickelodeon has been erected at 1513 Manchester avenue, for Louis Roben.

Reading, Pa.—The Palace Theater will be placed under the new management of Louis Jacobs. This theater has been recently erected for the Moving Picture Company of America and is situated on the former site of the Bijou, on Penn street about Seventh.

Houston, Tex.—A new moving picture theater is being erected here which will cost the proprietor, M. F. Arcaisen, $3,000.

Dodgeville, Wis.—A new moving picture theater is being erected here, in the Sims Building.

Cincinnati, Ohio.—Building permits were issued to the Moving Picture Theater Company for the erection of a one-story moving picture theater, to be situated at the northwest corner of Warsaw and Winterlitz avenues, to cost $6,000.

Cincinnati, Ohio.—A new five-cent moving picture theater is to be located on Harrison avenue, between Beekman and Westwood avenues, for Theodore V. Bley, which is to cost about $3,000.

Springfield, Ill.—The Varsity Theater has been sold to the Havanna Volunteer Fire Department by B. E. Newbury.

Houston, Tex.—C. A. Bilgers, who conducts a moving picture theater here, has begun the erection of a Summer theater.

Milwaukee, Wis.—The American Theater, located on Third street, just north of Grand avenue, has at last opened its doors and reports doing good business.

Vale, Ida.—The Bungalow, an electric theater, has been reopened under new management, after being closed for some months.

Onconomionac, Wis.—The Crystal Theater, which has been operated with great success by the Western Film Exchange Company, has been sold to Huebner Brothers, who will manage the house.

Albion, Ind.—M. E. Groscup and Carl Hardenbrook have leased the Martin room, on North Orange street, and intend putting in an up-to-date moving picture show.

Tower, Minn.—Fred Heller has sold his moving picture theater here to Bert Burgess and E. J. Atkins, who will operate it the same as the former proprietor.

St. Louis, Mo.—A $10,000 moving picture theater will be erected at 4100 South Broadway by the Riverside Amusement Company.

Gloversville, N. Y.—F. B. Puhler has leased the store now occupied by Samuel Lewis, at 46 South Main street, and will open a moving picture theater.

Buffalo, N. Y.—Another moving picture and vaudeville theater is about to be established at 435-437 Washington street by E. G. S. Miller.

Boonton, N. J.—Bertram M. Pierson and Millard Fairchild will open a moving picture theater here.

Athens, Pa.—F. J. Tillman, proprietor of the Picturoum, has completed arrangements to erect a new theater and picture house on Elmer avenue.

Dunkirk, N. Y.—A deal was closed for the erection of a first class moving picture theater on the property at the corner of Washington avenue and East Third street, for M. James.

New Orleans, La.—Lohman & Mollers, of this section, have made arrangements for the erection of a moving picture theater in McComb, Miss.

Columbus, Ohio.—Proctor C. Seese has leased the old Chamber of Commerce and will convert it into a first class picture palace.

Middletown, Conn.—Jack Heath has resigned his position as manager of the Nickel Theater here.

Skowhegan, Me.—Dexter Vaughan has purchased the moving picture theater located in Fire Engine Hall from Charles Smith.

Ellwood City, Pa.—Walter Herbold has sold his interest in the Lyric Theater here to his partner, Arthur Cohen.

New Philadelphia, Ohio.—A new $80,000 theater is being established here for Samuel Reimuser and C. K. Sunshine. This theater will have high class moving pictures.

Lynn, Mass.—The Park Theater here has been purchased by Mr. St. Ledger from Charles B. Stronhs.

Vanderbilt, Pa.—The Nickel Theater is being remodeled by F. P. Newmeyer, who manages the house.

Leominster, Mass.—A new moving picture theater is being erected here, on Main street, for Martin C. Hilbey.

Providence, R. I.—The Casino Amusement Company is erecting a moving picture house called the Casino at 126 Mathewson street, for R. I. Rovee, who will manage the house.

Boise, Ida.—The Anderson Moving Picture Theater here has changed hands again. F. E. Nusbaum is to be the new proprietor.

New York City.—Plans have been filed for the erection of a moving picture theater at 182 and 184 West 102d street for Eugene Higgins.

Red Bank, N. J.—A new picture theater is being erected on Miller street.

Providence, R. I.—Spitz & Nathanson have purchased the property of the Pastime Theater and will erect a new picture palace.

New York City.—A. H. Lyons will open a moving picture theater at 776 Seventh avenue.

Wilkesbarre, Pa.—A new moving picture theater is being erected here for J. Corcoran and will be situated on the corner of Main and Water streets.

Cambridge, Mass.—The property on the corner of Western avenue, opposite Franklin square, has been purchased and will be converted into a moving picture theater.

Opelousas, La.—Durn & Dejean, proprietors of the Elk Theater, write us and state that their moving picture theater here is certainly a paying proposition, as the house is crowded from the time they open until they close. They will open another moving picture theater soon, which will catch the patrons that can't get in on crowded nights. This house will have a seating capacity of 400 and will be as well conducted as the Elk. Vaudeville and moving pictures will be the features.

Dewey, Okla.—Earl Readle has purchased the moving picture theater here from Norman Jarskow.

Hutchinson, Kan.—Max Kimer and Bob Kerr have purchased the Elite Moving Picture Theater on South Main street.

Buffalo, Wyo.—Robert E. Taylor is making arrangements to open a new moving picture theater here.

Hudson, Mich.—Frank Bonfiglio has leased the Opera House here and will convert it into a moving picture theater.

San Francisco, Cal.—Mrs. Augusta F. Tuttle has leased her building to P. D. Pike, who will open a new moving picture theater.

Red Wing, Minn.—Mahnke & Zeno have purchased the Gem Electric Theater here.

Cincinnati, Ohio.—The Moving Picture Theater Company have secured a permit for the erection of a new theater.

Brainard, Minn.—Judd Wright and Fred Low have decided to open a new vaudeville and moving picture show here.

Albion, Ind.—Hardenbrook & Grascap are making arrangements to open a new moving picture theater here.

La Grange, Ill.—R. J. Churchill has opened a new moving picture theater here.

Pana, Ill.—D. J. Dudley has purchased the White Palace Moving Picture Theater here from L. M. Stinnett.

Cincinnati, Ohio.—The Empire Airdome Company is preparing to erect a new airdome here.

Gloversville, N. Y.—F. B. Pichler is planning to open a new moving picture show at 46 South Main street.

Chicago, Ill.—George Wilson has purchased the Oakland Moving Picture Theater on Forty-third street from F. W. Atwater.

Cincinnati, Ohio.—J. I. Frankel is planning the erection of a new moving picture theater on Colonial street.

Douglas, Ariz.—Queen Brothers, of this place, are planning to open several new moving picture theaters.

Buffalo, N. Y.—Christ Forbach will erect a new moving picture theater at 2110 Seneca street.

Buffalo, N. Y.—J. A. Pferd is planning the erection of a new moving picture show at 491 Grant street.

Warsaw, Ill.—E. H. Harris will open a new moving picture show here.

Buffalo, N. Y.—Carl Allison and James Warren are preparing to open a new moving picture show here.

Cincinnati, Ohio.—Theodore V. Bley has secured a permit for the opening of a new moving picture theater on Harrison avenue.

Owensboro, Ky.—The Park Theater Company has been incorporated with a capital stock of $24,000. The incorporators are: T. A. Pedley, J. G. Burch and Joseph Weill.

Bellingham, Wash.—F. H. Brundage has purchased the Casino Theater, on Harris avenue.

Buffalo, N. Y.—E. Schwartzmeier will open a new moving picture theater at 670 Jefferson avenue.

Buffalo, N. Y.—E. G. S. Miller will open a new moving picture show at 437 Washington.

Grand Island, Neb.—J. H. Jarvis and G. C. Dewey will erect a new airdome here.

Brainard, Minn.—F. E. Low and Judd Wright are preparing to open a new moving picture show here.

Valley City, N. D.—Manager Stark has sold the Bijou Moving Picture Theater here to A. B. Fulmore and G. H. Ferguson.

Rockford, Ill.—E. A. Schultz is preparing to open a new picture theater here to be known as the Colonial.

Buffalo, N. Y.—Charles Wallack & Co. will erect a new vaudeville and moving picture theater at 752 Seneca street.

Buffalo, N. Y.—Allison & Warren will open a new moving picture theater here.

Crompton, R. I.—A new moving picture theater is being erected here for Edward Rodalviez.

Baltimore, Md.—Francis E. Torey, architect, is preparing plans for another moving picture theater and amusement house on the south side of North avenue, near Charles street, to be erected by the Paradise Amusement Company, at a cost of about $15,000.

Orange, Tex.—A. D. Sherman has purchased the Alamo Theater here.

Davenport, Ia.—The Elite Theater, in Rock Island, which for several years has been owned and managed by Norman Friedenwald, has been sold to Joseph Hopp, of the Standard Film Exchange, of Chicago.

Franklin, Neb.—C. H. Niedermeier and George Green are planning for the erection of a first-class moving picture theater here.

Jamaica, L. I., N. Y.—A new moving picture theater has been opened at the junction of South and Washington streets, and will add to its pictures vaudeville, after Lent.

Norfolk, Kan.—At the State Hospital for the Insane moving pictures have been introduced.

Washington, D. C.—Plans are being prepared to remodel the three-story brick building at 2105 Pennsylvania avenue into a 5-cent theater for the Circle Amusement Company, which will cost about $24,000.

New York City.—A new amusement house has been opened on Doyers street. The Chinese Theater, which will be devoted to Chinese plays and moving pictures. This theater will be under the management of Raymond Hitchcock.

Springfield, Mass.—Plans have been practically completed for the erection of a new theater here for the Goldstein Bros. Amusement Company, which will be devoted to moving pictures and vaudeville. The amusement house is situated at 12 and 14 Taylor street and will cost, when the construction is finished, about $25,000. The interior will be fixed so as to accommodate 900 patrons on the main floor and balcony.

Hartford, Conn.—M. Schupack has leased the Bijou Theater, in the Railroad Block, Main street, to Elisha Caprillian and Kaprel Tarzian.

Mahanoy City, Pa.—A new moving picture theater is being erected here for M. Moleskie, at the corner of Main and Pine streets, and will be completed before Lent is over.

Palmerton, Pa.—Herbert Arner has sold his moving picture theater here to William Chamberlain for $5,000.

Philadelphia, Pa.—Plans for a vaudeville and moving picture theater, to be located at the northeast corner of Fifty-second and Sansom streets, are in preparation by F. Nelson Wilcox.

Marseilles, Ill.—Sidney Allison has taken a lease on the building, on North Main street, and will convert it into a high-class moving picture palace.

Ansonia, Conn.—The Gem Theater, on Bank street, which is under the management of Mathew H. McMahon, has been forced to close by the building inspector. The Enterprise Moving Picture Company will again commence giving exhibitions of moving pictures at the Opera House here.

Philadelphia, Pa.—A new moving picture theater is being constructed on the north side of East Chelton avenue by John A. Costello.

Middletown, Conn.—The Gaiety Theater, which is under the proprietorship of G. Nellis, has been closed down by the building inspector for failing to comply with the law.

Haverhill, Mass.—The Mechanics' Hall here have given up running moving pictures.

Youngstown, Ohio.—A new picture theater is being erected a 208 West Federal street for Renner & Deibel.

Montreal, Can.—Demers & Montezano have purchased the Nationscope Theater from George Gauvreau for $18,500.

Raleigh, N. C.—The Metropolitan is a new moving picture theater which is being erected here for J. Sherwood Uppchurch.

Bridgeport, Conn.—The Dixie Theater, formerly under the proprietorship of Thomas Holden, has been sold to M. Bethel.

Cleveland, Ohio.—S. S. Wilson will erect a new moving picture theater at 7952 Broadway.

Elizabeth, N. J.—The property at East Jersey and Third streets is being converted into a moving picture theater for the Walton Amusement Company.

Mt. Carmel, Pa.—A new moving picture theater is being erected at the corner of Main and Pine streets.

San Diego, Cal.—The Bijou Theater, on Main street, has been sold to Mr. and Mrs. Martin.

Bradford, Pa.—The Star Show has again opened here and will give exhibitions of first-class moving pictures.

Brooklyn, N. Y.—A new theater, known as the Park, has opened at Sixty-ninth street and New Utrecht avenue, under the proprietorship of William H. Smith, with a seating capacity of 240. The attractions at this new theater will be first-class licensed moving pictures and illustrated songs, for which an admission of 10 cents will be charged.

Fort Smith, Ark.—The Majestic Theater, located on North Seventh street, is the latest moving picture theater erected here.

Clarion, Pa.—The two nickelodeon theaters in this town are again doing good business and both appear to be well patronized.

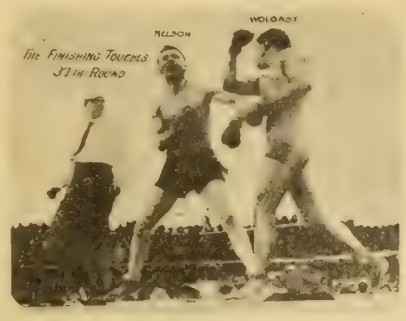
Scranton, Pa.—T. V. Graves has sold his moving picture theater here to John Morrow and John Brennan.

Wilkes-Barre, Pa.—Mr. Markes, proprietor of the Sun Theater here, has sold it to Aaron Hurwitz.

Harrisburg, Pa.—A new moving picture theater is being erected in the band hall.

Cold Springs, N. Y.—The Royal Theater here has again opened under the new management of J. H. Silver.

Franklin, Neb.—E. C. Taylor is preparing to open a new moving picture show here.



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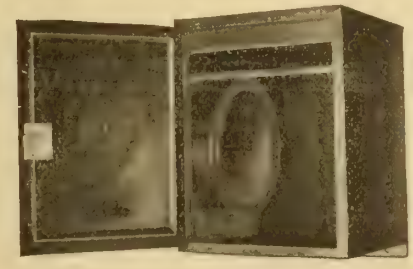

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AMONG THE EXHIBITORS—Continued.

Putman, Conn.—The Pastime Moving Picture Theater, situated on Canal street, has again opened.

Rochester, N. Y.—A moving picture theater has been erected in the Banquet Hall.

Washington, D. C.—The Circle Amusement Company has purchased the property at 2105 Pennsylvania avenue, as a site for a new vaudeville and moving picture theater.

Nashville, Tenn. Capt. W. D. Ament has purchased the Crescent moving picture theater here.

Washington, D. C.—The National Amusement Company will erect a new vaudeville theater, at the corner of Florida and T streets.

Franklin, Neb.—C. H. Niedermeyer and George Green are making arrangements to open a new moving picture show here.

Elsberry, Mo. E. S. Clemison will open a new moving picture theater in the Ellis building.

Easton, Pa.—The Tuxedo Amusement Company has leased its new theater at Jersey and Main streets, to Lewis E. Evans. The Tuxedo Company have been successfully managed by the Porsel Bros., who own the building. The manager stated that a first class vaudeville performance will be given three days each week in connection with the moving picture exhibit, which will be high class.

Archbald, Pa.—The Unity Nickelet, on Church street, which was opened by Messrs. Robinson and Benson, has been sold to John Morrow.

Denver, Colo.—The Famous restaurant, at Curtis and Fifteenth streets, is to be converted into a moving picture theater. The change will be made within the next thirty days.

South Bend, Ind.—Robert Snoke and F. L. Heyer have purchased the Star Theater here.

Fredonia, Kan.—William Cunningham, proprietor of the Lyric Theater, will open an airdome with a seating capacity of 800, this Summer. Vaudeville and moving pictures will constitute the entertainment.

York, Pa.—Contractors are busily engaged remodeling the store room in the Geesey building, South George street, which is to be used by John Schrantz for his new moving picture theater. A metallic ceiling will be placed in the room and everything possible will be made fireproof. A handsome front is being modeled on which hundreds of electric lights will be used.

Easton, Pa.—A new moving picture theater is being built in Bangor and will be located on Broadway.

Sheldon, Ia.—Fred Benneman has purchased the Wonderland moving picture show from Mr. Goodwin.

Grandview, Wash.—James & McClellan have leased the Mains building here and will convert it into a moving picture theater.

Brooklyn, N. Y.—The Abels-Gold Realty Company will erect a moving picture theater at the corner of DeKalb avenue and Skilman street.

Kendallville, Ind.—A. L. Helton is making arrangements to erect a new airdome here.

Siuth Norwalk, Conn.—An auditorium will be built in St. Mary's School, with the object of giving a one-hour picture show every day. Some of the views will be amusing, while others will be of foreign countries and of animal life.

Washington, D. C.—The Circle Amusement Company are erecting a high-class moving picture theater at No. 2105 Pennsylvania avenue. The admission for the patrons will be five cents and the place will be well conducted.

Tamaqua, Pa. Frank Shad has taken a lease on the Grand Theater, on Market street, and will operate it as a first-class moving picture and vaudeville house.

Cincinnati, Ohio.—The Buckeye Film and Projecting Company; capital, $10,000.

Oconomowoc, Wis. J. T. Bartlett is making arrangements to open a new vaudeville and moving picture theater here.

Company has been incorporated with a capital stock of $5,000. The incorporators are Wm. J. Burton, Emil Zinsmeyer and T. E. Hennesy.

Lincoln, Ill.—Steve Bennis has sold the Lyric picture theater here to C. O. Bower.

Baltimore, Md. Plans are being prepared by A. Lowther Forrest for a moving picture theater to be erected on the lots at 206 to 208 Park avenue and 210 West Lexington street for C. E. Whitehurst. The new theater will have a seating capacity of 1,400. The main entrance will be on Lexington street, with another entrance on Park avenue and an exit on Clay street. The improvement will cost about $10,000.

Baltimore, Md.—A permit has been granted to Eugene Cook to build a moving picture theater and amusement place on the south side of North avenue, near Charles street, which will cost about $12,000.

Lawrence, Mass.—The managers of the Nickel and Premier theaters of this city have drafted plans for the remodeling and enlarging of the Nickel Theater on Lawrence street. When the changes are completed it will make the Nickel one of the handsomest and most up-to-date moving picture theaters in that section, with a seating capacity of 2,000.

Philadelphia.—Herman L. Gereke is taking estimates for a vaudeville and moving picture theater here.

West Chicago, Ill.—Mr. Kelly is making arrangements to open a new moving picture theater here.

Anamosa, Ia. H. W. Lohrman is making arrangements to open a new moving picture theater here.

Lemmon, S. Dak.—Auto Lang is making arrangements to open a new moving picture theater here.

BIOGRAPH COMPANY.

A RICH REVENGE.—A comedy of the California oil fields. Vengeance is ethical, as it is directed by fate, and is invariably just in resultance; but revenge is generally the designing of a fevered brain, and is nearly always resilient, inflicting chagrin, if not disaster, upon the perpetrator. While the instance in this Biograph comedy meted not disaster, still it produced chagrin a-plenty. Harry and Bill, two young ranch-owners, are deeply smitten with the charms of pretty little Jennie, the belle of the neighborhood. Jennie is as lively as a cricket, never serious a moment, hence the solemn tones in which Bill declares his love frightens her; but Harry, jolly and light-hearted, seeming to consider life a huge joke, appeals to her, and she accepts his proposal. They are married and start on their new life's journey more like a couple of kids "playing house," than serious, sober married folks. Bill, of course, is enraged at being thrown down, and swears to be revenged. Hence, he bides his time. First he induces the villagers and storekeepers to boycott Harry by refusing to buy the products of his farm. Harry's farm, like many others in California, is irrigated by means of a flume, the gate of which opened, sends water through ditches to all parts of his ranch. Into this flume Bill pours several barrels of chemically treated oil, which ruins the productive quality of the land so saturated. Harry and Jennie are in sore straits, and cannot imagine why their land is so bald. While they are thus bemoaning their helplessness, an oil speculator is seen to drive along the road. He suddenly pulls his horse up, for a delightful odor has titillated his olfactory nerve. Leaping out of his carriage, he makes for the field. Jabbing his proboscis into the center of one of the rows, he sniffs. "Oil, by gosh! and the poor fools don't know it. Here's a find." Rushing up to the house, where he finds Harry and Jennie still sitting on the veranda in deep despair, he offers them $10,000 for their land. They are so flabbergasted that they can but nod their heads. The speculator promises to call back in an hour with the money. An hour has elapsed and no speculator; then they feel that it has been but a dream. However, after consulting several clocks they find that they indicate time so divergently that there may still be hope, and this thought is prophetic, for in a few minutes the man arrives with a wad of "long green." "Ten thousand dollars! What'll we do with it?" It doesn't take long to decide, for in a short while they have togged up and procuring an automobile, they start for the East. As they bowl along the road they see the speculator with his laborers just about to start digging when Bill comes up, and proves he has been done, for instead of an oil field he has a "lemon patch." Harry and Jennie, by this time, are out of reach. Bill's move was indeed a rich revenge slightly twisted.

AS IT IS IN LIFE.—Shakespeare wrote that "Life is as tedious as a twice- told tale vexing the dull ear of a drowsy man," which may be true in many instances, but the philosophical will contend that life is what we make it. It is in our power to generate sunshine sufficient to dissipate the threatening clouds of sorrow. Man, by nature, is prone to be unreasonable, selfish and thoughtless; though these traits be hidden even to our own discerning, still they are there and it is for us to curb them. Love, the most commendable virtue, is itself unreasonable, as this Biograph subject will illustrate, and how parental love may be so extreme as to be selfish. George Forrester has suffered the loss of his beloved wife, the mother of his little ten-year-old child. The child is forced to become his little housekeeper, while Forrester secures work at the pigeon farm. While thus employed, he meets a former sweetheart and renews his attentions, feeling that she might prove a second mother to his child; but, no, on serious consideration he realizes that he could not meet the wants of a second wife, as he finds that her tastes are extravagant, and do his duty to his child, hence he determines to sacrifice his own happiness for the sake of his child, sending her off to school that she may rise above her present environment, while he toils to make ends meet. Several years later we find the girl returning from school, having now grown to young womanhood. She is surprised and grieved to see such a change in her father. As she views his almost decrepit form, she exclaims: "Worn hands, gray hairs, and all for me. Father, I shall never leave you." Ah, but what a rash resolution. Little do we know what fate is designing. She, of course, meets "the" young man. They love each other honestly and devotedly, but the father is unreasonably jealous, and tries to keep them apart, but this is impossible, so in a fit of rage he bids the girl to choose between him and her lover. She chooses the lover, feeling that her dear father would relent. He does not, however, and refuses to either sanction her marriage or visit the couple afterwards, living his life alone in his little cottage. About two years later, the young wife is so wrapped up in her baby that she considers it a slight on the part of anyone who passes it by without enthusiastic notice. Of course, they all tell her her baby is very cute and pretty, but they rebel at being obliged to think of nothing else. She feels that nobody appreciates her baby, so she decides to brave her fears and pay a visit to her father, hoping that the baby may soften his iron will. Cautiously entering the garden, she finds her father the picture of despair, seated on a bench in the arbor. Approaching him noiselessly, she places her baby on its grandpop's knees. It was as the young wife hoped, and we leave the scene with the child and the grandchild folded in the old man's arms.

EDISON MFG. CO.

SANDY, THE SUBSTITUTE.—While engaged in a card game with some of the "boys," Sandy Smith, the hero of the story, received a letter from his friend, Jim Malone, sheriff of the county, asking him to trail a notorious train robber who is hiding in the mountains where perpetual snow is almost a barrier to intrusion. Malone tells Sandy that he is suffering with a wounded arm and cannot go himself. In order to secure Sandy's services he reminds him that he once saved his life. Sandy deliberates, unwilling at first to act as the hunter of his fellowman, even though he be a criminal, but the reminder of the debt of gratitude he owes proves a convincing argument and he finally undertakes the perilous mission. He calls on the sheriff, gets his final instructions and starts. He finds the trail and captures the desperado after a dramatic encounter, in which the devoted wife of the outlaw, Weatherford, is forced by Sandy to shackle the two men to each other and destroy the firearms which were in their stronghold.

Bound as described, the two men start on a desolate journey through the frozen snow. Day and night, faint from hunger and exhaustion, they march lock-step, stumbling and falling in the deep snow only to rise and continue on their journey, Sandy's gun constantly trained on the man before him. All the suffering and pathos of this dreary march, as described in Mr. Norton's story, is vividly brought out by the wonderful scenic effects and acting in the picture. The two last scenes show: First, the two men falling headlong into the saloon where are assembled a number of men in company with the sheriff, and where Sandy "turns over" his man to the sheriff; second, Sandy's surprise and indignation at learning that he has earned five thousand dollars "blood money."

He relieves his mind and disposes of the reward by sending the money to Weatherford's wife with a characteristic note. The action at this point is deeply pathetic, though there runs through it that vein of comedy which is peculiar to Mr. Norton and which will no doubt produce the smile and the tear so much sought by the writer and the actor.

KING COTTON.—The picture starts by showing the different stages of development of the cotton boll, and then proceeds with the plantation scenes showing the real Southern negro, of which "Old Black Joe" is a familiar type, at work in the fields. There are men and women and even pickaninnies, and the character studies are both amusing and interesting as we watch them gather the cotton and bring it to the scales. We follow their handling of it through the ginning, pressing and loading for the street markets. This latter scene on the main street of Rome, Ga., shows the mule teams loaded with the cotton and the buying and selling preparatory to its going to the warehouse for sampling, classing, etc., each separate process being shown in a remarkable series of clear and distinct pictures. When it comes to the manufacturing the old and the new methods are contrasted.

We see the old colored woman carding and spinning, and then the scene shifts to the most perfect new machinery, with all its wonderful detail for carrying on the same process to-day. We see the old mill with its water wheel and then the gigantic plant where the manufacturing is now done. In contrast to the weaving by the thousand-and-one looms in the great building, one picture shows an elderly lady seated at her century old hand loom performing the same operation as it was managed years and years ago. There is no skipping in the telling of the story, and each handling of the material follows in regular order till we see the white fabric woven and packed in bales and even put into carts addressed to far away China, South America, etc. The picture closes with a tableau of all the nations paying tribute to King Cotton.

FOR HER SISTER'S SAKE.—The night was auspicious for a lover who could both do and dare, and the tall, handsome, manly youth who had secreted himself in the shrubbery felt that his plans were now to be crowned with success. The cruel father who had forbidden him the house was incautiously taking his departure for an evening at the millionaire's club, and the sweet girl upon whom our hero lavished his affections had given him the signal that the coast was clear. But, ah! Alas for love's strategem, the "Angel Child," whom he had quite forgotten, was wide awake and on the job!

How she overheard their plans for an elopement, how she locked her sister in her room and how she dropped the key down the hero's back, are better seen than described. And how love found a way in spite of the "Angel Child's" precocious vigilance is a part of the story which should not be told in advance. Enough to say this is one of the few comedies in which the child plays the principal part, and in which, aside from the fun of the individual scenes, there is an intensely interesting and laughable story moving rapidly and humorously to a "thrilling" climax.

HER FIRST APPEARANCE.—Van Bibber, a thoroughly delightful man of the world who has not been spoiled by society conventionality, and the child whom he rescues will appeal to every lover of the best in life. Some of the story of the "littlest" girl's parentage, which is only hinted at in Davis' book, is fully given in the film; and we understand pretty clearly why the wronged father has wanted to cast the mother and her child out of his heart, why he has remained in ignorance of the death of the mother and the fate of the little one, and also why, when Van Bibber finds her making "Her First Appearance" before the footlights, he resolves to take her from the life of the stage and restore her to her father, whether the father will or no. The scenes show the young society man, who has been lounging behind the scenes, carrying the "littlest" girl to her dressing room where he learns from her foster mother that she is really the child of his old friend and of that friend's unhappy marriage, which he will be shown in the opening series to have done everything in his power to prevent. Being a man of decision as well as of good heart Van Bibber takes her in the taxicab to the home of her father and urges him to receive the child into his house and affections.

Remembering his wrongs, the father refuses to welcome her, but when Van Bibber announces that he will adopt the child and she shall become his and fill the place in his life which she should fill in the empty heart of her father, the father hesitates and by that hesitation loses his firmness and gains a daughter—a pleasing climax to a sad story.

ESSANAY FILM MFG. CO.

THE RANGER'S BRIDE.—The story concerns Bill Dunham, a droll cow-puncher, who finds that home without a wife may have its advantages, "but durned few," and a good woman who can sew on buttons and make flapjacks is worth more than much silver and gold and the liberties of single blessedness.

Opportunity knocks at Bill's door. Indeed, it comes in the form, almost, of a veritable slap in the face, a flagrant dare, an invitation as a guest of honor at Dame Opportunity's table—and it comes at the psychological moment when Bill is struggling with a shirt that needs mending and in the form of an advertisement in the "Mustang Bugle" to the effect that "a lone spinster, with a large fortune, who can cook and sew, desires a husband."

So Bill writes a letter to the spinster stating that he will be her tootsum henceforth and forevermore, with instructions how to reach the village of Mustang.

Bill's secret, however, becomes public property when the boys, his pals, follow him to the mail box and get the letter. It is a revelation and a surprise, to think that their Bill would make a matrimonial venture. No! No! Something must be done to prevent the marriage.

There is much scheming among them before the day the spinster is, or was, due to arrive, and in the meantime the boys have hatched up a good scheme.

Bill arises early on the day of his wedding, makes a grand toilet, dons a "biled" shirt and enlists the help of the boys in getting into a white collar.

In the meantime two of the boys have rigged out, one as a woman and the other as a clergyman, with female and clerical garb, respectively. At last the stage is due and the spinster and clergyman ride down to meet it. The two are loaded into the stage and the other boys return to get the groom.

Bill is reluctant about parting with his gun, but who ever heard of wearing artillery to a wedding? However, it is impossible to persuade him to part with his chaps, and it is an amazing spectacle he presents, togged out in an outreagous costume, half dress suit and half cowboy costume!

In the end he meets the spinster, an affectionate creature with a face like a hatchet. Bill is paralyzed when he sees her, and when the parson steps forth to officiate, Bill breaks loose from the boys and runs down the road, wildly shouting for help, with the boys, the spinster and the parson in pursuit.

After a comical chase, Bill, whose short legs and heavy body will not permit him to cover much ground, is overhauled and forced to marry the spinster. But when he is left alone with the damsel something about the make-up of the latter arouses his suspicions, and jerking off his pal's wig the revelation is complete.

At first inclined to fight, he is soon pacified, and laughs at the joke, happy to think that it is a joke. In the end Bill is completely cured of "that lovin' feelin'" and resolves that single blessedness with its many disadvantages is better than taking a hand in the game of matrimony.

THE WISE GUY. At the breakfast table, Mrs Bluffem reads an item in the morning's paper which voices a warning to business men: "Be wary of a blue-eyed maiden who will enter your office, state that she is Brown's stenographer across the hall, that Mr. Brown left the office without cashing the check for her salary, and would you be so kind as

Edison Feature Film for Next Week

Her First Appearance

Adapted by Richard Harding Davis from his famous story of the same title. The infatuation of a society man for an actress, their marriage, her deception, their estrangement, her death and the subsequent reunion of father and child graphically and convincingly presented Magnificently staged and costumed, and interpreted by a special caste with Mr. Robert Connes in the role of VAN BIBBER.

No. 6616 Code VIOOLSNAR App. length, 990 feet

To be Released April 15

OTHER EDISON FILMS

FOR HER SISTER'S SAKE.—A mischievous "Kid" sister overhears the planning of an elopement and almost frustrates it by locking her big sister in her room, dropping the key down the hero's back and summoning her father by 'phone. The ensuing complications are swift and the fun furious. No. 6615. Code VIOOLMAKER. App. length 520 feet.
To be Released April 12

KING COTTON.—An industrial subject of surpassing interest, showing successively the different stages of development of the cotton ball, the picking, ginning, pressing, packing and shipping of the cotton and contrasting all old with new methods and processes of the industry. The picture concludes with a tableau of all nations paying tribute to King Cotton. No. 6614. Code VIOOLKAM. App. length 475 feet.
To be Released April 12

A CASE OF IDENTITY—(Detective Story.) No. 6618. Code VIOOLTOON. App. length 1000 feet,
To be Released April 19

THE MINER AND CAMILLE—(Comedy.) No. 6619. Code VIORNA. App. length 605 feet.
To be Released April 22

READY IN A MINUTE—(Comedy.) No. 6620. Code VIORNOS. App. length 360 feet.
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to accommodate her, etc., etc." Mrs. Bluffem calls her husband's attention to the item and asks him to read it. But, no, no! He has no time for newspaper quibbage, he must catch his downtown car.

"But you ought to know," persists Mrs. Bluffem.

But Bluffem waves her proudly aside with a superior look of all-knowing intelligence.

"No one could fool me, my dear," he says. "They would have to be very slick, indeed."

The scene changes to Bluffem's office, the time, 5.15 p. m. Bluffem's own unattractive type-pounder has left for the day and his nibs, with his feet cocked on his desk, lights a cigar and sits musing and ruminating over the big deal he has just closed

Suddenly there is a knock at the door and in answer to Bluffem's gruff invitation to come in, the door swings open and a shy maiden, with large blue eyes, demure demeanor, etc. (you know her) quietly enters, asking with just the right amount of slight confusion if Mr. Bluffem would be so kind as to accommodate her about a check, which her employer, et cetera.

When Bluffem sees the girl, he swings his feet hurriedly from the desk and arises bowing. Unusually susceptible to a "sweet young thing," Bluffem eagerly walks into the trap, and a few moments later when the door closes behind his visitor he arises and with that "oh, you kid" expression begins whistling something about "those bewitching eyes."

That evening Mrs. Bluffem calls her husband's attention to the newspaper item and asks if she shall read it. With a bored ezpression Bluffem consents.

As she reads, her husband becomes keenly attentive, and in the reading of the description of the adventuress who has been preying upon downtown business men Bluffem starts, his mouth opens and he slowly drags the bogus check from his pocket. While his wife continues to read he deftly crumples it and sinks back in his chair.

"Why, John," his wife exclaims, "was not that a check you destroyed!"

"No, no, my dear," he returns, "it was just a little notice electing me a member of the goat club —that's all!"

THEIR SEA VOYAGE.—Dick White, so the story goes, tires of the humdrumness of married life and sighs regretfully as he recalls the short days and long nights of single blessedness. To be free again for a day, a week, or two weeks, just to experience once more a little season of midnight suppers, frolicsome girls and joy rides is what he longs for. His morose mood finally attracts the attention of his wife, who inquires if he is not feeling well. Happy thought! Dick gobbles the cue and a brilliant idea takes form in his mind. "Ill? Of course he is ill; indeed, he feels that his days are numbered." A doctor is hurriedly summoned and of course is "put next" by Dick before the examination. As a result the doctor shows surprise and alarm during the examination and informs Mrs. White that what Dickie needs is rest and quiet and a sea voyage—positively a sea voyage.

When the doctor leaves Dick calls up Johnny Graham, an old pal, and tells him to come over immediately. When the latter arrives, much worried over his friend's apparent illness, Dick gets him alone and chucks him in the ribs.

"I'm not ill, you idiot!" he laughs. "Can't you see the joke! It's this way: I have a sort of sneakin' feeling to shake the bonds of matrimony for a season and revel once more under the glittering lights of old Broadway with the merry, merry girls, the honk-honk wagons and the midnight lobsters. Are you nezt? Eh?"

Then Dick unravels the fable of the sea voyage, how he fixed it with the M.D., and how easily they can give their wives the slip. John takes him up and says he can very easily arrange it with his own wife.

It is amusing to what a degree the schemers "fix things." Steamship routes are discussed and continental guides digested, until the great day of the "sailing." The two wives are left together and the two husbands take the train for New York, "where they will engage passage on the Montannia, which sails the next morning."

Two days later, while the wives are discussing poor Dick's sad state of health, the maid rushes into the room with a paper which announces startling news: "The Montannia has sunk with all on board; not a person saved!"

Of course, the tragedy is almost unspeakable to the two poor little wives who will never again see their darling Jackie and Dickie; and here we will draw the curtain and endeavor to locate in the throng of merrymakers of those Forty-second street cafes our two revelers and renegades.

We find them at a stage door waiting for two show girls. Of course, they have been too busy to have read of the Montannia disaster. We follow them and two girls to a swell cafe, and the nezt morning we find them in their room at the hotel—a room littered with poker chips and playing cards—preparing to return home. As positive proof of their sea voyage they have purchased a quantity of "White Star Line" stickers, which they apply to their suit cases.

Later we see them alight from an auto in front of Dick's home. The latter is "much improved in health" when the two men enter the parlor. Then they see the two life-sized portraits of themselves, decked out with crepe and wreaths of mourning! "Great Scott! What is this?" The maid enters, sees them and believing them ghosts flies out of the room. The two wives enter and when they are really satisfied that the two are not apparitions but real flesh and blood, they begin questioning them as to how they were saved.

You may imagine the closing scenes when they learn of the sinking of the Montannia in mid-ocean and all on board lost! Of course, no excuses are possible, and the two unfortunate young fellows get their just deserts.

GAUMONT.
(George Kleine.)

A DRAMA OF THE MOUNTAIN PASS.—The first scene shows us a tavern in a mountain village of the Pyrenees. The innkeeper advises a number of tourists to make a trip in the hills. One of the group prefers remaining, but the others, acting upon the innkeeper's suggestion, start with the guide for a mountain-climbing expedition. Post-haste the innkeeper's son is sent to inform a number of hillsmen that wealthy tourists are in the mountains. The hillsmen attack the tourists later and secure what valuables they have with them.

Meantime the one who has remained at the tavern becomes suspicious of the keeper and guide and upon the return of the others agrees to wager that he can make the trip in safety. By a clever ruse he does so and establishes the guilt of the proper parties.

POETRY OF THE WATERS.—It is not only difficult, but almost impossible to tell you the beauties of this production. A series of some ten views taken off the southern coast of France and showing early morning, brilliant noontime, and darkening evening as seen by an artist of undoubted ability.

THE KISS WAS MIGHTIER THAN THE SWORD.—The first scene is that of the public square in historic Athens on the day of the departure of the soldiery to battle against the Lacedonians. From the heights upon which the city is builded we are afforded an excellent view of the Ægean Sea, while in the foreground details in the architecture and costumes of that time have been perfectly reproduced. Here, in spite of the pleadings of the women and children, the men form into line of march and betake themselves to the boats.

Among the women, one Lysistrata, wife of the commander, stands out by her obstinacy against letting the soldiers go. But scarcely have they left before Lysistrata harangues the women and advises them not to give their husbands a single kiss when they return, until peace has been declared. To this they all agree and seal their vows clared. To this they all agree and seal their vows by sacred oaths and ceremonies. They then appoint a regular relay of watchers to warn them of the army's return. Ere long from the height of the ramparts the woman who is keeping watch notes the soldiers' arrival. She runs to warn the women, who hasten to adorn themselves. At last, the husbands arrive. They break the ranks and rush toward their better-halves in joy; but the wives receive them frigidly.

The husbands rush forward to kiss them, but they are coldly repulsed. They then return to their homes, in several of which we are permitted to watch the pleadings of the disappointed masters. Next, the soldiers meet in the public square and tell their woes to the General, who shrugs his shoulders unbelievingly and assures them he will see for himself if the women are rebellious.

In the General's Home.—A well-played scene whre the General is repulsed by his wife. He at last decides that he will make peace. The good news is announced to the women, who fall into their husbands' arms, and a shower of kisses in different ways on different faces takes place.

O'ER HILL AND VALE.—Showing superb effects of wood hills, picturesque houses and cottages, stations and wayside scenes on the line of the railway. Through cuttings in the hills, past fantastic and rugged peaks and hills with the jagged veined rocks jutting out in bold relief.

URBAN-ECLIPSE.
(George Kleine.)

THE FLY PEST.—The series of pictures, which is entitled "The Fly Pest," shows flies (as big as Plymouth Rock hens, as they appear on the screen) laying eggs in putrid meat; the eggs in white masses; the maggots in writhing heaps as they emerge from the eggs, and in different stages of their growth as maggots, until they burrow in the dirt to enter the pupa state; the pupæ (or grubs) themselves, one day later; flies emerging from the filth, at first wingless; then the perfect adult fly. Then follow pictures, stretching across the screen, of a fly taking a sip of honey from the point of a needle, showing the action of the proboscis, very like an elephant's trunk in miniature; of the tongue, and of the foot, also enormously enlarged, and with every microscopic hair distinct.

The second act of this little life-history is entitled: "How Flies Carry Contagion." In it these scenes follow one another in rapid succession, so that the most thoughtless spectator cannot fail to grasp their full significance: Flies swarming on putrid fish; crawling over lumps of sugar; in a cuspidor; on the nipple of a baby's feeding bottle; and, last of all, a pretty baby placidly sucking the mouthpiece from which the flies have just departed.

HER FATHER'S CHOICE.—A drama so well acted and lucid in plot that description is practically unnecessary. Love scenes are uppermost, but the cowardice of her father's choice makes it possible for the "only man" to win his sweetheart.

LUBIN MFG. CO.

THE RIGHT HOUSE—BUT.—The maid, on her afternoon off, meets a young man who assists her to pick up the bundles she has dropped. He escorts her to her home and at the parting begs her card. She has none, so hands him one of her mistress' that she is carrying for effect, never supposing that he will try to anticipate the planned meeting for her next afternoon off by writing. But the gallant lover is hard hit, and that night he writes to beg an appointment for the next day and mentions the place of meeting. The letter, of course, goes to the mistress and a jealous husband snatches it from her hand. He is wild with rage, and heedless of her protestations of innocence posts off to the meeting place around the corner. Pouncing upon the unconscious youth, he hustles him back to the house and confronts his faithless wife with her lover. The scene loses somewhat of its dramatic effect through the bewilderment of the wife and man, neither of whom recognizes the other, and the situation is growing embarrassing when the advent of the maid explains matters and she and her young man become too busy to notice the abject manner in which the husband sues for pardon. It is a lively little story briskly told by the experienced Lubin farceurs and there are plenty of hearty laughs scattered through its short length.

FIRST LOVE IS BEST.—Two girls, happy in their humble but comfortable home, hear the call of the city. The younger decides to go to town, and despite the urgings of her sister and the old folks she carries out her determination, to the great distress of her sweetheart. Unlike many others who are lured by the life of the city, she soon finds employment in an artificial flower factory and there she falls in love with the assistant foreman, an ingratiating young fellow, who wins her affection only to gain possession of her small earnings on the pretense that he needs it to help furnish their little home. He does not come to the factory the next morning, but sends a note to the foreman telling him to give the job to someone else, as he does not need to work. The country girl is prostrated by the blow to her love and trust and, sick of the city, turns her steps towards home, where the old folks welcome her, glad that no worse harm has befallen her. Some time later the other girl, undaunted by her sister's fate, fares forth to accept a position as waitress. At the restaurant she attracts the attention of one of the patrons, who persuades her to consent to a meeting in the park. He is no laggard in love and quickly wins her heart. The girl, in her gladness, writes her sister of this wonderful new love and encloses the man's photograph, one of the cheap postal card portraits. Horrified by the discovery that the picture is that of the man who has wrecked her own life, the girl hurries to the city, attended by her country sweetheart and the young fellow who wants to marry the other. By chance the trio encounter the loving couple on the street. The girl denounces her former sweetheart as a swindler and the sister suffers a revulsion of feeling. The two rustic swains pummel the thievish rogue, who slinks away without protest, and the four return to the peaceful country town, the two girls convinced that, after all, first love is best.

Great care has been taken in this production to provide contrast of environment as well as of personality, and the scenes in city and country are sharply distinct. In the factory, several hundred dollars' worth of artificial flowers aid the realism of the scene.

PATHE FRERES.

THE GOOD BOSS.—This story opens with a picture of the interior of a carpenter shop. One of the workmen is being criticised by the foreman, and the argument finally ends in the workman quitting his job. Mr. Jones, the proprietor, remonstrates with the fellow, but it is of no use, and he goes home to his wife and little daughter, who, anticipating a hard time with husband and father out of work plead with him to return. This he decides to do when he receives a note from his employer asking him to return, but the messenger unfortunately laughs at him, and the man being somewhat childish in nature, changes his mind and swears he will not return. Later on in the day, after his anger has been rankling in his breast, he seeks the shop and lying in wait for the foreman tries to stab him, but in the scuffle the knife is turned upon himself, and he is sent to the hospital with a deep wound in his breast. After weeks of illness, during which time Mr. Jones has taken care of his helpless family, the workman returns to his house and finding the evidence of the kindness of his former employer, his better nature asserts itself and he goes back to the shop, apologizes for his actions and is received most kindly by the proprietor. In the last scene the changed man is seen hard at work.

AGRA.—This film presents a series of remarkably colored, interesting views of native life in one of the largest cities of the Indian Empire. Interesting street views, gaily garbed natives, modes of transportation, and caravans of camels starting on a journey are successively shown. The training of the sacred monkeys in their mountain home is presented, and a number of scenes showing a native fakir exhibiting his troop of animals, which includes an intelligent monkey, a marvelously agile

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ISSUE OF APRIL 6

The Uprising of the Utes

	Length
The Uprising of the Utes - - - -	725 Feet
Wandering Wilfred's April Fool's Day	250 Feet

Here is a Lively Reel—a sensational and brilliant Indian production combined with a timely and really funny comedy.

ISSUE OF APRIL 8

The Gipsy Girl's Love

Length, 890 Feet

"The Gipsy Girl's Love" is the subject **featured by the N. Y. American's** new Moving Picture Department as the big head liner of the week. You will miss a big money-maker if you fail to get it.

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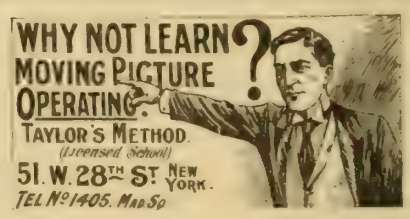

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goat, a little bear cub, and several other interesting beasts. This entire film is colored with great care.

THE VINTAGE.—Few people who drink wine, and almost none of those who do not, know how wine is made except in a general sort of way. This film shows the vineyards on the sunny slopes of the hills of Southern France. The peasants are gathering great bunches of purple grapes and putting them in big wicker baskets, in which they are carried on long sticks to the pressing room. Here they are thrown into a big wine press, a circular affair, made up of sections through which the juice of the grapes may run as they are being pressed out. The blood red juice is shown trickling from the press into a large vat, in which it is kept until it begins to ferment, when it is poured into large casks and sealed to wait the proper time when it is sampled by an expert who can tell with a single taste whether the wine is of proper quality to be put upon the market. The last scene shows the sampler at work, and it is evident that he enjoys his job.

PAULA PETERS AND HER TRAINED ANIMALS.—Paula Peters, the trainer, shows a series of tricks executed by her marvelously well trained troop of horses and dogs, assisted by two or three clever monkeys. The horse, a snow white animal performs most entertainingly, and a graceful wolf hound does some marvelous jumping stunts, while her little poodle dogs and her monkeys also present an entertainment which the children will go wild over.

A HASTY OPERATION.—A peaceable pedestrian is insulted and roughly handled by an irascible children's nurse of corpulent proportions. The unfortunate man suffers such serious injury that it is considered advisable to take him to the hospital, where, after examination, it is decided to amputate his leg. The operation is carried out with ferocious joy by the exultant doctors, and proves successful, but the patient, in an excess of anger and terror, runs away, using the one leg left him to the best possible advantage. Pursued by a host of students and doctors, he mounts upon a bicycle, outstrips his pursuers, swims across a river, and perceiving that he is far ahead of his torturers, joyously executes a few acrobatic feats. The hospital members reappear, however, and to avoid capture the one-legged acrobat jumps on a horse and gallops off. He is approaching his own residence, when he observes the primary cause of his own misfortune, and quickly dismounting, punishes her with a thoroughness that is perhaps excusable in the circumstances. The students and doctors, however, having recovered their lost ground, intervene, and believing the corpulent female to be transgressed, avenge the lady's honor by bestowing a second drubbing on the unfortunate pedestrian.

HONEST PEGGY.—The gentleman who has lost the pocketbook has just completed a sale of property, and on his return home is horrified to discover his loss. He hastens to the police station and is overjoyed at recovering the notebook. He is informed that the finder was a little girl, and requests that inquiries be made concerning her. The report furnished to him is to the effect that the child is an orphan, without friends or relations, and he and his wife, having no children of their own to brighten their home, decide to adopt her. This they do, and a future hitherto undreamt of opens out before the little orphan.

THE DUCHESS DE LANGEAIS.—The Duchess de Langeais was one of the reigning belles of Paris, the pet of society, the envy of the women and the admiration of all the men. Her many conquests led her to believe herself to be irresistible, and when the famous General de Meyran failed to appreciate her charms, her vanity was piqued, and she determined to not only humble him in her own eyes, but in the eyes of all her friends. She had met him at an assembly at a friend's home, where he seemed suffering from ennui. Nothing amused this blase soldier, the music was poor, the chattering of the ladies was uninteresting, and altogether he seemed to be having a very poor time. So distinguished did he appear that the Duchess desired that he be presented to her. This was done, but the General, instead of seeming pleased, immediately makes his adieus and takes his departure. The character of the General in its calmness and dignity is a distinct contrast to the nature of the frivolous Duchess, and his coldness determines the coquettish young lady to bring him to her feet. In order to do this, she grants him a special favor by inviting him to a tete-a-tete in her own home. The General accepts the invitation and beneath the warm hospitality his indifference melts and he yields to the charm of his hostess. Finally falling at her feet, he is about to profess his love and admiration for her, when the door is opened and the personal friends of the Duchess, whom she has induced to wait for this critical moment in the ante-room, enter, laughing slyly at the General's discomfiture. Deeply wounded and angered, the General takes his departure. After he is gone, the Duchess d Langeais realizes that she, too, has finally fallen deeply in love, but too late. She hastens to the General's office and seeks admittance. This is at first refused, but when she threatens to do herself some injury if he doesn't receive her, the austere soldier consents. When she is admitted, she throws herself at his feet and asks his forgiveness. This he sternly refuses, and immediately thereafter the Duchess disappears from Parisian society.

Five years later, General de Meyran receives a commission from Ferdinand VII. of Spain, and while establishing order in Formentera he visits the convent of the Order of the Carmelite Nuns. While passing through the chapel, he recognizes in the garb of a nun his former love, the Duchess de Langeais. The recognition is mutual and the Duchess flees to her cell. That night the General, with two friends, resolves to take her by force from the convent, and having forced an entrance they wander along the quiet passage until they find the door marked with the name which the Duchess has adopted at the time of her taking the veil. They enter, alas, too late; the excitement of seeing her love in such a place, after five years of separation, has proved too much for the Duchess, and she has died, and here in the lonely cell they find her body laid upon a rude bier, with a dim light of candles flickering on her pallid face. The Mother Superior now enters and sternly orders them to retire. This they do, after the General has imprinted his first and last kiss on the cold lips of his dead love.

SELIG POLYSCOPE CO.

THE COMMON ENEMY.—Let us imagine ourselves ack to the perlod of turmoil and strife and fight of brother against brother, in 1860-1864. In the States, at that time, guerrillas, better known as "unlawful warfarers," were the pest and fear of both North and South. We see a Southern family gathering, interrupted by this fearful band. Their behavior in the home brings to the rescue of her mistress the old negro mammy, the family cook, who is daunted by nothing. A secret message is dispatched by the young daughter to Col. Morgan's camp—the anxious household awaiting with abated breath the result. The child, determined to reach her father, is wounded by a picket before her identity is known. Message received Morgan commands, surrounds and annihilates the guerrillas.

HUGO THE HUNCHBACK.—Hugo, the hunchback sculptor, maltreated by his master, and likewise by Bertrand, born of nobility, and affianced to Blanca. After Hugo's wares have been broken by Bertrand, it is only by the intercession of the priest, Silveria, that he is protected from a crowd of citizens.

By Royal command, Bertrand is made to wed Princess Olivia, rejecting Blanca, and her child born of their love. Hugo, at the request of the priest, tries to induce Bertrand not to desert Bianca and his child, but to no avail. Upon the reporting of this result to Blanca, she wends her way to the sea, bent upon suicide, rather than disgrace. She plunges into the waters with her babe. Hugo rescues her.

Twenty Years Later.—Hugo, famous and prosperous sculptor; Bertrand, a beggar through dissipation. In this picture of devotion and desertion we see happiness, contentment and satisfaction.

THE CLAY BAKER.—Peter Denig, an old German potter, lived and died in the village of Mont Alto, Pennsylvania. His chief ambition in life was a desire to make china that would be unbreakable. His life was one of struggle, hardships, starving, and an unconquerable persistence which ultimately was rewarded with all the blessings of life. Through the story of "The Clay Baker" there runs a pretty love romance and a happy blending of sadness and joy happy blending which is essential in making dramatic work effective, and which, together with the fine acting of William V. Mong, in the role of the old clay baker, has given the play a place among the modern classics. Joseph Hague, writing for the Dramatic Mirror, has said: "'The Clay Baker' is a dramatic gem, and whether developed by literary ability or histrionic powers, bears a close relationship to those created and made immortal by Joseph Jefferson."

DOROTHY AND SCARECROW IN OZ.—Dorothy and the Scarecrow are now in the Emerald City. They have become friendly with the Wizard, and together with the woodman, the cowardly lion and several new creations equally delightful, they journey through Oz—the earthquake—and into the glass city. The Scarecrow is elated to think he is going to get his brains at last and be like other men are; the Tin-Woodman is bent upon getting a heart, and the cowardly lion pleads with the great Oz for courage. All these are granted by his Highness. Dorothy picks the Princess. The Dangerous Mangaboos. Into the black pit and out again.—We then see Jim, the cab horse, and myriads of pleasant surprises that hold and fascinate.

VITAGRAPH COMPANY.

THE TONGUE OF SCANDAL.—Two young persons, Tom Dexter and Bessie Bolton, are very much in love with each other; they are almost inseparable. The village gossips, for the want of something better to do, ventilate their opinions about the matter. Tom persuades Bessie to become his wife and they go to another county to get married, agreeing to keep their wedding a secret for one year until Tom becomes of age.

At the end of six months, gossip develops into scandal. Bessie's position becomes serious and she writes Tom that he must acknowledge their marriage. Tom replies that his father is sending him to Europe for six months and begs her to guard their secret until his return.

The poor girl bears up as best she can and finds a confidant and champion in her pastor, who will hear no evil against her and defends her in the face of the most heartless accusations and persecutions. Her own uncle, a deacon of the church, with whom she lives, denounces her with others in open meeting at the church.

They demand her dismissal from membership and cast all sorts of imputations upon her. The old pastor will not see her cast out and destroyed; he will protect her. The congregation give him the choice of giving up his position of pastor or the espousal of the girl. He leaves the church and takes Bessie to his home. While they are awaiting, in want and self-denial, Tom's return from "abroad," Bessie becomes a mother. The minister who married Tom and Bessie has been called to fill the pulpit of the good old man who has so faithfully succored the helpless girl.

The scandal mongers are congratulating themselves on their righteousness when Tom returns, claims his wife and child, takes them before the church and faces their vilifiers, tells about his secret marriage to Bessie, is sustained by the pastor who performed the ceremony, demands an apology to Bessie and himself and then another for the dear old pastor who so nobly shielded the helpless and fatherless in the hour of need.

With the kindly acceptance of their regrets, the old pastor calls the attention of the congregation to the motto on the wall: "Charity Thinketh No Evil," then leads them in a prayer of gratitude for the blessings of charity which come to all who practice it.

THE FRUITS OF VENGEANCE.—There is an old saying that children's quarrels are like promises, easily forgotten. If the parents in this story had paid no attention to the quarrel which started its development into a near tragedy many a heart ache would have been avoided and much suffering prevented.

It was all on account of Phil, a mischievous young chap, taking an apple from Joe's little sister and the pummeling Joe gave Phil for his meanness. Phil runs home in tears to his mother. She awaits Joe's approach and gives him a good trouncing. Joe runs home and tells his mother; then the two women come to blows and a regular rough-and-tumble; this brings the husbands together in fisticuffs, and finally friends and neighbors are involved.

Shortly after these scenes a fire occurs accidentally in the barn of Joe's father, and Phil's father is arrested, falsely accused and convicted on circumstantial evidence. He is sentenced to jail as an incendiary.

After serving time for a year, he is released; with hatred in his heart he goes to the home of his enemy, determined to kill him. Stealthily he enters the house, pistol in hand, and is unexpectedly confronted by the little daughter of his enemy, who thinks he has come to pay a visit. She asks him to be seated, prepares some refreshments for him and treats him with such childish sincerity and kindness that he is completely unnerved.

She now calls her father, who is taken so unawares he can hardly believe his eyes when he recognizes his old antagonist, whose presence he denounces as an insult and bids him begone. The little girl calls the man back and pleads with her father to forgive and forget. The two men, through the influence of the little child, are led to a reconciliation and a happy ending of what might have been a real tragedy.

FROM SHADOW TO SUNSHINE.—Playing small parts and doing "extra" work at the theater, the heroine of this sketch struggles to support her sick mother and little sister. The mother engrosses her mind and attention to such an extent that she is detained at home, arrives at the theater late for rehearsal and receives notice of her dismissal from the company.

The leading man, a generous, whole-souled fellow, notices her weeping, asks the cause, and, learning the circumstances, comforts her and succeeds in getting the manager to reinstate her. After the performance he accompanies her home, buying necessaries and dainties for her mother on the way.

When he arrives at the poor girl's home, he finds her mother very sick, brings a physician who administers to her and is paid by the actor. Through their good friend's kindness they are enabled to tide over the days of want and place themselves in more comfortable circumstances.

Seven years later things are reversed; the benevolent and beneficent actor, through sickness, is now in want and incapacitated. He goes in search of a position and invariably is "turned down" or switched on the "we'll take your name and address" siding. He is discouraged and hopeless when a messenger enters with a call from a manager to come to the theater for rehearsal. He is so overjoyed, the excitement in his exhausted condition is too much for him, his heart is weak and he falls in a dead faint.

The messenger returns to the manager and reports the old actor's illness. While he is telling about it, the heroine, who is the leading woman and celebrated actress, Helen Dale, overhears the messenger and recognizes the name of her benefactor. She at once goes to his assistance. At first her old friend does not know her, gradually he calls her to mind, and when she tells him of her success he forgets for the time his own troubles in the enjoyment of her story.

In appreciation and gratitude of his past kindnesses to her she now provides for his immediate needs, and then takes him to her delightful home, where, in ease and comfort, he lives the remainder of his days.

ELEKTRA.—Agamemnon returns to Argos from the Siege of Troy, bringing, as a prisoner and trophy

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of war and victory, Cassandra, the beautiful daughter of King Priam of Troy.

Clytemenstra, the wife of Agamemnon, has a lover, Ægisthus, who fans the flames of jealousy aroused in Clymnestra by the arrival of Cassandra, with whom Agamemnon is very much infatuated. With caresses and expressions of admiration, Agamemnon is received by his wife and welcomed by his daughters—Elektra, Chrysothemis—and Orestes, his son.

His wife is on the point of following her children from the room when she beholds her husband anxiously looking out of the window and casting longing glances at the beautiful captive, Cassandra. The wife is confronted by her lover, who prompts her to kill her husband with the battleaxe which the King laid aside as he entered the room.

Spurred on and lashed into a jealous frenzy, the Queen kills her husband, and when Cassandra, who has seen the murder of Agamemnon through the window, rushes upon the scene, she, too, is killed by the infuriated Clytemnestra. Hearing the commotion, the King's children come into the room and, gazing upon the face of their dead father, are struck with horror.

Elektra is so shocked at the sight that she stands spellbound and speechless until her whole nature seems to change and assert itself in an overwhelming denunciation of her mother, calling upon her brother, Orestes, to make a vow to avenge the death of their father.

Clytemnestra marries her lover, Ægisthus. Elektra has lost her reason, possessed with vengeance and a hatred for her mother and her consort. Orestes has become a wanderer and adventurer. He causes a false report of his death to be carried to his mother, who rejoices at the news and freedom from the haunting thoughts of his return to avenge Agamemnon.

Years have passed and Orestes, now a young man, returns to Argos and meets Elektra, who does not know him. He compassionately caresses his unfortunate sister and gradually makes himself known to her; then she remembers all, and pleads with him to carry out his vow of retribution upon Ægisthus and his mother. Orestes assures her that is the object of his return. She tears up a stone from the courtyard and reveals the axe with which their father was killed.

Orestes seizes it and, rushing into the castle, kills his mother; then goes in search of her lover, whom he comes upon and pursues from hall to turret, through passageway and up winding staircase, and slays him just as he is about to leap from a window, through which Elektra, in the courtyard, beholds the scene with frenzied expressions of delight in the decree of the fates.

THE CONQUEROR.—Growing tired of the old farm, and filled with a desire to win his way in the world, young Jim leaves home and starts for the city, with the blessings and well wishes of his family, to accept a position which he has secured in a large factory.

After he is comfortably located in his new surroundings, he falls in with bad associates and gradually goes from bad to worse, writing lying letters home to his parents that he is meeting with advancement in his work and devoting his evenings to study. He is unfitted for his labors and loses his position, becomes dissipated and a homeless wreck.

He suddenly awakes to a sense of his own wretchedness and decides to return home and seek the shelter of his father's roof. He makes his way back to the old home. He creeps up to the open window and gazes into the familiar room where he said good-bye to the family only a few months before.

It is night. A neighbor is visiting them, and they are telling of their son's success and showing his letters of encouragement and assurance. The neighbor takes his leave. His old father and mother kiss his sister good-night and she retires while the old folks linger to read the Bible and pray for their son, Jim, who listens outside and hears them pray God's protection for his welfare.

Jim is overwhelmed with shame and remorse when he thinks of the lying and deceiving letters he has sent them, of his miserable condition and failure. He resolves, then and there, to go away again and make another fight to make good. He returns to the city; and this time, through saving the life of a little child, he secures employment and works his way up to a position of trust and responsibility.

He now decides to make a visit to the old folks at home. This time he appears a different man than when he made his first return as a tramp in the night. Now he is welcomed on his return with outstretched arms and loving embrace, and he tells with pride and joy of his success as a conqueror among men, conscious in his own mind of the blessed knowledge that has conquered himself and the world.

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Biograph—As It Is In Life (Dr.).....981
Lubin—Back to Boarding (Com.).....625
Pathe—The Good Boss (Dr.).....679
Pathe—Agra (Scenic).....348
Selig—The Common Enemy (Dr.).....1000

Tuesday, April 5.

Edison—The Heart of a Rose (Dr.).....670
Edison—It Pays to Advertise (Com.).....330
Gaumont—A Drama of the Mountain Pass (Dr.).525
Gaumont—Poetry of the Waters (Scenic).....403
Vitagraph—From Shadow to Sunshine (Dr.).....903

Wednesday, April 6.

Essanay—Imagination (Com.).....642
Essanay—Henry's New Hat (Com.).....358
Kalem—The Uprising of the Utes (Dr.).....725
Kalem—Wandering Wilfred's April Fools' Day (Com.).....250
Pathe—The Duchess de Langeais (Dr.).....
Pathe—The Vintage (Industrial).....344
Urban—The Fly Pest (Educational).....437
Urban—Her Father's Choice (Dr.).....525

Thursday, April 7.

Biograph—A Rich Revenge (Com.).....980
Lubin—First Love Is Best (Dr.).....925
Selig—Hugo, the Hunchback (Dr.).....1000

Friday, April 8.

Edison—Sandy, the Substitute (Dr.).....990
Kalem—The Gipsy Girl's Love (Dr.).....890
Pathe—The Hunchback Fiddler (Com.).....754
Pathe—Paula Peters and Her Trained Animals (Scenic).....246
Vitagraph—The Tongue of Scandal (Dr.).....894

Saturday, April 9.

Essanay—The Ranger's Bride (Com.).....750
Essanay—A Family Quarrel (Com.).....250
Gaumont—The Kiss Was Mightier than the Sword (Com.).....825
Gaumont—O'er Hill and Vale (Scenic).....130
Pathe—A Hasty Operation (Com.).....462
Pathe—Honest Peggy (Dr.).....476
Vitagraph—The Conqueror (Dr.).....928

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When You Think There's No One Looking.
Roses Remind Me of You.
Dreamy Town.
I'll Make a Ring Around Rosie.
Flippitty Flop.
Sunbeam.
Tie Your Little Bull Outside.
The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
Busy Little Cupid.
When the Daisies Bloom.

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Feb. 24—Taming a Husband (Dr.).....986
Feb. 28—The Final Settlement (Dr.).....981
Mar. 2—The Newlyweds (Dr.).....981
Mar. 7—The Thread of Destiny (Dramatic).....977
Mar. 10—In Old California (Dramatic).....991
Mar. 14—The Converts (Dramatic).....986
Mar. 17—The Love of Lady Irma (Dramatic)...988
Mar. 21—Faithful (Dr.).....994
Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....397
Apr. 4—As It Is In Life (Dr.).....981
Apr. 7—A Rich Revenge (Com.).....980
Apr. 11—A Romance of the Western Hills (Dr.).980

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Mar. 11—Love Drops (Com.).....230
Mar. 15—Fruit Growing, Grand Valley, Colo. (Scenic).....570
Mar. 15—A Mountain Blizzard (Comedy).....425
Mar. 18—Frankenstein (Dramatic).....975
Mar. 22—A Western Romance (Dramatic).....690
Mar. 22—The Man with the Weak Heart (C.)..305
Mar. 25—The Suit Case Mystery (Dramatic)..935
Mar. 29—Bradford's Claim (Dramatic).....730
Mar. 29—The Capture of the Burglar (Com.)...270
Apr. 1—Michael Strogoff (Dramatic).....905
Apr. 5—The Heart of a Rose (Dramatic).....670
Apr. 5—It Pays to Advertise (Comedy).....330
Apr. 8—Sandy, the Substitute (Dramatic).....990
Apr. 12—King Cotton (Industrial).....475
Apr. 12—For Her Sister's Sake (Comedy).....520
Apr. 15—Her First Appearance (Dramatic).....990
Apr. 19—A Case of Identity (Dr.).....1000
Apr. 22—The Miner and Camille (Com.).....605
Apr. 22—Ready in a Minute (Com.).....360

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Feb. 23—The Winning of Father (Comedy).....508
Feb. 23—Oh, So Sick (Comedy).....479
Feb. 26—The Mexican's Faith (Dr.).....925
Mar. 2—The Egg Trust (Comedy).....402
Mar. 2—Rags, Old Iron (Comedy).....598
Mar. 5—The Ostrich and the Lady (Educ.).....175
Mar. 5—The Ranch Girl's Legacy (Comedy)...825
Mar. 9—The Interrupted Honeymoon (Com.)...950
Mar. 12—The Fence on "Bar Z" Ranch (Dr.)..950
Mar. 16—The Inventor's Model (Dramatic.....
Mar. 16—Method in His Madness (Comedy)....
Mar. 19—The Girl and the Fugitive (Dramatic).
Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975
Apr. 2—The Flower of the Ranch (Dramatic).1000
Apr. 6—Imagination (Comedy).....642
Apr. 6—Henry's New Hat (Comedy).....358
Apr. 9—The Ranger's Bride (Com.).....750
Apr. 9—A Family Quarrel (Com.).....250
Apr. 13—Their Sea Voyage (Com.).....1000

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Mar. 16—The Seminole's Trust (Dramatic).....960
Mar. 18—The Enchanted Castle (Dramatic).....955
Mar. 23—The Girl and the Bandit (Dr.).....906
Mar. 25—The Railway Mail Clerk (Dr.).....945
Mar. 30—Red Hawk's Lost Raid (Dramatic)....580
Mar. 30—Lo, the Poor Indian (Dramatic).....375
Apr. 1—Further Adventures of the Girl Spy (Dramatic).....920
Apr. 6—The Uprising of the Utes (Dr.).....725
Apr. 6—Wandering Wilfred's April Fool's Day (Comedy).....250
Apr. 8—The Gypsy Girl's Love (Dr.).....890

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Mar. 7—Marriage in Haste (Comedy).....825
Mar. 10—Hearts Are Trumps (Dramatic).....900
Mar. 14—Mamma's Angel Child (Comedy).....505
Mar. 14—The Blunderer (Comedy).....455
Mar. 17—The Irish Boy (Dramatic).....930
Mar. 21—A Mother's Heart (Dr.).....905
Mar. 24—Two Gentlemen of the Road (Com.).925
Mar. 28—His Spanish Wife (Dr.).....965
Mar. 31—The Daughter's Choice (Dr.).....930
Apr. 4—Back to Boarding (Comedy).....625
Apr. 4—The Right House, But— (Com.).....362
Apr. 7—First Love is Best (Dr.).....925
Apr. 11—Jones' Watch (Com.).....279
Apr. 11—Hemlock Hoax, the Detective (Com.)..232
Apr. 11—The Fishermen's Luck (Com.).....389
Apr. 14—Western Justice (Dr.).....920

GAUMONT.

G. Kleine.

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Mar. 15—In the Shadow of the Cliffs (Dramatic).685
Mar. 15—The Sarabband Dance (Mystical).....295
Mar. 19—Little Jack's Letter (Dramatic).....741
Mar. 19—In the Foothills of Savoy (Scenic)....246
Mar. 22—The Queen and the Mirror (Dr.).....734
Mar. 22—The Wild Coast of Belle Isle (Scenic).233
Mar. 26—The Fall of Babylon (Biblical).....1020
Mar. 29—The Diary of a Nurse (Dramatic).....992
Apr. 2—The Dreamer (Comedy).....413
Apr. 2—Amateur Billiards (Comedy).....378
Apr. 2—O'er Crag and Torrent (Scenic).....200
Apr. 5—A Drama of the Mountain Pass (Dr.)..525
Apr. 5—Poetry of the Waters (Scenic).....403
Apr. 9—The Kiss Was Mightier Than the Sword (Comedy).....825
Apr. 9—O'er Hill and Vale (Scenic).....350

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Mar. 16—The Country Schoolmaster (Dramatic).688
Mar. 16—A Trip Along the Rhine (Travel)....240
Mar. 23—A Maid of the Mountains (Dr.).....590
Mar. 23—Over the Appennines of Italy (Scenic).351
Mar. 30—The Midnight Escape (Dramatic).....574
Mar. 30—Making Sherry Wine at Xeres (Indus.).371
Apr. 6—The Fly Pest (Educational).....437
Apr. 6—Her Father's Choice (Dr.).....525

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Apr. 7—Cyclone Pete's Matrimony (Com.).....
Apr. 14—Branding a Thief (Dr.).....

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Mar. 18—The Exile (Dr.).....410
Mar. 19—Wild Birds in Their Haunts (Industrial).....459
Mar. 19—A Willful Dame (Com.).....544
Mar. 21—A Woman's Repentance (Dr.).....850
Mar. 23—The Horseshoe (Dr.).....574
Mar. 23—For the King (Dr.).....380
Mar. 25—No Trifling With Love (Dr.).....559
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Mar. 26—Foxy Ernest (Com.).....600
Mar. 26—A Conquest (Com.).....384
Mar. 28—Polar Bear Hunt (Scenic).....479
Mar. 28—The Little Vixen (Comedy).....528
Mar. 30—Out of Sight, Out of Mind (Melodr.)..656
Mar. 30—Driven to Steal (Dramatic).....318
Apr. 1—A Woman's Caprice (Comedy).....748
Apr. 1—The Rhine Falls at Schaffhausen (Sc.).250
Apr. 2—Lorenzo, the Wolf (Dramatic).....754
Apr. 2—Athletic Sports in India (Scenic).....184
Apr. 4—The Good Boss (Dr.).....679
Apr. 4—Agra (Scenic).....348
Apr. 6—The Duchess de Langeais (Dr.).....
Apr. 6—The Vintage (Industrial).....344
Apr. 8—The Hunchbacked Fiddler (Com.).....754
Apr. 8—Paula Peters and Her Trained Animals (Scenic).....246
Apr. 9—A Hasty Operation (Com.).....462
Apr. 9—Honest Peggy (Dr.).....476

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Mar. 14—The Dawn of Freedom (Dramatic).....630
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Mar. 17—In the Frozen North (Dramatic).....1000
Mar. 21—The Village Inventor (Dr.).....1000
Mar. 24—Wizard of Oz (Com.).....1000
Mar. 28—The Treasure Hunters (Dramatic)....1000
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Feb. 26—The Soul of Venice (Dramatic).....950
Mar. 1—An Eye for an Eye (Dramatic).....930
Mar. 4—On the Border Line (Dramatic).....918
Mar. 5—Beautiful Snow (Comedy).....426
Mar. 5—History of a Sardine Sandwich (C.)...478
Mar. 8—A Brother's Devotion (Dramatic).....950
Mar. 11—Conscience (Dramatic).....941
Mar. 12—Taming a Grandfather (Comedy).....950
Mar. 10—The Courting of the Merry Widow (Com.).....833
Mar. 15—Victims of Fate (Dr.).....963
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Mar. 22—Capital vs. Labor (Dr.).....949
Mar. 25—The Hand of Fate (Dr.).....971
Mar. 26—A Broken Spell (Dr.).....975
Mar. 29—The Indiscretions of Betty (Dr.).....948
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Apr. 5—From Shadow to Sunshine (Dr.).....903
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Apr. 12—The Girl in the Barracks (Dr.).....908

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"IMP."

THE MISER'S DAUGHTER. Scrumpy old dad wants his sweet little daughter to marry a rotund old bachelor just because said "bach" will deliver some coin to dad for the favor. The young miss is telling her sweetheart all about the wish of her miserly father, and Romeo is raising an awful row about it, when dad appears and he beats an ignominious retreat, while the daughter goes into the house. Pretty soon she has the pleasure (?) of meeting the old skate her father wants her to marry, and doesn't she just jolly the life out of him! And the antique fool thinks he's getting a lovely reception, too. But the girl decides that she might just as well have some fun out of it, and she fastens onto him the unlovely domestic, who pesters him with her attentions until he is frantic.

This keeps up for awhile, but papa needs the money and wants the marriage of his daughter to come off soon. So the daughter decides to get off a prize stunt. She fixes it up that her sweetheart should masquerade as a clergyman. And officiate at her wedding? Bless you, no! That's all arranged. She tells the old gent that she's going to get dressed for the wedding, and soon he walks out smiling, a veiled lady on his arm. Straight toward the city they go, but, strange to say, they meet a minister as they are crossing a meadow. Sure he marries them right away; just when he places the ring on the bride's finger dad appears and receives his bundle of boodle, as per agreement.

Then our newly married friend, in order to kiss the bride, lifts her veil, and to his consternation the ugly servant girl, dressed in her mistress' suit, is beaming coquettishly at him. He immediately realizes that he is tricked, and attempts a getaway. But the homely damsel considers her luck too good to lose, and with arms like flails she seals his fate for him in no uncertain way.

HIS SECOND WIFE.—He is just the kind of a young man you would expect a lot of girls to love, but at this ball we see him dividing his attentions between two. They both seem to adore him, but finally, after a most diplomatic maneuvre, he gets a cosy corner with one and, to her surprise and delight, places a ring on her finger. The other girl sees the ring later, and resignedly congratulates both. Yes, she even attends the wedding; but one easily sees that she would not mind changing places with the bride.

A few years now pass. We see the erstwhile bride, now the mother of a pretty little girl, at home. But all has not been as happy as the wedding bells, for the mother's frail frame is being racked by coughs at frequent intervals; aye, it is that hacking, hollow cough which one immediately recognizes as the accompaniment of the great white plague. The father is distracted, but there is no recall from its grip, and we soon see the young mother abed; but before she closes her eyes she places the hand of her husband in that of her rival of former days, and admonishes the latter to care for her child. Then she sinks back, gone to her Maker.

The man has followed the wish with no qualms of conscience, for he likes his second wife well and all would be happy but for the fact that the child continually asks for her mother, talks of her, wants her, and is herself her living image. This makes it hard for the stepmother, who finally, unable to endure it, gets to hate the little one; and one day in a fit of passion she chokes the little one savagely. The child is old enough to understand, and writes a note, telling of the cruelty, and prepares to leave the shelter of her father's roof. But before she can do so, a dizziness overpowers her, she feels ill, and falls in a swoon. It is smallpox. We now see her in bed, a doctor and nurse in attendance. The note she has written, however, has brought the stepmother to a great realization, and the mother instinct in every woman asserts itself to such an extent that she defies contagion to nurse the child through her illness. Her sacrifice is rewarded, the little girl recovers, and with the father, the household is once again bathed in sunshine and happiness.

THE ROSARY.—A pretty model, two rival art students (her father's pupils) in love with her—a situation not at all surprising considering how alluring she looks in the garb of a nun, posing for their canvas. One of the young men, Edouard, is of comfortable circumstances, while Jean is a struggler in the clutches of want. But as Georgette watches them paint she observes that Jean is not even casting a glance at his model, but the ecstatic expression on his face shows that pure inspiration guides his brush.

When at last the artists have finished their tasks, Edouard is so aggravated by the superiority of his rival's canvas that he seizes an opportunity, when alone, to mutilate the painting with a knife, cutting and ripping it beyond restoration. Great is the sorrow of Jean when he discovers it, and Georgette is sympathetically embracing him when her father discovers them. In anger he orders his pupil from the house.

Jean sorrowfully goes to his attic room and hanging a rosary, Georgette has given him, on one corner of his easel, he proceeds to paint her with the head-piece for incentive. He finishes his task, and a marvelous work it is. With a loving caress of the easel, he saunters out into the fresh air. While he is gone the villainous Edouard enters, ostensibly to visit Jean. To his astonished gaze is revealed the second painting. He quickly realizes the significance of the fact that no model posed for it; choking with rage, hatred, jealousy the emotions render him almost insane—he draws a knife, cuts the canvas from its frame, and takes it away with him.

Poor Jean soon returns, and imagine his pain when he discovers what has occurred. But suddenly the divine inspiration that has given the world its Rembrandt, its Angelo and its Chopin seizes his soul, and with the rosary before his enraptured eyes, he draws his brush over his canvas again. It is the hand of the master, and soon we see an even more beautiful likeness of Georgette as a nun. And as he sits there, lost in contemplation, the marvelous eyes of the figure playing havoc with his aesthetic self, the door slowly opens and in steps Georgette! The surprise of both is unspeakable—his at her presence, hers at the wonderful painting, done without a model. She understands and asks him to bring the painting to her home.

A wealthy art collector has been asked by Georgette's father to inspect Edouard's painting, and we now see a party in the studio of the home. The curtain is raised and the connoisseur is examining it when Georgette steps forward and unfolds the story of Edouard's ignoble deeds. Aye, from under his own picture on the same easel she takes the mutilated work of Jean, and finally leads Jean himself from concealment. Modestly he acknowledges his last painting while Georgette tells how it was done; the collector buys the painting and Jean gets—well, he gets Georgette!

THE ACE OF HEARTS.—Down and out, "busted," up against it—that amply covers the situation of three young men who are borrowing tobacco leavings from each other. And it is here that the three form an agreement that seems to be inspired by the glumness of prospects. The man who draws the ace of hearts is to insure his life in favor of the other two. Then if, after two years, the other two have not prospered, he is to commit suicide, so that they would benefit thereby.

Destiny parts the trio, and Fred, who has drawn the ace of hearts, goes West, where he strikes it rich, and times get pretty good for him. As the rose must have its thorn, however, he meets with mishap. In trying to rescue a girl on a runaway horse he is struck on the head by a hoof. Taken to the girl's home, it is discovered that his mind is a total blank. But grateful for his daughter's rescue, the girl's father is caring for him tenderly. A long time has elapsed and his condition is still precarious. But one day he comes into the library as the girl is playing solitaire. He stands by the table, blankly looking on, when suddenly she turns up a card—it is the ace of hearts! For a moment he staggers—it has gone right to his brain—he has seen it before. The girl's parents are summoned by her cries, and they understand that his mental forces have been revived at last.

With the help of the doctor he is brought back to normal condition. But now that the world is once more bright for him, he is reminded that this is the day before the expiration of the two years. The agreement! His chums! He has not heard from them! He hastily draws a conclusion—he must commit suicide to-morrow. He sadly begins preparations to leave the roof that has sheltered him.

Meanwhile his two chums of former days have been a little fortunate, and have set out to find him. The trail finally leads them to the girl's home, and there they learn of his sudden disappearance. They do not give up hope, but heroically search on, until they hear of his having engaged a room in a boarding-house. To this place they hurry, and none too soon. The air is stifling from charcoal fumes, and they batter the door down just in time to prevent the execution of his part of the suicide compact.

NEW YORK MOTION PICTURE CO.

BISON—

RED WING'S LOYALTY. An Indian Chief, whose luck is against him, loses his money to several Westerners, and finally leaves the tavern. He goes to a hiding place and, making certain there are no watchers, fills a bag with gold nuggets and returns to try his luck again. When he displays the gold much amazement is shown and an unscrupulous half breed decides to wrest the secret from the Chief by persuading him to drink. Red Wing, the Indian's daughter, enters and, seeing her father's condition, tries to get him away. The half breed, determined not to be thus foiled, throws Red Wing to the floor. A lieutenant has made his way into the tavern and, seeing the conflict, goes to Red Wing's aid. He protects her until she has passed out, following after himself, but first dropping his glove. Later the half breed follows the Chief and discovers the hiding place of the gold. By stratagem he ends the Indian's life and leaves beside him the lieutenant's glove. When the death is discovered, the half breed identifies the glove and the Indians intend seeking the owner. The lieutenant and a few followers are making their way across the prairie and set camp for the night. They are awakened by an Indian scout sneaking among them, whom they punish, which brings upon them the rest of the tribe. The half breed tells the lieutenant, whom they take prisoner. They then decide to end the lieutenant's life by burning him at the stake. Red Wing, upon learning who the victim is, dashes away to help him, as he did her. She goes to the soldiers' camp, apprises them of the danger and guides the captain and his men to the spot just in time, for the brush at the lieutenant's feet has been lighted. The Indians are vanquished and Red Wing repaid for her loyalty to the lieutenant.

ROMANCE OF A SNAKE CHARMER.—A pretty romance between an honest farm hand and the daughter of a snake hunter is disturbed by the arrival of some city folks. Gertrude shows her wonderful art of snake charming, and when her sweetheart offers to get a drink for one of the visitors, Jerome takes advantage of their solitude to flatter and make love to Gertrude. John sees this, but says nothing until the strangers depart, when he cautions the young girl against the wiles of the city man. A day or so later she receives a note from Jerome, promising marriage if she comes to him. John comes to visit her, and seeing the note, reads it; he tells her again of his great love and not to listen to the message in the note. Gertrude's father learns of the infatuation of the stranger and bids his daughter marry John, to which arrangement she is perfectly agreeable. One day, however, when Gertrude is some distance from home, she meets Jerome. He persuades her to go with him and she cannot resist the temptation. John and her father are greatly grieved over her weakness, and the latter says he will never forgive her. There is never any happiness for a country girl tempted from her home by an unscrupulous man, and so Gertrude learns. She is left alone and obliged to care for herself by turning to her snake charming. At one performance John is a spectator, and when he sees that a snake which has so tightly encircled her throat is crushing her, he dashes to her rescue, while the audience turns away in terror. When she revives John forgives and takes her home. The father will not relent until a wee child is brought to him, and then there is a general happy reunion.

ITALA—

THE VALUABLE HAT.—An elderly gentleman draws his money from the bank, which he deposits in his pocketbook. When it falls to the ground he decides to find another hiding place, and finally puts it in the lining of his hat. Seeing another man comfortably seated on a garden bench, he hastens to follow suit. Before long he is sleeping soundly and some mischievous urchins prepare to play a joke. They remove the hat from our old friend and then wake them both. Not finding his hat upon his head, the old man snatches that of the other. This causes a dispute, and when the mistake is discovered the old man in desperation goes further in search of his hat. All those who come in his path suffer at his hand, until finally he is shown that his own hat has been reposing on his back during his rampage.

AMBROSIO—

AN UNPLEASANT DREAM.—Thinking that he may be doing his sons an injustice, an old man sits in profound meditation. He has been told by a friend that the wisest course would be for the boys to go out into the world and seek their fortunes. It is hard to reconcile himself to this fact, as for many generations there have been no wanderers from the hearthstone. These thoughts are so firmly fixed in the old man's mind that when he falls asleep he dreams that his boys have gone home, each following a different path. Their experiences are many and perilous, and finally the older boy seeks refuge in a monastery, while the other lives on charity. The old man's joy knows no bounds when he wakes and finds it was but a dream.

LUX FILMS.

WASHED ASHORE.—Previous to his departure on a long sea voyage, an old sea captain, who is a widower, entrusts his child to the care of some fisher folk. This trust is, however, misplaced, for the couple turn their attention to spending the proceeds of this adoption in riotous living. After many miserable years of degradation the child manages to effect her escape, and while wandering in a weak, exhausted condition she encounters a gallant young orphan lad, with whom she lives for a short period. They live very happily together until one day they observe a strange object floating out at sea. This proves to be a man supported upon a life belt. The children rescue him, and, upon his recovery, the sailor sends for the guardians of his child. These people are summoned and tell their own story of how the child ran away from them. At this juncture the two children enter to see how their friend is progressing. The captain recognizes his little daughter and thus the false guardians are unmasked.

THE ATTACK UPON THE TRAIN.—The cowboys of Fenton's Quarry quarrel with a party of Mexicans, and during the scrimmage one of their number draws his revolver and shoots at the leader of the Mexican party. He is pursued by the police and finally captured. During his transit from the prison to the train he manages to arrange that his friends shall come to the rescue. This they determine to do, and it results in the express being held up. The cowboy is rescued, and accompanied by whoops and shots in the air the desperate ranchers ride back to the quarry to celebrate their victory.

THE POWERS COMPANY.

THE ACTRESS.—A young actress, Marion Gray, travelling with a theatrical company, enters a hotel and is insulted by a drunken loafer. "Dick" Corey, a young mining engineer, rescues Marion and punishes the ruffian who had annoyed her. Dick and Marion fall in love with each other. Six months pass. Marion is one of a gayly costumed group of actors waiting "behind the scenes" of a theater for the rise of the curtain. Davis, a wealthy "Johnnie," is introduced to Marion by her friend and room-mate, the Soubrette. Davis becomes infatuated with Marion, who remains faithful to Dick. Davis bribes the Soubrette to intercept the letters of the actress and her lover. Marion believes that Dick no longer cares for her and she finally consents to marry Davis. He goes out to get a minister to marry them. Dick enters. The girl forgets everything but that she loves Dick, and she agrees to marry him immediately. Davis returns with his minister. Then Dick is heard coming upstairs with another minister. Here is a situation! But the girl is equal to it. She persuades Davis and his minister to go into the adjoining room, and she locks the door. Dick enters with his minister, who marries the couple. Davis hears the minister pronounce the words that make Marion the wife of Dick, and he knocks on the door. Dick thinks Davis is a burglar. The girl makes the situation clear and the newly-wedded pair are at last left alone to enjoy their happiness.

THANHOUSER.

A 29-CENT ROBBERY.—A marauder visits the home of little Edna Robinson, and is preparing to loot the house when he is frightened away by the entrance of the child. All he managed to take with him was Edna's toy bank, which contained the sum of 29 cents. But Edna grieves so bitterly about the loss of the bank that her parents decide to notify the police of the theft. "A 29-cent Robbery!"—it is to laugh!—and the police do. In fact, they laugh the parents out of police headquarters. When the parents tell the child about it she decides to see what she herself can do and call in person at headquarters. The captain is so fascinated by the child that he orders his officers to get busy on the case. They watch for a man carrying a toy bank, and make several arrests. Brought before Edna for identification, the suspects are pronounced guiltless by her and set free. Doubting the ability of the police to round up the right man, Edna secures a police whistle, and does some detective work on her own account. How good a sleuth she is the picture tells; and how good a picture it is we leave to you.

ECLAIR.

THE STRENGTH OF DUTY.—Vincent and Perdito are two brothers; the first an honest laborer and the second a wild young fellow, a lover of adventure, and who has become the leader of a gang which haunts the mountains near their peasant home. Upon returning from his labors one evening Vincent finds his mother in a swoon, and after arranging her comfortably upon the couch, rushes off to summon the doctor. Unfortunately, the doctor is not at home, but Vincent leaves a message asking that the doctor do not delay his visit to the old woman upon his return. He then hastens home to do all he can for his dear mother in the meantime. A little later the doctor returns from a fatiguing watch beside a suffering patient, but notwithstanding the fact that he is faint and weak with his day's work himself the good physician starts out to administer to Vincent's aged mother. The path the doctor must take to reach the peasants' cottage leads through a woods, down the mountain-side, and as he is hurrying on in the gathering dusk he is suddenly set upon by a band of footpads, robbed, and left unconscious. Meanwhile, the son, anxiously watching over his sick mother, becomes more and more nervous at the delay of the physician. He goes time and again to the door to listen for the welcome sound of footsteps—but in vain. At last he decides that he will calm himself by walking a short distance to meet the doctor, and before he has gone very far what is his surprise to come upon the prostrate form of a man! And how much greater his consternation when he recognizes the doctor whom he has been so eagerly expecting. Vincent helps the doctor, who is just recovering consciousness, to rise and offers to assist him to his home. But the good man will not hear of it; despite his own injuries and distress he insists on proceeding to the home of Vincent to do what he can for the suffering woman. Just as they are about to set off Vincent notices a hat upon the ground, and, picking it up, recognizes it as his own brother's. With a burst of grief and resentment Vincent informs the doctor that his assailant is his own brother, and the son of the woman for whom he has been willing to endure so much in order to aid. This news does not affect the good man's intentions, and leaning upon Vincent's arm he proceeds to the cottage and after arduous labor restores hope to the mother and son by pronouncing that the danger is over. At this moment the erring son enters, and seeing his mother lying ill rushes to her bedside, but the brother places himself between them and points toward the good doctor, denouncing his brother as a thief and would-be murderer. It is at this point that Perdito recognizes the doctor as his victim of the earlier evening, and when the full realization flashes upon him—that he might, through his crime have caused the death of his mother, beloved throughout all his waywardness he falls at the feet of the doctor, imploring forgiveness. The brother would have spurned him, but not so the good physician. He raises the young man from his feet, and places his hand within that of his brother, exhorting them both to love one another, and the younger one to return from his evil ways. Thus a soul is saved and love and happiness and health restored to a family—through the power of doing one's duty.

GREAT NORTHERN.

MADAME SANS GENE; or, "The Duchess of Danzig."—Opening in the lodgings of the Lieut. Buonaparte, then an impecunious young officer, the subject soon introduces us to Madame Sans Gene, who brings Napoleon his washing and submits to a kiss. Later, in the laundry itself, her rescue of Count Neupport, whom she assists in a wounded state to her own bedroom, is shown. The girl's lover, Sergeant Le Fevre, forces an entrance, but lets the prisoner go to shield his sweetheart. These scenes all contain much effective acting, as does a later one in which the sergeant is instrumental in saving Napoleon's life. The latter has taken the place of a sentry who has fallen asleep at his post and resting on the latter's rifle is waiting for him to wake, when a number of Royalist soldiers attack him. Le Fevre, on his rounds, comes to the rescue and secures a pardon for the sentry and promotion for himself.

Le Fevre's rise is rapid. Made a field-marshal, he, after the battle of Danzig, is made a duke for his gallantry in saving the colors. At this stage we are given another glimpse of the heroine, who follows her husband's fortunes in the camp. This period introduces some good scenes of camp life, the council of officers, etc.

Back at Paris, we find Napoleon in his private cabinet, unaware of an intrigue in progress in which the Empress is concerned, having for its object the escape of Count Neupport, who is entrusted with a letter to the Emperor of Austria. The Count, however, is discovered in the Court disguised, by Napoleon, and captured and condemned to death. Meanwhile, the Duchess of Danzig has visited Napoleon and laughingly shown him the unpaid laundry bill and the Little Corporal has shown that he is not insensible to her charms.

The Duke and Duchess hear of the capture of the Count and bring about his escape, the nobleman being conveyed through the lines in a military cloak and hat. Then they repair together to Napoleon and confess what they have done, to be magnanimously forgiven by the Emperor, after a natural outburst of anger, when he remembers that he owes his life to the man.

NESTOR FILMS.

FRONTIER DAY IN THE WEST. To-morrow would be Frontier Day, and Nell Norton's white horse, the peerless Creto, had been entered as favorite. Charles Clayton was forced to admit to himself that if Creto ran, his horse, Gypsy, must be contented with second place. However, he had fully determined that Creto was not to run, and accordingly bet heavily on Gypsy. Common sense told him that any attempt to bribe the Norton's cowboys would only end in exposure, so, with the half-breed he hit upon the plan of drugging Nell's rider, Tim, who slept at the barn, and secreting the favorite until the race had been won. The haunted house would serve as a safe retreat; then, too, the road leading to it was so hard that no track would be seen. That night Clayton put his plan into execution, and the next morning dropped in carelessly to see how Nell was bearing her loss. She had summoned her father, likewise Lee Mason, her financee, and every cowboy on the ranch, to aid in the search, but, even so, Clayton went quite contentedly to the track, feeling absolutely sure that Creto would remain undiscovered until he chose to release him. And such might well have been the case had not the cowardly half-breed, in his mad efforts to get out of the haunted house, overlooked the blanket which the favorite rubbed from his back as he entered the door, for it was this blanket which led Nell and Lee, as they hurried down the road, to pause and search the premises. What was the girl's surprise and delight when she beheld her beloved pet. Hastily untying him, they hurried for the ranch, but, alas! Tim was still too weak to ride, and it was now only wanting a few minutes of two, when the race was to start. Creto would obey only his mistress or Tim, and in an instant Nell had decided to take the boy's place. Donning Tim's chaps, and hiding her hair under his large hat, she vaulted into the saddle and galloped off for the track. Nor was she a moment too soon, for, the Indian race, lariat-throwing and bucking contest being over, Judge Andrews had just bidden the boys line up for the race, when he beheld the white favorite and the supposed Tim dash up. Waving a light rebuke for the delay, he bade rider and horse take their place. They were off, and the white beauty, scenting the excitement in the air, and ever obedient to his young rider's coaxing, shot forward like an arrow. At the half-mile he was still in the lead, but Gypsy and the sorrel were creeping up alongside. With a cry of dismay, Nell touched his sides with her quirt, and brought him under the wire ere the others were half-way down the homestretch. As she dismounted, waving her hat, a mighty cheer went up from those nearby. They had heard of Tim being drugged, and they now recognized the rider as Miss Nell Norton. All rushed forward to offer their congratulations, and, although a heavy loser, even Clayton could not begrudge the girl the triumph she had so pluckily won.

The following films have been released, week of March 21, by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

Mar. 21—Stung (Imp) 595
Mar. 21—Sick Friend (Imp).....405
Mar. 21—Honesty Its Own Reward (Eclair)....510
Mar. 21—The Lover's Embarrassment (Eclair)..420
Mar. 22—Man From Texas (Bison).....975
Mar. 22—John Hardy's Invention (Powers).....970
Mar. 22—St. Elmo (Thanhouser).....1000
Mar. 23—A Winter Romance at Niagara Falls (Actophone) 1000
Mar. 23—The Tenderfoot (Nestor).....956
Mar. 23—Sea's Vengeance (Ambrosio).....567
Mar. 23—Military Dirigiable (Ambrosio).....343
Mar. 24—A Family Feud (Lux).....631
Mar. 24—How a Bad Tempered Man Was Cured (Lux) 330
Mar. 24—Stage Note (Imp).....640
Mar. 24—Skating (Imp) 160
Mar. 25—Company D to the Rescue (Bison)....1000
Mar. 25—Double Six (Cines).....575
Mar. 25—Dwarf Detective (Lux) 425
Mar. 26—The Rivalry of the Two Guides (Itala).500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter (Itala).....450
Mar. 26—Tsing Fu, the Yellow Devil (Great Northern) 827

The following films have been released week of March 28 by the Empire Film Co., 150 East 14th street, corner Third avenue, New York:

Mar. 28—Loio's Treasure (Eclair).....690
Mar. 28—Transfusion (Imp).....990
Mar. 28—Trip to Berne (Eclair).....300
Mar. 29—Nannina (Bison).....925
Mar. 29—She's Done it Again (Thanhouser).....995
Mar. 29—The Man Who Waited (Powers).....983
Mar. 30—An Unworthy Fiance (Ambrosio).....560
Mar. 30—A Sudden Telephone Call (Ambrosio)..405
Mar. 30—The Cowboy Preacher (Nestor).....992
Mar. 30—The End of the Trail (Actophone).....900
Mar. 31—A Drama on the Reef (Lux).....634
Mar. 31—Cured by a Tip (Lux).....320
Mar. 31—Hard Cash (Imp).....950
Apr. 1—Andrea Chenier (Roma).....740
Apr. 1—A Shot in Time (Bison).....1000
Apr. 2—The Servant and the Tutor (Itala)....900
Apr. 2—Madame Sans Gene (Gr. Northern)....1000

INDEPENDENT FILMS.

Films released by the Eagle Film Exchange, 146 North Eighth street, Philadelphia, Pa.:

Mar. 9—On Little Big Horn (Nestor).
Mar. 10—Devotion of Women (Imp).
Mar. 10—Sacred Fire.
Mar. 10—We Will Die Together, Love.
Mar. 12—Fatal Improvements (Ambrosio).
Mar. 12—The Have Vanished My Wife (Ambrosio).
Mar. 12—Electric Safe.
Mar. 12—Wedding During the French Revolution (Great Northern).
Mar. 14—Revenge of Du Pont L'Auguille (Eclair).
Mar. 14—Broken Oath (Imp).
Mar. 14—Her First Love.
Mar. 15—Cursed Cage.
Mar. 15—Two Brothers—Life in the Next Century (Lux).
Mar. 15—Time Safe Lock (Imp).
Mar. 15—For His Sister's Honor (Bison).
Mar. 16—Loisette—Peter's Patent Paint.
Mar. 16—Mamma's Boy Joins the Army.
Mar. 16—Burglar's Daughter.
Mar. 17—Silver Lining (Nestor).
Mar. 17—The Shepherdess—Insidious Weapon (Ambrosio).
Mar. 17—Mexican's Ward (Bison).
Mar. 17—After Four Generations (Carson).
Mar. 19—Quiet Honeymoon Theft of the Diamond (Great Northern).
Mar. 19—Honesty Its Own Reward Lover's Embarrassment (Eclair).
Mar. 19—Betraying Mirror (Itala).
Mar. 19—Strike—His Sick Friend (Imp).
Mar. 21—St. Elmo (Thanhouser).
Mar. 21—Family Feud—How a Bad Tempered Man Was Cured (Lux).
Mar. 21—Man From Texas (N. Y. M.).
Mar. 21—Sea Vengeance (Ambrosio).
Mar. 22—Child Rambler in Dreamland.
Mar. 22—Honest John, the Coachman.
Mar. 22—Walkaway's New Boots.
Mar. 23—Yellow Devil (Great Northern).
Mar. 23—The Treasure of Louis—The Trip to Berne (Eclair).
Mar. 24—C. Q. D. to the Rescue (N. Y. M.).
Mar. 24—Adventures of Princess Lovelock—Troublesome Lad (Carson).
Mar. 24—Stage Note (Imp).
Mar. 24—The Tenderfoot.
Mar. 26—Sleeping Pills.
Mar. 26—Innkeeper's Daughter.
Mar. 26—Bridegroom's Disguise.
Mar. 28—Transfusion (Imp).
Mar. 28—The Rivalry of Two Guides—Foolshead Wishes to Marry the Governor's Daughter.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Mar. 21—The Lover's Embarrassment (Com.)..420
Mar. 21—Honesty, Its Own Reward (Dr.)....510
Mar. 28—The Treasure of Louis (Dr.).....690
Mar. 28—A Tripe to Berne (Scenic).....300
Apr. 4—After the Fall of the "Eagle" (Dr.)..605
Apr. 4—Theater of Phenomenons (Comedy)....345
Apr. 11—The Strength of Duty (Dr.).....

GREAT NORTHERN FILM COMPANY.

Feb. 19—Ruined by His Son (Dramatic).....
Feb. 26—The Doctor's Sacrifice (Dr.).....
Mar. 5—A Pleasant Walk (Comedy).....415
Mar. 5—The Mad Drainpipe (Comedy).....342
March. 12—A Wedding During the French Revolution (Dramatic) .....
Mar. 19—The Theft of the Diamonds (Dr.).....564
Mar. 19—A Quiet Honeymoon (Comedy).....269
Mar. 26—Tsing Fu, the Yellow Devil (Dr.).....827
Apr. 2—Madam Sans Gene (Dramatic).....1000
Apr. 9—The New Burglar Alarm (Com.).....492
Apr. 9—Hustling Mr. Brown (Comedy).....367

"IMP."

Mar. 14—The Broken Oath (Dramatic).....950
Mar. 14—The Time Lock Safe (Dramatic).....960
Mar. 21—His Sick Friend (Dramatic).....700
Mar. 21—Stung! (Comedy) 300
Mar. 24—The Stage Note (Dramatic).....700
Mar. 24—Stunts on Skates by Edmund Lamy....250
Mar. 28—Transfusion (Dr.) 960
Mar. 31—Hard Cash (Dr.).....960
Apr. 4—The Miser's Daughter (Com.).....980
Apr. 7—His Second Wife (Dr.).....970
Apr. 11—The Rosary (Dramatic) 950
Apr. 14—The Ace of Hearts (Dr.).....980

LUX FILMS.

Mar. 9—A Father's Patriotism (Dr.).....534
Mar. 9—He Knew Best (Com.).....459
Mar. 16—The Two Brothers (Dramatic).....
Mar. 16—Life in the Next Century (Com.).....295
Mar. 23—A Family Feud (Dramatic).....655
Mar. 23—How a Bad Tempered Man Was Cured (Comedy) 353
Mar. 30—A Drama on the Reef (Dr.).....655
Mar. 30—Cured By a Tip (Com.).....327
Apr. 6—The Snake Man (Comedy).....350
Apr. 6—Rice the Jester (Dramatic).....650
Apr. 13—Washed Ashore (Dramatic).....600
Apr. 13—The Attack Upon the Train (Com.)..357

NESTOR FILMS.

Feb. 16—A Daughter's Devotion.....520
Feb. 16—Old Maid and Bonehead.....475
Feb. 23—In Arizona 965
Mar. 2—The Vindictive Foreman 925
Mar. 9—On the Little Big Horn.....995
Mar. 16—The Silver Lining.....980
Mar. 23—The Tenderfoot (Dr.).....990
Mar. 30—The Cowboy Preacher (Dramatic).....980
Apr. 6—Frontier Day in the West (Dr.).....9

NEW YORK MOTION PICTURE CO.

Mar. 1—Cowboy and the Schoolmarm (Dr.)....975
Mar. 4—The New Partner (Dr.).....775
Mar. 8—Indian and the Cowgirl (Dr.).....950
Mar. 11—The Rose of the Ranch (Dr.).....970
Mar. 15—For His Sister's Honor (West.).....978
Mar. 18—A Mexican's Ward (Dr.).....985
Mar. 22—The Man From Texas (Dr.) 975
Mar. 25—Company "D" to the Rescue (West.) app. 1000
Mar. 29—Nannina (Dramatic).....912
Apr. 1—A Shot in Time (West.) app.....1000
Mar. 29—Nannina (Dramatic) 912
Apr. 1—A Shot in Time (West.).....988
Apr. 5—Romance of a Snake Charmer (West.)..905
Apr. 8—Red Wing's Loyalty (West.).....1000

ITALA.
(By N. Y. M. P. Co.)

Feb. 26—The Dog of the Cheese Monger (Com.).363
Mar. 5—Supreme Recognition (Dr.).....955
Mar. 9—Foolshead Chief of Reporters (Com.).600
Mar. 9—The Town Traveler's Revenge (Com.).269
Mar. 19—The Betraying Mirror (Dr.).....975
Mar. 26—The Rivalry of the Two Guides (Dr.).500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter 500
Apr. 2—The Servant and the Tutor (Dr.).....942
Apr. 9—At the Farm (Dr.) 500
Apr. 9—The Valuable Hat (Com.).....500

AMBROSIO.
(By N. Y. M. P. Co.)

Mar. 12—Fatal Imprudence (Dr.).....538
Mar. 12—They Have Vanished My Wife (Com.).412
Mar. 16—The Shepherdess (Dr.).....607
Mar. 16—Insidious Weapons (Com.).....402
Mar. 23—The Sea's Vengeance (Dr.).....572
Mar. 23—Military Dirigible 350
Mar. 30—An Unworthy Fiance (Dramatic).....565
Mar. 30—A Sudden Telephone Call (Comedy)....410
Apr. 6—An Unpleasant Dream.....645
Apr. 6—My Life Remembrances of a Dog.....375

PANTOGRAPH CORPORATION.

Feb. 12—His Untimely Visit.....804
Feb. 18—The Hobo's Dream of Wealth (Com.).820
Feb. 25—Iron Arm's Remorse (Dr.).....980
Mar. 4—The Electric Bath Tub (Com.).....900
Mar. 11—The Mysterious Armor (Com.).....940

POWERS PICTURE PLAYS.

Mar. 8—Her Cowboy Lover (Dr.).....930
Mar. 15—War-Time Pals (Dramatic).....995
Mar. 22—John Hardy's Invention (Dramatic)....985
Mar. 28—The Man Who Waited (Dr.).....1000
Apr. 5—The Actress (Dr.).....1000

THANHOUSER COMPANY.

Mar. 15—The Actor's Children (Dramatic).....
Mar. 22—St. Elmo (Dr.).....
Mar. 29—She's Done It Again (Dr.).....1000
Apr. 5—Daddy's Double (Dramatic).....1000
Apr. 15—A 29 Cent Robbery (Dr.).....750
Apr. 15—The Old Shoe Came Back (Com.)....250

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FOR SALE—The only two motion picture houses in Sharon, Pa. Doing an elegant business. Must sell immediately. Good reason for selling. One house has 250 seats, the other 200 seats. Two No. 5 Power's machines in perfect order in each house. Houses fully equipped and up-to-date in every respect. Will sell both for $4,500. Address WESLEY EDWARDS, care Hippodrome, Sharon, Pa.

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FOR SALE—New A. C. H. Iberg Economizer, or will exchange for or buy outside ticket booth. JONES' THEATER, 970 Fulton street, Brooklyn, N. Y.

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FOR SALE—1,000 ft. reels film, $5, $10 and $15 per reel; Edison, Power's, Lubin machines, $40 to $60; new $100; double dissolving stereopticon, $40; Paying Moving Picture Theater cheap; Model B gas outfit, $25; song sets, $1. **FOR RENT**—6,000 ft. film, 3 sets slides, $10; 9,000 ft. $12 weekly, one shipment. **WILL BUY**—Machines, film, gas outfits. H. DAVIS, Watertown, Wis.

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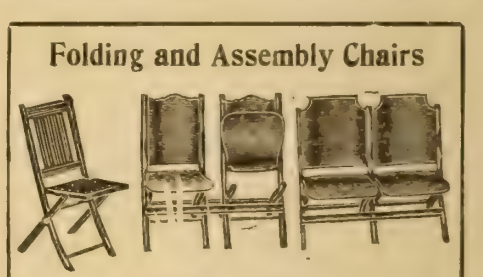

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FRONTIER DAY IN THE WEST

Length 995 Feet

A fascinating story of an old home day in the west with a revival of all the old sports, pastimes and games of the cowboys when the west was really wild and wooly.

The stealing of the favorite horse entered for the race, its recovery and arrival at the track in the nick of time for the start, form a thrilling story that will bring everybody to their feet for the race which for thrill has never been approached in a moving picture.

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THANHOUSER FILMS

SPECIAL NOTICE

Release Day Changed from TUESDAY to FRIDAY

AT the request of a Majority of the Exchanges Affiliated with the National Independent Moving Picture Alliance, We Have Consented To Change Our Release Day from Tuesday to FRIDAY. The first Friday Release Will Be a "TWENTY-NINE CENT ROBBERY," RELEASED FRIDAY, APRIL 15, As Announced Below.

MISS THIS AT YOUR PERIL!

A 29c. ROBBERY

Released FRIDAY, April 15

And on the same reel:

The Old Shoe Came Back

250 feet of Business-pulling Fun

KEEP UP THIS GOOD WORK, THE EXCHANGES YELL!

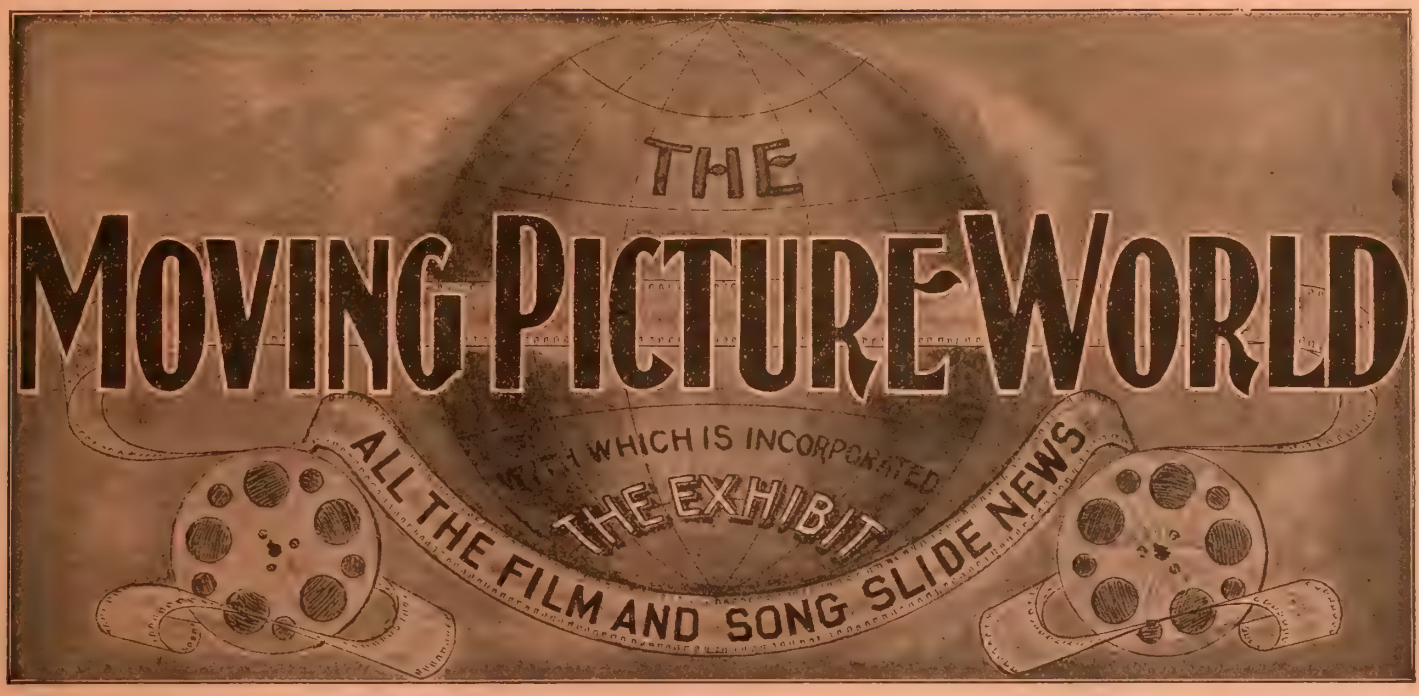
We are in receipt of the film "St. Elmo," and desire to congratulate you on same; if you KEEP UP THIS GOOD WORK you will be one of the leading manufacturers of this country. DIXIE FILM CO., per Nat. I. Ehrlich.
March 19, 1910. New Orleans, La.

We want to compliment you on this piece of work. We consider it the best piece of work that we have ever seen made by the Independents so far, and we hope that you will KEEP THIS GOOD WORK UP. E. T. Peter, Mgr. TEXAS FILM EXCHANGE,
March 21, 1910. Dallas, Texas.

THANHOUSER COMPANY, NEW ROCHELLE N. Y.

Releases FRIDAY! Releases FRIDAY! Releases FRIDAY!

Vol. 6., No. 15. April 16, 1910 Price, 10 Cents



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INDEPENDENT

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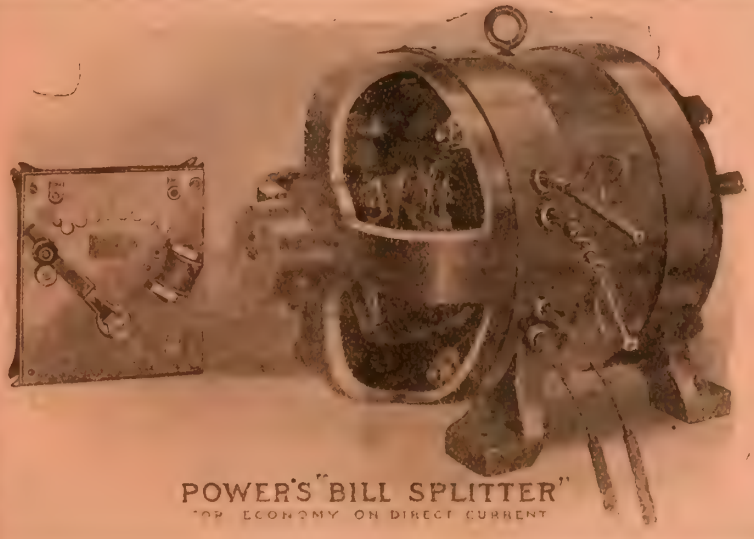

Power's Bill Splitter

does away with the rheostat on direct current and the heat, repairs and fire risk due to it.

It saves on { 110 volts 40% / 220 volts 80%

The light produced is bright and steady. State length of throw and size of picture and ask for proposition G.

Nicholas Power Company

115 Nassau Street - New York

No Extra Charge For These Two IMP Films d'art!

"IN WAR TIME"

Released Monday, April 18. Length 980 feet.

A thrilling story of the Civil War which will pump the blood through your heart at a terrific pace. In this we do the thing nearly all film manufacturers are afraid to tackle—use not only a plot, but a daring counter-plot. Only by masterly stage directing and high art acting is it possible to present such a story as this without words. A film d'art in everything but price! Every American loves war plays. Every human being loves love stories. This film is a perfect combination of the two! Insist!

"THE MAELSTROM"

Released Thursday, April 21. Length 960 feet.

When this film reaches the great stock exchange scene the people in your theater are going to get right up on their feet and yell. They are going to tell their friends to "see the Maelstrom picture, for heaven's sake," and they are going to pack your theater till a sardine can will look like a large and roomy dance hall. The love story that weaves through this picture is absolutely unique. The picture is a masterpiece and yet it won't cost you an extra penny. Fight for it! Demand!

PERSONAL NOTICE FROM CARL LAEMMLE

During the time I have been in the moving picture business thousands of men have written me declaring that they have implicit faith in my honesty of purpose. I have those letters on file. I now call upon the writers to PROVE their confidence in me by accepting without the faintest suspicion the HONEST intentions of the new Motion Picture Distributing & Sales Company, just formed. This company is intended to be a BENEFIT to the whole independent cause—not merely to the manufacturers and exchanges. It will not be a money-making concern at all. It is intended to cement all the sincere Independent picture men into one powerful, irresistible amalgamation, run on strictly decent, square, honest lines. Don't think I have gone into it without the most searching investigation. Remember I am heart and soul in the fight for the Independent cause. Yes—heart, soul and bank account. I have spent money like water to give you the class of films you demanded and begged for. Don't think I am ass enough to jeopardize my standing in the business by any fool move. I tell you the new company is a Godsend to you and to me. Now is the time for you to show what stuff you're made of. Now is the time for every faint-hearted sister in the business to assert his manhood and make good on his promises of allegiance! The new sales company is going to give YOU the feeling of confidence and safety that the Alliance failed to inspire in some of you. Lies will be circulated about it. But never mind that. We have at last overcome the power of silly lies and bluffs. WE ARE TRIUMPHANT. And when I say "WE" I mean every exhibitor, every exchange and every manufacturer who is sincere in his Independence!

Independent Moving Pictures Co. of America

111 E. 14th St., New York. Carl Laemmle, Pres.

ATTENTION.—On and after Monday, April 18, all "IMP" films will be sold through the Motion Picture Distributing & Sales Company, New York.

BISON FILMS

TRADE MARK

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

B. B. B.

BISON BRINGS BUSINESS.

Exhibitors be on the jump and demand the "BISON" releases for the coming week. "Rivalry in the Oil Fields," Tuesday's release, is a sensational dramatic subject. This picture was taken in the California oil regions, much time and money having been spent in order to make it a subject of merit. Friday's "BISON" release, "Red Wing's Constancy," is the second subject of the "Red Wing" series about to be released by this company. We believe we have demonstrated our ability as producers of Western subjects and do not deem it necessary to go into detail concerning this picture, other than to say that the story is an exceedingly interesting one and the photography excellent.

"BISON"—Release, Tuesday, April 12th

"RIVALRY IN THE OIL FIELDS."

"AMBROSIO"—Release, Wednesday, April 13th

"LEGEND OF THE CROSS."

"FRICOT IN COLLEGE."

"BISON"—Release, Friday, April 15th

"RED WING'S CONSTANCY"

"ITALA"—Release, Saturday, April 16th

"THE THREE BROTHERS."

"A MISTAKE."

LITHOGRAPHS AND POSTERS FREE

We furnish all exchanges handling these productians with one sheet four colored lithograph posters with each reel. Demand same from your exchange as they will positively increase your box office receipts.
Brief desdription of all subjects will be found on another page.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

429 SIXTH AVENUE, Cor. 26th Street - NEW YORK CITY

Phone 6690-1-2 Madison Square Cable Address: Nosib

NESTOR FILMS

Released Wednesday, April 13, 1910

At Double Cross Ranch

Length 998 Feet

A roaring farce-comedy of the West that puts everything you have ever seen in cowboy pictures 'way in the background, and is even better than the COWBOY PREACHER that we issued two weeks ago. It tells a story of an easterner who makes a trip to the west and his ideas of conditions there are based on what he has read in dime novels and seen in moving pictures. With that for a start in the hands of our stock company you can almost guess his finish.

Don't let your exchange "double cross" you on this top notcher, as some did on the COWBOY PREACHER, which is making us work overtime to fill belated orders.

Our Next Release Wednesday, April 20, 1910

The Cowboy and The Lieutenant

This is the biggest feature ever attempted by an independent manufacturer, and will create a sensation wherever shown. It has more riders and bronchos than were ever used in any picture made by **any** manufacturer.

Book it with your exchange **NOW.**

This is the kind that is bringing the exhibitors into the Independent ranks.

Made by

DAVID HORSLEY

BAYONNE, N. J. - - - U. S. A.

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Pond frogs
Midway musettes
Sand jig imitators
Clog mallets

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Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

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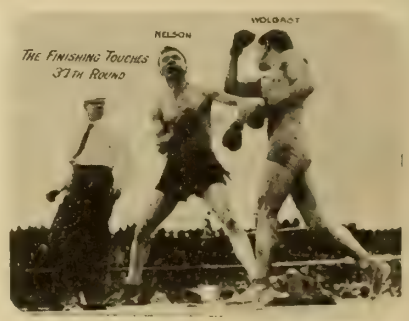

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Are the ACME of Artistic Perfection, and the MAXIMUM of Entertainment!!

Explanation in Next Number

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Member N. I. M. P. A.

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Sole manufacturer CENTAUR and NESTOR FILMS

NOTICE:—Trade publications please send full particulars as to rates

Thanhouser FILM

"You need it in your business!"

RELEASE OF FRIDAY, APRIL 22

Her Battle for Existence

Length, 1000 Feet No. 107 Code Word, Battle

FOUND! A Human Interest Picture that isn't like something else you've seen. THIS IS IT and if you miss it you ought to be spanked—in the Cash Drawer. Get the Point?

Holy Smoke! A Thanhouser Film Doubled His Receipts!

I exhibited St. Elmo last night (Monday). MY RECEIPTS DOUBLED THOSE OF ANY MONDAY IN TWO YEARS. JUST 100% INCREASE. How's that for a record breaker? No other comment is necessary on your excellent films. "Nuf Ced"

WM. F. NIEL, Proprietor
March 29 (Cresent Theatre,) Chattanooga, Tenn.

A Thanhouser Film Brought Him Nice Business

Just a line to tell you we ran your St. Elmo film last night, and were surprised and delighted with its excellent quality. WE SHALL INSIST ON OUR EXCHANGE SENDING ALL OF THE THANHOUSER FILMS. We did a little extra advertising with St. Elmo, and did a nice little business with the picture.

T. A. ROGERS, Mgr.
March 31 (The Edisonia Theatre,) Jackson, O.

A Thanhouser Film Won His Approval in Every Respect

We can truthfully say that "St. Elmo" has met with our approval IN EVERY RESPECT and that we were very much pleased with it, as were our customers.

R. A. GROMBACHER
March 25 (Pacific Film Exchange) Seattle, Wash.

Thanhouser Films Gives Him Satisfaction

Your pictures are giving satisfaction, and are proving SOME OF THE BEST THE INDEPENDENT FIELD HAS TO OFFER.

C. J. SCHERER, Pres.
March 28 (Bijou Film & Amusement Co.,) Kansas City, Mo.

Thanhouser Co.
NEW ROCHELLE, N. Y.

POWERS PICTURE PLAYS

ANOTHER BIG SUCCESS

His Mother's Letter

A strong story full of life and action

RELEASED APRIL 12th

This picture will appeal strongly to the exhibitor and the public

OUR NEXT RELEASE APRIL 19th

Re-making of a Man

THE POWERS COMPANY

241st Street and Richardson Avenue - New York City

LUX FILMS

RELEASED APRIL 13th, 1910

Washed Ashore
Dramatic—Approximate Length, 609 Feet

Outlaws Foiled
Approximate Length, 300 Feet

DON'T MISS
RELEASED WEDNESDAY, APRIL 20th, 1910

NEXT WEEK

ARTIST'S CHILD
Dramatic—Length, 619 Feet

A Young Aviator's Dream
Comic—Length, 367 Feet

Posters free with every Release—A full description of these subjects will be found on another page

THE WORLD'S BEST—BAR NONE

Write for Weekly List of Descriptions of our Films

R. PRIEUR

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MR. EXHIBITOR, we absolutely guarantee to furnish you the best strictly INDEPENDENT film service in this country. We guarantee NO JUNK, NO RAINSTORMS, NO REPEATERS. All we ask is that you give us a trial and be convinced. We can give you an IDEAL EXCLUSIVE SERVICE because we have standing releases with all leading AMERICAN and FOREIGN FILM MANUFACTURERS.

Write to-day for full particulars, or call and see us at our offices and see for yourself.

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The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

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Will buy Two Hundred Second Hand Chairs. "WONDERLAND," Gouverneur, N. Y.

We have the Original Sept. 9th

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21 Rounds

Four Thousand Feet

Complete from training quarters to knockout.

Write Now for Low Rental Prices

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BRANCHES
Omaha, Neb. Salt Lake City, Utah Denver, Colo.

LETTER FROM A LICENSED EXHIBITOR

I wish to the deuce I were

at liberty to publish the name of the licensed exhibitor who wrote this letter. It would carry more conviction that way. But I am in honor bound not to do it. At the same time I want you to read these extracts:—"Dear Mr. Laemmle:—Again we wish to commend and bestow upon you the credit that is justly due you in your gallant fight for the Independent cause. You certainly are winning the respect and good will of all exhibitors and you deserve it. Your Mamma Ten Percent ads are a sledge hammer. Every exhibitor who is awake and up to snuff knows that they are true. Several exchanges tried to make a bluff that there was no such thing as the Ten Percent Penalty, but just the same the Ten Spot was figured in every time we changed to better our service. We are just in receipt of a letter from the Patents Co. that we must not run 101 Ranch, Nelson & Wolgast or Military Tournament films. SAY, IF IT WERE NOT FOR THE INDEPENDENTS WOULDN'T THE PATENTS CO. SCALP THINGS! We are only waiting for the INDEPENDENT MANUFACTURERS to turn out two or three more reels per week and then we'll be with you. Until then we've got to stick to trust goods. Use this letter if you like, but for vital reasons cut out our names." There's meat in that letter for you, Mr. Exhibitor. Read it again! Then slip me a note.

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS

196-198 Lake Street Chicago, Ill.

MINNEAPOLIS PORTLAND OMAHA
SALT LAKE CITY EVANSVILLE

The Biggest and Best Film Renter in the World

4,000 feet Moving Picture Film, taken from real life in Norway. 3c per foot.

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Independent Films For Sale

100 Reels Fine Condition
$8.00 to $20.00 Per Reel
60 Sets Song Slides $1.75 Per Set
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You Can Get a Cheap Song Slide Service Free

from your film exchange, but if you want a high class service that insures you all the big song hits when they are new, just drop us a line.

We have a large number of Song Slides that have a record for same

LINCOLN TRANSPARENCY EXCHANGE
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EDISON FEATURE FILM FOR NEXT WEEK

A CASE OF IDENTITY

A detective story in which a baffling mystery is solved by patience and resource. The chase leads to an ocean liner where the criminal is captured after a thrilling fight. Splendid acting and exquisite photography make this an exceptionally fine film.

No. 6618. Code, Vicoltoon. App. length, 1,000 ft. To be released April 19.

Other Edison Films

THE MINER AND CAMILLE

Two mountaineers, on their initial visit to the theater, sympathize with Camille so strongly that they break up the performance by throwing Armand through the scenery and training their "Colts 44's" on audience and players. A riot of fun from the first act of the play to the startling interruption.

No. 6619. Code, Viorna. App. length, 605 feet. To be released April 22

READY IN A MINUTE

A comedy film in which marvelous trick photography effects a complete metamorphosis in a young man who waits for his best girl to be "Ready in a minute" for the theater. Watch the male portion of your audiences when this film is run.—and then note the effect on the ladies.

No. 6620. Code, Viornes. App. length, 360 feet. To be released April 22.

GALLAGHER—(Dramatic) by Richard Harding Davis. **No. 6621. Code, Viottolina. App. length, 985 feet. To be released April 26.**

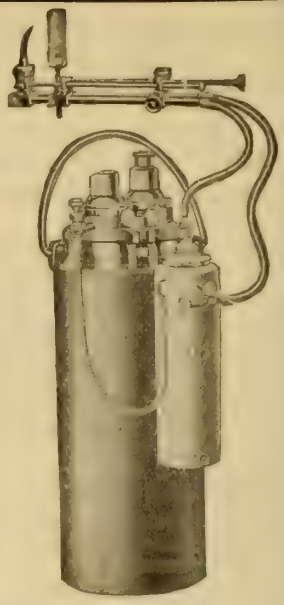
DROWSY DICK, OFFICER NO. 73—(Comedy). **No. 6622. Code, Vioulte. App. length, 200 feet. To be released April 29.**

A YORKSHIRE SCHOOL—(Dramatic adaptation of Charles Dickens' "Nicholas Nickleby"). **No. 6623. Code, Viperatore. App. length, 800 feet. To be released April 29.**

Edison Oxygen Generator and Saturator

(Goodyear Patent)

WITH CALCIUM BURNER



A complete generating outfit designed to take the place of Oxygen and Hydrogen Gas sold in cylinders, which are cumbersome and impractical for general use. Compact in size, portable and entirely automatic in its action.

Produces chemically pure Oxygen directly and automatically in a safe, simple and direct manner. Saturator especially designed to produce an inflammable vapor to take the place of Hydrogen or illuminating gas for use in calcium light jets for projection purposes, and for blow-pipe work generally. Our Dynamic High Power Calcium Light Burner has the highest efficiency of any on the market.

PRICE, $42.00.

WATCH FOR THESE FILMS

THE CIGARETTE MAKER OF SEVILLE
(With Mlle-Pilar-Morin as "Carmen")
To be released May 3

THE SENATOR AND THE SUFFRAGETTES
(By E. W. Townsend)
To be released May 6

Order Display Posters Of these Films from your Exchange or the A. B. C. Co , Cleveland, Ohio

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

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BOSTON—Howard Moving Picture Co., 564 Washington Street
CHICAGO—Kleine Optical Co., 52 State Street.
CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Ave., N. E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street
NEW YORK—P. L. Waters, 41 East 21st Street
PHILADELPHIA—Chas. A. Calehuff, 4th and Green Streets
SAN FRANCISCO—Geo. Breck, 70 Turk Street

GREAT NORTHERN

NEXT RELEASE, SATURDAY, APRIL 9th

A New Burglar Alarm

A well acted and decidedly amusing comedy.

Length, approx., 492 Feet.

HUSTLING MR. BROWN

An unusually clever trick-comedy subject.

Length, approx., 367 Feet.

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

To Exhibitor: The BEST Film Exchanges will always supply you with OUR films. Insist on having GREAT NORTHERN films. We supply exchanges with posters and synopsis with each reel. Ask your exchange for them.

GREAT NORTHERN FILM COMPANY

NORDISK FILM COMPANY, COPENHAGEN

7 EAST FOURTEENTH STREET, NEW YORK CITY

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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The Motion Picture Distributing and Sales Company

Combination or co-operation between the members of any industry for mutual benefit is always worthy of encouragement, provided that equity be recognized as a first and fundamental principle of the organization. Rather more than a year ago, following the formation of the Motion Picture Patents Company, a movement was started by Mr. J. J. Murdock and other gentlemen for the purpose of giving the Independent exchanges an adequate supply of film that would enable them to furnish the Independent exhibitor with a regular weekly program. Notwithstanding the fact that the situation created by the Patents Company presented a clear and well defined field to the Independents, it is a matter of history that the International Company did not succeed. More recently there was a similar but equally abortive attempt on the part of the Film Import and Trading Company, whose declared aim was to control the Independent field, as between manufacturers, importers and renters. At one time it appeared as if the Film Import and Trading Company was within a measurable distance of success, but the skyrocket rise and fall of that company and its promoter, C. M. Freeman, is also a sad page in the history of the moving picture from the standpoint of the Independents.

Now we have in sight a third attempt at consolidation of interests, which so far seems to have met with much opposition. The Motion Picture Distributing and Sales Company is avowedly a combination of two Independent manufacturers and is ostensibly designed to facilitate the sale of all pictures of Independent manufacture, maintain a standard of quality and govern the distribution—in other words, a commercial organization such as is operated successfully in other lines of business. The National Independent Alliance, which is still a factor in the field, may be said to have had this opportunity, but being a deliberative instead of a commercial organization, its power was limited, and it may also be said that its weakness lay in its strength of numbers. The promoters of the Sales Company give this as their reason for limiting the personnel of that organization to members of but two of the many manufacturing concerns in the Independent field.

There is one plank in the program of the proposed Sales Company that meets with our approval, and that is their proposal to have a committee of the various manufacturers act as censors of quality. It is declared essential that participation in the services of the Sales Company means the production of good moving pictures. So far, so good. For years we have preached the doctrine of good quality to both Licensed and Independent manufacturers, and our preaching has not been without effect. We were the first, we were the only publication to insist upon the prime importance of good quality pictures. And this is why we like the proposal of the Sales Company that the manufacturers censor each other's pictures and that they be not marketed unless they reach a certain definite standard of quality.

With regard to the constitutional details of the Sales Company, we have nothing to say, as we have not been permitted to read the articles of agreement. What we have said and may say in its favor is based on the verbal assertions of its promoters. We have the personal assurance of Mr. Thomas D. Cochrane, its general manager, and for whom we have a very high regard, that the Sales Company will be administered for the benefit of the moving picture business as a whole; that there will be

no aggrandizement of any one particular manufacturer or importer to the detriment of his competitors; that the sales will be regulated by the demand and every manufacturer will have a fair show. To quote Mr. Cochrane: "The proposition is strictly on the level." If so, and the other manufacturers can be made to see it in the same light and pool their interests under one-man or unit control, they will only be following the example of the Licensed manufacturers.

There is another aspect in which this combination earns our praise, and that is because each of its promoters say that it is designed primarily for the safeguard of the manufacturer and essentially for the advantage of the renter and exhibitor. The Independent renters and exhibitors have had a rather rough time of it of late, because, as they have complained to us over and over again, they have been unable to get enough good pictures. It is the aim of the Sales Company not only to guarantee the quality but to guarantee a regular release of sufficient quantity to maintain a healthy business condition. Heretofore the exchange man has been uncertain as to whether he would get a shipment from one or other concern next week and he was afraid to take on customers and exhibitors were afraid to make investments. But with the combined product in the control of a strong commercial organization, and its distribution in the hands of a competent manager, the Independents would be well on the way of obtaining a very big slice of the moving picture business of the United States.

We have said "a commercial organization" advisedly, for it seems that there is more than one in the air, although so far there is only one on paper. Another group of Independent manufacturers are busy drawing up a plan for a holding company in which all manufacturers and exchanges shall share alike, or in proportion to their investment, after the operating expenses have been deducted. Their plan is to place the management of the sales and distribution in the hands of a man who has no affiliation with any manufacturer represented in the combination, he to work under the directorship of a board of three to be elected at open meeting. Every three months one director is to be retired and another elected to take his place. Many excellent arguments could be adduced in favor of a combination working along these lines, but that is not our sphere. We merely cite the fact to show that at present there is no unanimity of action, if there be unanimity of purpose. Of course, complete unanimity would have been better for the Independent business as a whole and certainly for the Sales Company as a unit, but whether it is unanimously supported or not, it seems destined to go on, for, as one of the promoters rather irreverently put it, when we asked if anyone else could buy stock in the Sales Company and what they would do if the other manufacturers would not affiliate. He replied: "There is no stock for sale; we will go on in spite of opposition, and no power in heaven above or earth beneath can break up the combination!"

So, accepting as sincere the assurances given us that there is no personal ambition to foster and no joker in the sales agreement, no carefully designed attempt on the part of what is termed by their opponents as "the Fourteenth street bunch" to freeze out or squeeze out competitors, we think that the Motion Picture Distributing and Sales Company is a more intelligent attempt than any of its predecessors. We even go as far as to say that it is the most adroit attempt that has yet been made to control the Independent side of the moving picture business.

There must be, and there always will be, an Independent side to this business. No sane person has ever even dreamed of monopolizing it. Monopoly is out of the question. Sybaritical utterances about trusts and monopolists make us and every sensible onlooker of the game laugh outright. Vapid references to Standard Oil and Mr. Rockefeller by illiterate journalists make us think that the fool-killer is shirking his duties. Anybody who thinks the matter out closely and intelligently will see for himself that it is a practical impossibility to form a monopoly in the moving picture field. Consequently we say that there always must and always will be an Independent side. But there is no business more amenable to regulation—in other words, there is no business that is more endangered by what is known as the open market. Beware of the Pharisee who, from ignorance or design, assiduously advocates the open market. A strong commercial organization on the one side has already worked wonders in safeguarding and elevating the business. So let the other side come forward with their combination on equally well defined and equitable lines and work along a parallel course for mutual benefit and general advancement.

But—LET THERE BE HARMONY. If it is to be the Sales Company, why not fall in step and give the leaders a chance to make good their promises? If the majority vote of the present vested interests in the Independent manufacturing field is against this combination, then wherein lies their right to assume the role of dictator?

The Music and the Picture

The other night as we sat in the Parkway Theater, Central Park West, New York City, watching the pictures and listening to the excellent pianoforte music that accompanied them, there passed through our minds the reflections that we are embodying in this article. We have said the same thing before, but we have no hesitation in repeating ourselves, in asking moving picture exhibitors or pianists or those responsible for the music to fit the music to the picture. We will develop this point.

Turning over an old number of the MOVING PICTURE WORLD, we find that about eight or nine months ago we visited a Brooklyn theater only to hear, "I Dreamt That I Dwelt in Marble Halls" played, whilst a Biblical subject was being shown on the screen! This, we pointed out, was an anachronism. Anachronisms and absurdities are shown so much in the moving picture field, that if we were to enumerate them all, we should take up too much of our space and run the risk of hearing the accusation that we have heard before: that we are just knockers. Of course, this is absurd. We are critical, and perhaps severely so, but it is in the interests of the moving picture first of all, and then of ourselves in the second place, because our prosperity is bound up in the prosperity of the moving picture.

This question of suitable music for the moving picture is one that should be handled from the purely scientific aspect. Just as Wagner fitted his music to the emotions, expressed by words in his operas, so in course of time, no doubt, the same thing will be done with regard to the moving picture. The Edison Company and others have issued instructions in their bulletins for the kind of music to accompany their pictures, but from our slight knowledge of the subject we can perceive that this is only one step, and that a preliminary step, towards the provision of proper music for the moving picture.

In another article in this week's WORLD we point out briefly that the moving picture, in one of its aspects, is merely a series of light sensations. That is true. But also, in the acting end of the picture, we have represented, more or less effectively, a series of human emotions. The "Imp" Company just now are profiting by

the signal success of Miss Lawrence in their pictures. They have issued photographs of this lady, showing a rather good command of facial expression in the rendering of emotion. The lady seems to think before our eyes, and to actually feel the emotions she is portraying.

Feature Films for Feature Music

While it would show unpardonable egotism on our part, nevertheless it would make interesting reading to the few sceptics who have not yet realized that the MOVING PICTURE WORLD is a power for good in its field, if we were to print the many letters of commendation and thanks we have received from exhibitors who have profited by our precepts. Among several received this week is one from the Orpheum Theater, Chicago, which we select for comment because it touches upon a subject which is dealt with in this number—the music to suit the picture.

The Orpheum, an altogether well conducted and exemplary theater, regales its audiences with music by a highly efficient orchestra. But, what is more to the point, the leader of this orchestra, Mr. William E. King, takes especial pains to suit the nuances of his music to the scenes and to the character of the picture. Our Chicago representative, Mr. Bradlet, has taken a special interest in the Orpheum, and it is largely through his encouragement that suitable music has been adopted in this and other theaters that he has visited. What more congruous, then, than he should see in a coming release a theme specially adapted for appropriate music of a high class? Favored by Mr. George Kleine with an advance view of the Gaumont film, "A Penitent of Florence," or Gloria in Excelsis, Mr. Bradlet realized how the masterful production could be rendered even still more impressive by a suitable musical accompaniment. So he immediately interviewed the manager of the Orpheum, Mr. Levine, and requested him to allow his orchestra leader to prepare special music for the picture. Mr. Kleine kindly consented to a second exhibition of the film and approved the idea of the special music, and as a result we find "The Penitent of Florence" advertised in his bulletin for release April 19th with a special musical program by Mr. William E. King, that, if followed by the musical conductors of other theaters, will make the number the headliner of the day, to say the least, and a treat to be long remembered. The story in itself is clear, full of dramatic merit, and has a strong climax and a happy ending. With the excellent Gaumont photography, what more could an exhibitor want? and we hope every one will secure the film and make the most of it by following the excellent musical program which we will print next week with the story of the film.

While on this subject we also wish to draw attention to another film, which, if presented with appropriate music, will also create a great sensation. It is "The Old Fiddler," an emotional sketch that will be released by the Kalem Company on April 13th. Briefly, the story treats of an old man who feels he is in the way, as his daughter-in-law rudely objects to his fiddling while she attends to her household duties. So the old man slips out at night and leaves a note that he has gone to make his living by his fiddle. On discovering this, the son upbraids his wife and starts out to seek his father. Following several clues, he at last hears the familiar strains of the violin in the distance and lovingly brings his father home to the now thoroughly repentant wife. It will be a hard-hearted person indeed who can look upon this picture without shedding a tear, and if it is presented with the strains of a violin following the movements of the old fiddler, and, at the end of the search, if a gradual crescendo is effected to denote the approach to the fiddler, the illusion will be complete and will captivate any audience.

This simple touch of real life is so unlike the average Kalem story, the characters are so well suited to their parts, and the action is so well sustained and so perfectly natural that we can only say they have set up for themselves in this film a very high standard indeed that will take some effort—and then some—to live up to.

Not a "Fad"

We were reading on Sunday last a very able article in the New York "Times" on the social geography of the East Side, by Professor W. E. Laegerquest, of Cornell. Probably no more well judged analysis of the social conditions of New York's poorer section has recently been published. In the course of the article the learned professor analyzes the amusements of the New York Ghetto and delivers himself of the following: "One of the recent growths in amusement has been the penny arcade and five-cent vaudeville. There are seven penny arcades and twenty-eight moving picture shows in the district (1908). No doubt this fad, as all other fads of the American, will soon grow old."

We have nothing to do with the penny arcades, but we certainly have something to do with the moving picture, and we are rather sorry to see the idea take root in the mind of a scientific man that the moving picture is a fad, *i. e.*, that its popularity with the public is likely to pass away at any moment. If Professor Laegerquest will kindly turn to the last number of the MOVING PICTURE WORLD and see what we have to say about Kleine's catalogue of moving pictures we believe that he will come to the conclusion that the moving picture is no more a fad than is the illustrated book, the telescope, the microscope, the photographic camera, but that it has firmly established itself as a part of the scheme of life of the great American people. A fad hardly supports twenty thriving manufacturers, who are, it seems, without exception, adding to their manufacturing space; a fad hardly supports some hundreds of renters, some thousands of employees and some thousands of theaters, not to mention throughout the world something like twenty different publications devoted to the moving picture.

What we regard as "fads" are such things as ping-pong, diabolo, roller skating, and certain phases of sport, entertainment, personal mannerisms and habits. Anybody looking back over the last ten years will know what we mean. The whole community seems seized with some sudden impulse to a kind of mild frivolity. At one time society people made a fad of the bicycle. But with them the bicycle is as dead as a doornail. Then a fad of decadence broke out in the theaters. The light-hearted and practical American people soon gave that fad its quietus. It is hard to say what the amusement future of the moving picture will be. It is rather in the evolutionary stage, but as to its educational, scientific, industrial, scenic, geographic and other uses, why, these are simply necessities of life. We hope the distinguished professor will procure a copy of Mr. Kleine's catalogue, to which we referred last week, and then we are convinced he will no longer regard moving pictures as a "fad."

"Teddy" Roosevelt's visit to Rome last week caused enough talk and newspaper comment to arouse the world. The moving picture reproductions of the ex-President's visit to Africa are to be placed on exhibition Monday, April 18, and the notoriety attending the traveler's visit to Rome should serve as a good advertisement for them.

MOVING *PICTURES* OR MOVING *PHOTOGRAPHS.*

By Thomas Bedding, F.R.P.S.

The fact that my friend, Mr. Pat Powers, advertises picture plays, started me in a train of thought which I will deliver myself of on this page, because I may get some of my readers to think as I think on the subject, and therefore absorb a number of progressive ideas. What do we expect to see when we go to a moving picture house, a moving *picture* or a moving *photograph?* Note the distinction and the difference that I make, both here and in the title of the article, a distinction and a difference between the *picture* and the *photograph.* Are we aiming to produce and exploit *pictures* or *photographs?* For it may be remarked that, while a picture is not, and need not necessarily be, a photograph, a photograph can be a picture. Pictures are of many kinds. There are engravings, lithographs, paintings, etchings; the classifiers place photography and photographs in a class by it and themselves. They draw the distinction and the difference, and practically say that a photograph is not and cannot be a picture.

But it can be, as anybody who, like myself, has followed the development of pictorial photography these last twenty years very well knows. Are our photographs *pictorial?* If so, let us call them pictures. I do not think that they are pictorial, except in a very few instances. Let me briefly say what I mean by pictorial. I mean that the making of the pictures is subjected to certain definite laws of composition, grouping, lighting and selection, and that being rendered into monochrome, or, in other words, as in the case of the photograph, developed, the lights and shades, the tones, the contrast, the scale of gradation of a picture are accurate to nature.

Let the reader, who takes as deep an interest in the picture as I do, commit this formula to memory when next he is looking at the moving photograph and ask himself whether that photograph complies with his ideas of this formula. He will be surprised how very few photographs on the screen come anywhere near this definition of the pictorial. They are just photographs, moving photographs, just camera snaps, the moving equivalent of the stationary snapshot, haphazard in every essential respect.

In stationary photography nobody pretends that a snapshot is anything but what it is. Nobody calls it a picture. For the moment you come to criticise it, in 99 cases out of 100 it falls down in respect of those qualities which go to make a picture and which I have enumerated above.

Can the intelligent reader see the distinction which I am drawing between the moving *picture* and the moving *photograph?* Moving pictures are made, but they are vastly inferior in point of numbers to the moving photograph. Let me, by way of a purely personal observation, tell the reader what I think moving *pictures* are like. They are like those produced by Messrs. Gaumont, the Urban-Eclipse, and very occasionally by some of the other makers. To the ordinary moving picture theater visitor, Gaumont or Urban pictures have an indefinable "something" which they like, appreciate and enjoy, but do not understand. I have noticed this over and over again. This simply arises from an unconscious esthetic appreciation of a well composed, accurately lighted, accurately exposed and developed photographs. In other words, these pictures are pictorial. They are not haphazard *photographs* or *snaps* of an imperfectly arranged subject. An artist has arranged, composed or chosen the theme, a skilful technician has developed them, whilst, in the latter case, that of the black or white photograph, the clever photographer, that is to say, a clever workman, has produced the result.

I want everybody who reads this article to do me the justice of trying to understand it, and to see the distinction that I am drawing between *pictorial* moving picture making and *snapshot* moving picture making. There is a vast difference between the two. Before me as I write are several of the photographic magazines. In these publications are some nice technical photographs produced by clever photographers, which at first sight look like etchings, engravings or reproductions of paintings by well-known artists. And they are *pictorial.*

In emphasizing this difference, therefore, between the pictorial moving picture and the ordinary moving picture, I trust that I may be instrumental in getting many of my readers to look for something more pictorial on the moving picture screen than they see in the majority of cases. I have said more than once that many of the manufacturers have hardly yet commenced to make *pictures.* They are making *photographs* of a kind. But they are not making pictures, as any man of art training—I hold a certificate, by the way, for art knowledge—very well knows. In making this distinction between the making of moving pictures and moving photographs, I have drawn down upon my head the jeers of the ignorant and illiterate fool who does not know the difference between a picture and a photograph or a horoscope and a device for cheating the public. Be that as it may, I conclude by saying that exactly this time last year, I was publishing in the World a series of articles on "The Modern Way of Moving Picture Making" which might, I think, be read with profit by those manufacturers and their help who have come into the field since those articles were written. For they and others who will read those articles may take a step nearer the time to which I am looking forward, namely, when the moving *photograph* will be a moving *picture.*

There is a certain class of moving picture house, perhaps the most objectionable feature we know of, and that is the moving picture theater which is part and parcel of a saloon or is run as an adjunct to the saloon. As long as we have so many of this class, it would seem to be more or less a hopeless task to set the public mind at ease in regard to the moving picture as a safe and wholesome place of amusement for young and old. And to divorce the two interests will be no easy task in some of our cities, but we believe a way will be found to do it, and when it is done it will be done, we believe, by the right thinking men among the moving picture exhibitors who desire to rid the business of everything objectionable and who believe it is worthy of a permanent place among the amusement enterprises of our time.

The New York Sunday "American" recently instituted a moving picture feature in its City Life Section. The first article appeared on March 27 and is by Kate Carew, who visited scenes in the bewildering wonderland of the "silent drama." The authoress treats her subject in a very informative manner. We especially applaud the opening paragraph of the first article, which shows us that she has the interests of the children at heart. The second article, which, like the first, is illustrated with sketches, deals with prominent features of the work. It is the intention of the New York "American" to treat the subject week by week from the popular standpoint. A paper with the enormous circulation of the Sunday "American" is bound to have a beneficial influence on the moving picture business and we welcome its co-operation.

Music and Motion Pictures.

By S. L. Rothapfel.

The very first thing for the careful manager to do in this department is to get a good musician. I agree that the cost is sometimes large, and you may think, too, that you cannot afford it, but just give it a trial and see for yourself how much better your performance will be, how much better your average will loom up, and the very thing that you were afraid would be an extravagance will turn out to be the best investment you ever made. It is absolutely impossible to accomplish anything with a musician who has no ability; it is like trying to sweep without a broom.

As most places use a pianist, it is not very difficult to obtain almost anything in music for motion pictures. First of all, the pianist for a motion picture theater should be a good "faker" and an excellent reader. If he or she is not, the manager should insist that they become proficient in these two things, as without them they can never be successful pianists for motion pictures. They should have a good repertoire of the classics, semi-classics, patriotic and popular selections, and should be careful to learn the national airs of the different countries; they should be able to render, instantly, incidental music, being able to swing from one selection to another without any pause or hesitancy. This may seem very hard, but I assure you it is not, and only requires a little practice, and will make the work all the more enjoyable.

What to play I cannot tell you here, as it would consume too much space, but almost any of the heavy classics will do for a good dramatic subject, interspersing now and then with incidental music as the occasion demands. For comedies, good lively marches, or popular songs, will be found adequate. For patriotic pictures, patriotic music, *but be sure you have the right country.* I once heard a pianist playing "Dixie" for a heavy battle scene which was laid in a foreign country, and the participants were, I believe, the French and Germans; and she played it right along through everything, and the drum was right on the job with her, through death and pathos, love and jealousy. Can you imagine the effect? This may be rather rare, but I assure you in a great many theaters to-day the conditions are the same. Pianists must remember that they are merely one of the cogs in the wheel that makes the picture theater go round, and as a rule the people pay to *see the pictures, not to hear the pianist,* so therefore play softly when occasion demands and always remember *the picture comes first.*

Mr. Frelinger, of Indiana, issues a book of incidentals which will help a great many pianists, and by getting this book they will be able to get a very good idea of what is meant by incidental music, but they must also be careful not to use the same thing over and over again. Mr. Frelinger's idea is that it is merely a guide, and any fair pianist will be able to fake around these little bars and obtain variety, and yet maintain the effect. The Edison Company issue with every copy of their Kinetogram a carefully arranged score for every one of their pictures, and by following closely a very good idea can be had of what is meant by arranging music to suit every scene and every action in a motion picture.

Our friend Will G. Barker writes us that he has completed the new offices and works of the Barker Motion Photography, Ltd. The works are situated in the outskirts of London. The offices are in Topical House, Soho Square. "Locals," that is "topical," pictures are Barker's specialties, and we are promised new developments in the combination of the talking and motion picture. We wish Mr. Barker every success in his new enterprise.

The Moral Development of the Silent Drama.

By Frank L. Dyer, in the "Kinetogram."

There should be no difference of opinion between honest and clean-minded men on the subject of morality, either in a general sense or in its aplication to special conditions such as the moving picture art. All of us at least ought to know what is right and what is wrong. The moving picture manufacturers should realize, and I believe all of the licensed manufacturers do realize, that the present interest in the silent drama is not a mere passing, ephemeral craze. It contains too many possibilities for good and enlightenment to be regarded in any other sense than as a permanent and dignified form of amusement. It makes its appeal largely to women and to young people, and it keeps many a man from the saloon.

A film manufacturer who would attempt to appeal to his audience by putting out a picture in any way suggestive or seeking to arouse interest by an appeal to the brute instincts of his audience is as misguided as the man who would tell a questionable story in a company of ladies and gentlemen. He makes no appeal to either sex; the ladies are shocked and the men pity him for a fool. Certainly a salacious or brutal or criminal scene depicted by a moving picture can make no appeal to the innocent-minded, and, while there may be men who perhaps would view such pictures with apparent pleasure, I doubt very much if they really do. From a purely material sense, therefore, a film manufacturer, in my opinion, would make a serious mistake in putting out a picture with the deliberate purpose of pandering to a depraved or erotic taste. I do not believe, however, speaking for the licensed manufacturers, that the material side of the question is so important as is the idea that they have allied themselves with a great movement that is designed in the future to have a substantial effect on the views and character of our people. They feel in a sense as the publishers of high-class magazines, books and newspapers must feel—that their wares, to make a lasting appeal, must find a response in the finer sense of their audiences and not otherwise.

One very great handicap under which the licensed manufacturers have labored is the fact that the moving picture business has developed with tremendous strides and the character of the audiences has apparently improved to a corresponding extent. It has been difficult to meet the demand, and in the rush and pressure, no doubt, there have been isolated cases of scenes or instances which sober second thought would probably have omitted; but these cases are rare and they are becoming rarer. The producing men, I think, without exception, appreciate the character of the appeal which is to be made and they realize the ultimate development of the art to a position of dignity and importance. When the works of Dickens and Victor Hugo, the poems of Browning, the plays of Shakespeare and stories from the Bible are used as a basis for moving pictures, no fair-minded man can deny that the art is being developed along the right lines. There probably always will be sporadic cases of films based on instances that are unduly brutal or suggestive, but the business as a whole should not be condemned for this reason any more than should the stage be condemned because salacious and immoral plays have been presented, or that the drama should be condemned because some of the works of Ibsen and Bernard Shaw have been based on immoral and suggestive themes.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

I have heard so much of late regarding the stringency of the Department of Water, Gas and Electricity of New York City with regard to the qualifications of moving picture machine operators that I decided the other day to investigate and see for myself if the department is as exacting as reported. I am able to report that the Department is on the job and applicants for licenses are receiving the hardest examination the board has enforced since the licensing of picture machine operators was first enforced. In 1909 there were about 1,400 licensed operators in Greater New York. Of this number about 900 have been examined for renewals of cards and up to last Monday 364 renewals had been granted, while more than 450 applicants were rejected. I asked a well-known operator yesterday if there was any particular reason for the slow progress made in examining the applicants and the large percentage of rejections. He replied that the slow progress was due to the attention given the examinations. Any operator who succeeds in getting the department's endorsement now may be relied upon. The examinations are rigid and bona fide. I do not wish to convey the impression that previous examinations were fakes. What I do mean is that the present examinations are more technical, go deeper into details, and are devoid of any traps or tricks. It is a well-known fact that in former years the department's examining board resorted to various means to run the applicant up against trouble purposely created to make him search and locate the source. It was frequently claimed that these tactics were carried a little too far at times and were unfair to a great extent. It was also claimed that many worthy applicants failed to pass examination on account of some of these traps. However, conditions are changed and the applicant now has placed before him an apparatus that is in no way "fixed," and he is given the same opportunity to demonstrate his ability as he is given when he enters a place to give a show. I have not taken the examination, but from the expressions of nervousness and uncertainty on the part of some operators I know who are about to take, or have taken the examination, I am convinced that an operator must know something more than he can glean from a correspondence course. If the present rule is kept in force there is no disputing the assertion that the theoretical operator is a thing of the past and the man who gets a card is one of experience.

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I also took the trouble to inquire as to how the operators' union took the current developments and the information I gleaned from one who is looked upon as an authority on such matters shows that the union takes the situation very philosophically. My informant stated that it is generally known that, in spite of the enormous increase in the number of moving picture places the number of operators has far exceeded the demand. If in this great number there are operators who are not qualified to be termed such the union is bound to submit with all due grace to the decision of any board that is qualified to determine the question and does so in a fair and legitimate manner. It is not the province of the union to espouse the cause of anyone who is not qualified, and furthermore the pruning of unqualified operators by a competent board of examiners is really to the advantage of the union and its qualified members in many respects that are quite obvious.

* * *

Thinking of the operators recalls to my mind an ordinance that is before the Board of Aldermen of Greater New York. It provides that no person shall operate a moving picture projecting machine until he has been examined and licensed by the electrical board of the Department of Water, Gas and Electricity. It also provides that the manager of the place of exhibition will be held to equal accountability for violation of the ordinance; that is, before employing an operator the manager must first satisfy himself that the applicant has been duly examined and licensed. The penalty for violation of the proposed ordinance is $100 fine, or three months' imprisonment, or both.

* * *

If the bill gets to a vote of the Board of Aldermen it will get there only after a hard fight. I understand some exhibitors are opposing it because they do not wish to be saddled with any responsibility as to the licensing of an operator. Some of them claim that they can be very easily imposed upon by an operator securing a position on a card borrowed from a friend. This contention, however, does not carry weight with it. In the first place, it is not probable that a manager would be subjected to the penalty if he can show that he acted in good faith and the operator secured the position by fraud. In the second place, operators know too well what will happen to them if they lend a card to another who has no card and is not entitled to one, and if the proposed ordinance is enacted every case in which an operator may lend his card to another will surely be detected. None will know at what hour of day or night an inspector will drop into a picture place and ask the operator to produce his card and show he is qualified to operate the machine.

* * *

The Summer season at Coney Island is slowly coming to life—that is, the moving picture end of it. A number of places are now running on Sundays and some of them also run on Saturdays. In about five weeks hence all the Island will be active and the picture shows will be in daily operation. I visited the Island last Sunday and found the picture places well patronized considering the time of the season. It seems to be nip and tuck between the picture men and the frankfurter vendors as to who gets on the ground first, but the former wins out because there are a few places on the Island that run pictures the year round.

* * *

Reports from the West state that local authorities in various places have started a crusade against moving pictures that are not censored before being placed on exhibition. In some places laws have been passed making such exhibitions misdemeanors and the renting exchanges have become badly frightened. There is no occasion for alarm. The authorities referred to have stated that they will recognize the censorship of the National Board of Censors. All they want is some evidence that this Board has passed on the films, and this, I understand, is being looked after by the proper parties. In one or two instances, reports state, the local authorities insist upon a local censorship as well as the other. In my opinion, this is going a little too far. Local administrations of this character are frequently prejudiced, or so tight-laced, as to bar conservative sentiment. The calibre of the National Board of Censors is such that its approval of a subject may be accepted with safety by any community. I will admit that in a few instances recently subjects approved have occasioned comment, but upon looking into the matter I have received explanations that satisfied me. One explanation given is that to eliminate all suggestion of unlawfulness or crime would not only wholly destroy some subjects, but also wipe out the moral sought to be conveyed. To properly present a moral it is frequently necessary to depict or subject a crime or act of unlawfulness. Take, for instance, one of the recently issued series of biblical pictures. One scene shows the intended slaughter of an infant as a test to determine which of two women claimants was the mother of the child. The scene is one of the most striking of the story and the incident could not be told in any other way.

* * *

The same latitude granted the censorship of biblical subjects should be accorded the others. This could be conceded with safety. It is a certainty that this latitude would not be exercised to its full extent. There are some incidents in biblical stories that would kill a modern story. No manufacturer would use them. Pictures that are intended to make a hero of a villain or convict, or uphold some unlawful act will never pass the National Board of Censors. To say that the portrayal of a crime in a picture tends to lead children and weak-minded people to commit similar acts is all rot when it is remembered that such portrayals are followed by a moral showing the inevitable penalty that is paid by people who commit such acts. Give the pictures a fair show. Don't dig into their vitals to try and find something suggesting evil.

THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

Its Object and Aims Outlined by Its President.

Carl Laemmle, the president of the newly organized Motion Picture Distributing and Sales Company, has issued the following statement regarding its platform:

"First and foremost, the object of the new company is to solidify all the Independents—the exhibitors, the exchanges and the manufacturers.

"Second, it is distinctly **not** a money-making company, but a plan which will enable the Independents to act as a unit, promptly, effectively and backed by every man who has the good of the Independent movement at heart.

"Third, it will most assuredly **not** pose as a dictator, but rather as a clearing house—a central agency which will be held responsible for and to the Independents.

"This company is the result of weeks and months of serious discussions. It is a sort of evolution, containing the best ideas of many which were submitted with a view toward making the whole Independent movement so powerful that any and all exhibitors and exchanges desirous of asserting their independence can do so without that vague and indefinite fear which has held some of them back in the past.

"The only objection raised by anyone against the new company has been the assertion that it might be mistaken for an 'Independent Trust.' This argument falls of its own weakness for the reason that the very men who now constitute the backbone of the Independent movement—the exhibitors and the exchanges and the manufacturers—are men who have shown by their actions that they will **not** stand for the yoke, men who have defied oppression at the risk of their fortunes and welfare.

"The new company will be conducted with absolute candor and openness. Every man who has a question to ask concerning the Motion Picture Distributing and Sales Company is herewith advised to present it immediately. We will compile a list of all such queries and answer them publicly.

"The Independent manufacturers will sell their product directly to the Motion Picture Distributing and Sales Company. The latter will deal directly with the exchanges. Thus the exchanges, instead of transacting business with a large number of different houses, will have the one central company to deal with. We have figured that this feature alone will eliminate thousands of dollars of waste, not only for the manufacturers, but for the exchanges.

"One of the duties of the new company will be to investigate the eligibility of such new exchanges as may apply for independent films. We have found that the opposition has set up so-called independent exchanges for the probable object of hurting genuine independent exchanges already in existence. The Motion Picture Distributing and Sales Company will see that every genuine independent exchange gets a square deal. It naturally follows that the exhibitor will likewise be given fair, honest treatment, since he is the prime source of all Independent strength.

"The Independents have tried several plans intended to accomplish the end now sought by the new company. The first step forward was made by J. J. Murdock when he formed the international company. His efforts were not appreciated, but in time to come his name will be high on the list of Independent pioneers. The next step was the formation of the Alliance, and that has done and is still doing much good work, but the power that the Alliance possesses is insufficient to cope with certain new developments of the business. Profiting by the experiences of all former endeavors to cement the Independents into one powerful and indissoluble body, we have created the Motion Picture Distributing and Sales Company. At the present time we cannot see how it can be anything but a wonderful benefit to everybody sincerely interested in the Independent cause. Should the time come when it proves anything other than a benefit, that instant will sound its doom. This is the pledge extended by men who value their honor in the cause more than they value dollars and cents."

No doubt our readers have noticed the rather unique advertisements of the Paramount Film Company of New York. One of its effects has been that it is to-day one of the most talked-of exchanges in the East; but another and more important one is that the concern has been deluged with communications from exhibitors who jumed at the opportunity of getting in touch with a real live exchange. The situation in New York City is so confused that this concern has found it absolutely necessary to come forward very emphatically with regard to its affiliations. The Paramount Film Company is a comparative newcomer in the rental field, but from all present appearances they are due to establish a record for meteoric development.

INDEPENDENCE OF THE INDEPENDENTS.

Last week there was called a meeting of Independent manufacturers of motion pictures at which were present Messrs Horsley, of the Nestor Company; Bowers, of the Pantograph Corporation; Patterson and Whitmer, of the Actophone Company; I. W. Ullman, of the Columbia Film Company; Prem, representing the Lux and Le Lion Companies; Hoffman, representing the Eclair films; P. A. Powers, of the Powers Company, and A. G. Whyte, sales agent for Nestor films. The meeting was held for the purpose of discussing a proposed agreement formulated by the Motion Picture Distributing and Sales Company. It was explained that the Sales Company was a corporation formed by the New York Motion Picture Co. and the Independent Moving Pictures Co., who held the entire stock of the Sales Company, which proposes in future to market the product of all Independent concerns. It appears to be the desire of this company to, if possible, secure the sale of the films of other manufacturers of Independent motion pictures, thereby constituting themselves the only channel through which an Independent manufacturer could dispose of his goods to the exchanges.

The matter was fully discussed at the meeting and it was agreed that though, on the face of it, it seemed an innocent proposition, nevertheless, owing to the fact that the controlling parties of the Sales Company were leading factors in the Independent field, there was a probability of their securing control of the products of other manufacturers, the exclusive sale of which would place the Sales Company in a position to dictate to the other manufacturers and exchanges. For example: in the proposed agreement there is no guarantee to the outside manufacturer that his goods will have an assured market as to the number of copies, or length of time in excess of two weeks, in which they are obliged to sell the product of any manufacturer. An obnoxious clause in the agreement is felt to be that the manufacturer shall bind himself for a period of three years and be asked to agree to a two weeks' cancellation on the part of the Sales Company, if they so desire it. It was pointed out at the meeting that the Sales Company were borrowing an idea from the Motion Picture Patents Company, which imposes a two weeks' clause on the various exchanges, to which objection was, and still is, taken.

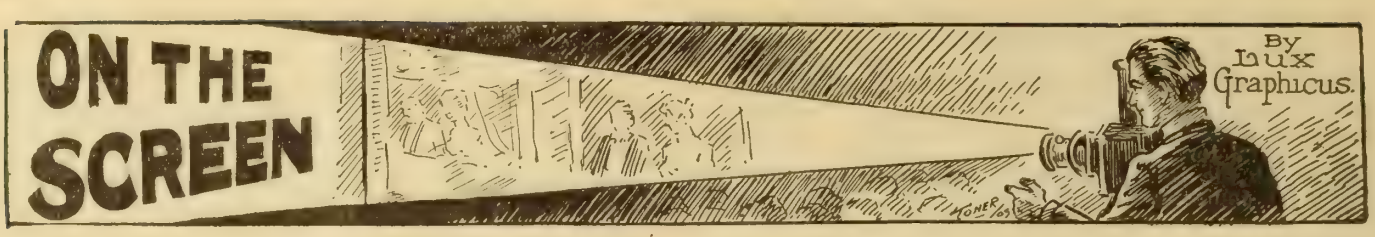
Another feature of the proposed agreement is that the Sales Company shall act as a board of censors on other manufacturers' products. This, owing to the fact that the Sales Company consists only of the New York Motion Picture Company and the Independent Moving Pictures Company, places the goods of the outside manufacturer at a disadvantage as compared with the goods of their competitors in the company, as the balance of voting power would be in their hands.

The meeting was of opinion that this scheme of the Sales Company has been formulated simply for the purpose of protecting the present sales of the two companies interested. The meeting was also of the opinion that as new manufacturers are coming into the Independent field with good photographs and are gradually, in virtue of the good qualities of those pictures, reducing the sales of the two companies, in order to keep their own market they have established the Sales Company to endeavor, with or without the assistance of the other manufacturers, to force the exchange to purchase their products exclusively, and will refuse to sell their goods to any exchange which purchases films not controlled by the Sales Company.

The meeting was also of opinion that it is the intention of these two companies to secure the signatures to the sales agreement by exchanges as quickly as possible, as they are aware that, in view of the high quality of the other manufacturers, unless this is done at once, the object they have in view will not be accomplished.

After reading the agreement presented to the manufacturers, the meeting was of opinion that it would be "commercial death" to any concern which decided to select the Sales Company as the medium for marketing their goods, owing to the fact that if they succeeded in killing off the outside manufacturers desirous of making first class photographs and controlling the exchanges, the manufacturers and exchanges who have not signed would be at the mercy of this company.

It is possibly advisable that a sales distributing company should be formed to distribute Independent films through one channel, but it was felt by the meeting that those interested in the business should have a controlling voice in the conduct of the agency through which their goods are distributed.



"The onlooker sees most of the game." And it was a great game that was played in New York City when the International Moving Picture Alliance met last week. A great game for many people, out of which the possible winners are few. Myself, at present, I am ignorant of the great game of poker—the American national game of cards. But I hope one of these days to be a neophyte in it, and maybe a proficient, because I love the beautiful sentiment of it, which is bluff.

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Now, dear boys of the National Independent Moving Picture Alliance, you were all bluffing one another last week at the Imperial Hotel, and not one of you has got a little ahead of the game. The game when it is reduced down to its ultimate simplicity means what it meant last year, that someone amongst you on the Independent side will get the ascendancy of things. That is what you were all working for last year in New York City. Who the victor is to be, time alone will tell.

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Personally I do not care, nor does anybody in the moving picture field. The feeling is this: that they would like to see a successor to Mr. Murdock or Mr. Freeman, both extinct volcanoes. Mr. Brulatour was elected president of the Alliance, in his absence, but I am informed that he will only bear that unlooked-for honor until he can tender his resignation, as his other multifarious duties render it impossible for him to serve.

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It is a very curious situation; business conflicts with personal ambition. It is open to question whether my friend Mr. Adam Kessell wants to be the boss, or whether Charles Baumann wants to be the boss. You never know. These are two great minds in the moving picture field. The third is that of my friend I. C. Oes; the fourth is that of the amiable W. H. Swanson, unquestionably a very clever man, but one who does not show his hand. Then comes the irrepressible "Pat" Powers, also playing a hand in the game. Likewise the quiet Carl Laemmle; and the presiding genius of the Pantograph Corporation. Etcetera; etcetera!

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Israel Zangwill, one of the great playwrights of the world wrote a play a year ago called the "Melting Pot," which was put upon the New York stage. And it meant this: that America was the place where a variety of races gathered and were put into a pot, reduced, evaporated and brought forth as the real American—the American of all our dreams, a typical man of the future.

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Something like this was on my mind last week when taking part in and being a guest of the meeting at the Imperial Hotel. Something or somebody has got to come out of it I do not know who or what that is; it might be Brulatour of the Lumiere Company; it might be Tom Cochrane of the "Imp"; it might be Mr. Thanhouser or equally so James Whitman of the Actophone Company; it might be Charles Baumann of the New York Motion Picture Company; it might be the inscrutable Pat Powers. I do not know. When Adam and Eve were driven out of Paradise according to John Milton, "The world was all before them, where to choose." That is the cool, deliberate impression left upon my mind by studying this last meeting of the Alliance. The world is all before them where to choose.

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What is needed, of course, is a Moses of the Independent situation. Murdock thought he was the Moses, and so did Chester M. Freeman. But they both failed to cross the Red Sea and lead the children of Israel out of the wilderness into which they have floundered. There are many candidates for the position of Moses, all dear, good, charming men. Which of you will be the Moses? Settle it amongst yourselves. But settle it soon.

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The whole "10 o'clock in the morning" sentiment is this: Somebody has got to be the leader. You have not got a leader. It is rather a hard thing to say, but you are just a flock of sheep wandering in the wilderness and there is nobody to lead you. You had better get together and elect a real leader for the good of the business. I repeat: for the good of the business and for the good of yourselves. So that you, yourselves, may be the immediate gainers and the public the penultimate gainers. Then, by the customary circumlocutory process, the game and the profits will come back to you; otherwise the Independent side of things.

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I think you have the will but not the inclination to elect a leader. When you do the latter it will be better for the business as a whole, because it will strengthen the Independent position and incidentally strengthen the trust position and reflect back upon yourselves. The trust or associated manufacturers is a strong body to-day, but it is neither invulnerable nor impregnable. "Opposition and competition do us all good." So do "attrition of mind upon mind." What is needed to-day from the point of view of the public, who are the final arbiters in the matter, is a well-organized body such as the associated manufacturers, and an equally well organized body of Independents. Then the real fight will be one of competition. The public will gain by the quality of the products, and all your pockets will be filled. At present, however, the associated manufacturers' side is quietly strong, but the people on the Independent side are noisily weak. That is the trouble: noisily weak. Are you not?

The managers of the Pastime Theater, Madison, Me., H. W. Smiley & Co., report that the illustrated song "The Cottage on the Hillside Far Away" proved to be one of their best drawing cards in a long time.

The New Palace Theater, St. Paul, Minn., was showing a few weeks since "The Converts." The treasurer, W. A. A. Mustard, speaks in terms of high praise of this film and its possibilities for great moral teaching. That more such films would do much to elevate the standard of moving pictures is unquestioned. The arrangement of the neatly printed program of this house reflects up-to-date management.

Two very realistic crack-a-jack pictures will be shortly issued by the Kalem Company. Both are carefully prepared illustrations of actual historical episodes as recounted in the school books of to-day. In the way that the Kalem people have handled these stories there is nothing of the dime novel nature so very painfully apparent in other so-called Indian stories, and one looks in vain for the inconsistencies that characterize the work of the amateur producer.

The Bijou, Fitchburg, Mass., presented the "Life of Moses," accompanied by a lecture by W. Stephen Bush, on March 21 to 23, giving an afternoon and evening exhibition each day. An exhibition of this high-class biblical picture and lecture was most appropriate at this time. It is forethought like this on the part of managers that will do much in any locality to popularize the moving picture theater. The manager of the Bijou, H. F. Jackson, forwards some photographs of billboard advertising which have brought them a perceptible increase in the right kind of patronage.

Novel Announcement Slide.—From the Brayton Mfg. Co., 122 East Randolph street, Chicago, we have received an announcement slide bearing the novel inscription: "The management has provided mirrors in the lobby for the ladies to adjust their hats. Please remove your hats during the performance." The World representative says that this slide has made a great hit at the Orpheum Theater in Chicago, as they have large mirrors in the lobby and also provide hatpins for their lady patrons. No doubt this slide will have as great a vogue as the one "Just to remind you" which was issued by the Brayton people some time ago. The Brayton slides are very tastefully colored and worthy the attention of exhibitors.

The Moving Picture World would like to hear from exhibitors as to what were the most popular films they have shown during the past three months. Which have received the most applause or have been most favorably commented upon by the public? Which have they expressed a wish to see the second time?

COMMENTS ON THE FILMS

"A Ranchman's Wooing" (Essanay).—Here is offered a solution of the wedding problem which will perhaps help others in a similar dilemma. The widow won't marry him until he disposes of his four single daughters, and proposes kicking the lovers off the place to make them elope. The scheme works to perfection and he gets the widow, while the girls get the fellows they want. This is all worked out humor-

ously and brings many a laugh before it finishes. This character of play is admirably produced by the Essanay actors. They put just the right spirit and dash into it to make it interesting and attractive. One pretty scene is the reproduction of a barn dance and the Virginia reel to the music of an old fiddler.

"The Airship Gaze" (Essanay).—The amusing stunts performed by a crowd of people who are watching a flying machine as it circles in the air. It is a sort of rough-house combination, but is such an accurate reproduction of what people do under such circumstances that it is extremely funny.

"The Fall of Babylon" (Gaumont).—A Biblical picture which, for setting, sumptuousness of staging and costuming and close attention to detail, has never been surpassed. All the important events of the fall of that great city are reproduced, following closely the narrative in the Bible. The best available sources of information were followed in the preparation of the costumes. The staging is made to reproduce, so far as is possible now, the appearance of the city, or those parts of it which are shown. One scarcely feels like attempting a criticism, since the producer, who must have expended a great deal of time upon it, had access to information with which the average person is unfamiliar. Necessarily it is impossible to offer anything that would be helpful in a situation like this. Perhaps when it is said the picture follows closely the Bible narrative and emphasizes by graphic illustration the impression which the story may have produced, that is sufficient. The firm is to be congratulated upon producing such an important picture in such a sumptuous and altogether satisfactory manner.

"Foxy Ernest" (Pathe).—A humorous skit which introduces a novelty in the hiding of a gentleman in a huge clock, which eventually finds its way into his own house as a present to his wife. The gentleman very astutely observes that he selected the hiding place for reasons of his own, which should satisfy anyone who possessed the smallest modicum of comprehension.

"A Conquest" (Pathe).—An amusing picture which depicts graphically and forcibly the punishment meted out to a masher who annoyed a beautiful woman and was allowed to see her home, only to be unceremoniously kicked down the steps by her husband.

"The Wife of Marcius" (Selig).—A story of intrigue in ancient Rome, in which one attempts to win the love of his friend's wife, but even though he practices all sorts of machinations to accomplish his purpose, he fails and adequate deserts are meted out to him. An attractive feature of this picture is the reproduction of scenes in a Roman house. The details are worked out with close attention to the details of the manners and customs of that time so that, apart from its interest as a story, the film contains much of actual educational interest. Acting and photography combine to make a technically satisfactory picture.

"A Broken Spell" (Vitagraph).—A picture which is interesting dramatically in that it develops possibilities which fortunately never come to realities. The fascination of a musician for an impressionable woman is the basis for the story, but, fortunately, she recognizes her own weakness and the dancer into which it has led her and escapes from the consequences before she is entirely enmeshed. Such occurrences, while not usual, are far too common, and possibly the effect of this picture may be beneficial.

"The Dreamer" (Gaumont).—A bit of comedy which contains a number of surprising and wholly unexpected features. The effect is inexpressibly funny in places.

"Amateur Billiards" (Gaumont).—An amusing representation of how amateurs play billiards. There are many things shown which are not always included in the game, but perhaps the amateurs are not all so lively or do not know so many queer ways of playing. Billiard players will enjoy this travesty upon their favorite game.

"O'er Crag and Torrent" (Gaumont).—A good reproduction of rough crags and mountain torrents. Wholly scenic in character, the picture exhibits the characteristics of both the stones and the water in a way that will appeal to those who know them as they are. The selection of the various points of view is to be commended, while the technical work has been excellently done.

"Lorenzo, the Wolf" (Pathe).—A romantic picture, centering around a love story which includes the abduction of a girl and shutting her up in a cave. There is a rescue party in which the lover whom the girl's father did not like proves himself a hero, the kidnapper is killed and the young people live happy ever after. It may be that the chief interest in this picture will center around the good reproductions of mountain scenery and the activities of the hunting party.

"Athletic Sports in India" (Pathe).—A reproduction of athletic sports in India, well chosen and clearly photographed. In some instances the photographic work was difficult, but has been well done. It will afford very many persons an idea of sports in that far away strange country.

"The Fruits of Vengeance" (Vitagraph).—A strongly dramatic picture worked out with all the skill and careful attention to details which characterize the work of this company. The appeal will be principally along the line of dramatic work. The story is made interesting by the clever interpretation and its development at the hands of this capable company is made extremely interesting.

"The Smoker" (Biograph).—Perhaps a bit of sarcasm is concealed under the clever acting which characterizes this excellent picture. Any smoker will agree that it is difficult indeed to break away from the habit, but not all rent premises where they can smoke in comfort and where it will not annoy their wives. In this instance jealousy intervenes and clearly trouble is brewing. Fortunately, however, the wife is sensible and the difficulty ends by the removal of her objections and the privilege of hubby enjoying his smoke at home. Admirably acted and clearly photographed, the film deserves the attention it receives.

"His Last Dollar" (Biograph).—A delicious bit of comedy, representing a young man attempting to do some entertaining upon his last dollar. He gets his deserts, as might be expected, and then to cap the whole the girl who got him into all this trouble leaves him abruptly when another gentleman appears. He retires to the lemon grove to muse upon the difficulties that beset one who attempts to satisfy a champagne appetite upon a beer income.

"The Daughter's Choice" (Lubin).—A simple tale, well told, which thrills and excites heart interest as it runs. It is told in good acting and with the best of photography. While not sensational, it contains much that interests and holds the attention of the audience throughout.

"As It is in Life" (Biograph).—Whether this picture is true to life or not is a question which must be decided by each individual for himself, but it is not too much to say that it contains much human nature. Personal jealousies often play a larger part in the lives of individuals than is realized, and this picture is based upon this potent fact. But there is some degree of happiness injected into the old man's life when the grandchild is taken to him and he agrees with the mother that it is quite the most beautiful baby ever seen. But the principal point of interest will center around the representation of personal jealousies which develop as the story is told. Acting and photography are both adequate and the picture will undoubtedly create more than ordinary interest.

"Back to Boarding" (Lubin).—A comedy which will not fail to get both laughter and applause. The why and wherefore is so clearly depicted in the film that it requires no

further explanation here. It develops the degree of humor which has made so many Lubin comedies popular, and should add materially to any program of which it is a part.

"The Good Boss" (Pathe).—A picture representing a spirit on the part of an employer which would go a long way toward settling the difficulties between labor and capital. Not that every employer could do as this one did, but every employer, as is here depicted, could show something of sympathy in what his employees are doing. It is one of those Pathe films in which the actors touch the very springs of human existence in such a simple and natural way that all audiences, whether large or small, cannot fail to be interested.

"Agra" (Pathe).—Beautifully colored and interesting views of one of the large cities of the Indian empire. The scenes are faithful reproductions of the actual life of the town as it filed before the camera man. It is another in the series of travel pictures which have come from the Pathe studio and which have added much to the information of the world.

"The Common Enemy" (Selig).—A war picture representing graphically, and in a natural way, the fear which the guerrillas of the Civil War excited. There is the dispatch of a messenger, the daughter of the house, and her wounding to add a heart interest, while the timely arrival of the soldiers and the wiping out of the band of marauders supplies a fitting climax to the picture. It is worked out with the care which characterizes the work of the Selig players and represents scenes which were too common for comfort and safety during those trying times.

"A Drama of the Mountain Pass" (Gaumont).—A picture representing the robbery of a number of tourists among the Pyrenees. The guilt of the innkeeper who advises the trip is afterward established. While the story possesses its due share of interest, probably the most attractive portion will be the mountain scenery and the representation of mountain climbing which is given. The mountains are picturesque and rugged, and the operator performed his part well. In some ways this is one of the best mountain pictures this firm has ever turned out. The operator selected his viewpoints with considerable care and with a full appreciation of the requirements of the picture.

"Poetry of the Waters" (Gaumont).—A picture like this is beyond description. It is a series of ten views taken off the southern coast of France, representing early morning, brilliant noontide and darkening evening. The operator was an artist of more than ordinary ability and his work was performed with a finish and perfection which could not be questioned. The picturesque scenery, augmented by the beauties of the different hours of the day represented, have combined to form a picture which will linger long in the memory.

"From Shadow to Sunshine" (Vitagraph).—Sometimes when one sees a picture of this sort one wonders if such things are possible in every-day life, or if, after all, these stories are made up for the benefit of those to whom the world looks dark. Such remembrance as is shown by this actress is to be commended, and maybe there is something like it in the world. At any rate, it is refreshing to see it even in a motion picture; and the Vitagraph actors, who play it so well, are to be congratulated for their good work. Even a suggestion of this sort is helpful. The reality would indicate a change in the human animal.

"The Heart of a Rose" (Edison).—A tender love story, filled with strong passion and the dramatic power of attempted repression of an affection that cannot be denied. The dramatic scenes follow each other in such quick succession that one has scarcely time to realize one before another is presented. Perhaps the most dramatic of all is the one in which the old professor realizes the conditions, renounces his own love and gives the girl to the younger man. It is one of those films which cannot be described, and is scarcely susceptible of criticism. The strong emotions of the heart are so clearly shown that one's interest never flags and one's sympathies are never given an opportunity to rest. The acting is above the ordinary standard, convincing in its fidelity to the story, and the photography is clear and satisfactory.

"It Pays to Advertise" (Edison).—A really delicious comedy which illustrates what persistence and unique methods will accomplish in the face of adverse circumstances. Anyhow, the girl who refused the young man on Sunday found his promised daily proposal staring at her every day in the week until on Saturday she is desperate and stays at home to tell him what the thinks of him and his methods. One need not disclose here the happy ending, since the picture tells that so graphically that it cannot be misunderstood, and the touch of real art in the closing scene is an attractive addition.

"Imagination" (Essanay).—Here is a comendy that will make your patrons laugh, no matter how morose and gloomy they may be. It holds the interest from beginning to end because of the succession of wholly unexpected incidents which are strung together with a thread of humor that is one of the funniest yet put out by this house. The fun is fast and furious most of the way.

"Henry's New Hat" (Essanay).—A companion to the above and done quite as effectively and satisfactorily. It is quite as funny, though in a totally different way, and no manager need fear the result when he puts this picture on the screen.

"Uprising of the Utes" (Kalem).—Another of the Indian pictures this house is releasing now. While the essential features of the Indian character are substantially the same in all the different tribes represented, minor details of dress and action are worked out with care and in most instances the actors have succeeded in depicting successfully the characteristics of the nations represented. In this instance an uprising is made the basis of a thrilling Indian story and the action which centers around it is sufficiently graphic to afford a reasonably accurate impression of what actually occurred during these uprisings. The company has done good work in this, as well as other Indian pictures, and deserves commendation for its efforts.

"Wandering Willie's April Fool's Day" (Kalem).—A farce which graphically represents the results of an April Fool day upon a Wandering Willie. The picture has many laughs concealed about its person and will prove a popular film wherever shown.

"The Duchess de Langeais" (Pathe).—A love story with a distinct French setting. The duchess, piqued at the coldness of a famous general, decides to make him love her, and before they know it both are in love. The last scene is in a convent, where the general discovers the body of his love in a lonely cell, and there imprints his first and last kiss upon her brow. As a heart story it holds the attention of the audience, developing interest as it proceeds and causing one to wonder if such things can be. The acting and staging are both excellent, and the photography is without a blemish.

"The Vintage" (Pathe).—Few people in America, where the manufacture of wine is a comparatively new industry, know how it is made. This industrial film will be a source of information to all such and deserves a place in the category of educational subjects. The picture is made upon the sunny slopes of the hillside of Southern France and all the essential operations of wine making are graphically shown. Perhaps it was not so intended, but in any case the expression on the face of the taster adds a touch of humor, since it is evident that he is fond of his occupation.

"The Fly Pest" (Urban).—Perhaps no more effective representation of the dangers from flies could be devised than this. It represents, in a much enlarged form, all the stages of a fly's growth, and shows how it carries contagion by illustrating the steps across a screen where every touch of the foot results in leaving thousands of microbes developing all sorts of contagious diseases. The picture is revolting and very forcibly impresses upon an audience the dangers of the fly pest. Boards of health could use this with good results in impressing their lessons upon the public.

"Her Father's Choice" (Urban).—No explanation of this picture is needed. It is a love story with a simple plot, but so well told that it is easily understood. The cowardice of the choice of the girl's father makes it possible for the young man in the case to win his sweetheart.

"Further Adventures of the Girl Spy" (Kalem).—A war story that promises to be popular, since it details graphically what purports to be the adventures of a girl spy. Such stories usually thrill with adventure and in this instance the story is made to seem very real. Acting and photography are both satisfactory and convincing, while the setting assists materially in making the story plain. This company has a knack of making such pictures seem real. Often they are so realistic that one seems to live over the scenes with the characters. To some extent that is true in this picture, and undoubtedly very many will enjoy the picture and appreciate the story.

"A Woman's Caprice" (Pathe).—Apparently a dream, but with a memory which was pleasant for one short while. Perhaps this picture will be chiefly interesting because it represents how easily a person's head may be turned. The same conditions could scarcely exist in America, but the chief features might be reproduced in all essential features and possibly the effect would be the same. At any rate, it may have the effect of pointing some fluttering moth to the danger which besets near the glowing flame.

"The Rhine Falls at Schaffhausen" (Pathe).—A romantic scene adequately photographed and correctly colored. The waters tumble over the rocks which break them into exquisite masses of fleecy foam. One fancies the roar of the waters can be distinctly heard as the waters plunge over the rocks. The photographer did his work well. His point of view was well chosen and he succeeded in conveying the impression of a real cataract. The colorist understood how to represent the marvelous beauty of the scene, developing them so graphically and naturally that a lasting impression will be made upon each individual who sees the excellent pictures.

"The Tongue of Scandal" (Vitagraph).—One of this firm's excellently told stories, sympathetically acted and adequately photographed. Perhaps one might discern a lesson more or less pronounced in its unfolding. Altogether it is a good film and worthy exhibition by any manager.

"A Rich Revenge" (Biograph).—A delicious comedy in which revenge is turned into a gold mine by that mysterious destiny which shapes all lives, and does it in spite of those most affected. If anyone had told the victims of this villain's schemes that the very thing which apparently ruined them would bring them wealth, they would have laughed at it, or would have deemed it altogether impossible. The only weak point in the story, or the only point which one might wish different, is that in which the speculator, in no wise interested in the lovers' quarrel, loses his money. Possibly, however, the end may justify this slight deviation from what seems the correct path. As a whole the picture is a choice bit of comedy, sure to please any audience fortunate enough to see it.

"First Love Is Best" (Lubin).—A picture detailing the experience of two country girls who go to the city, one after the other, and are both deceived by the same man. The country sweethearts meet the swindler and proceed to pummel him in most effective fashion. The principal interest in this picture is in the contrast of scene, showing graphically the sharp distinction between city and country. The personalities depicted are also sharply drawn, adding zest and a life touch to the picture that increases its value materially. The acting is in the best style of Lubin's players, and the photography is equally satisfactory. The interest of the picture is heightened by the fact that the usual thing does not happen to the two country girls.

"Hugo, the Hunchback" (Selig).—A highly romantic drama, representing a young sculptor, maltreated and abused. The wares of the sculptor are broken by Bertrand, a noble. The years pass. The sculptor, rich and honored, Bertrand a beggar through dissipation. The contrasts make the picture strong and the love story is quite sufficient to supply the heart interest. A graphic illustration, perhaps, of what might be considered the peculiarities of fate.

"The Flower of the Ranch" (Essanay).—A melodramatic story, told about some Western characters, big-hearted and liberal, contrasted with a despicable gentlemanly appearing man who apparently makes it his business to go about breaking up homes. A winsome little girl grows to womanhood under the fostering care of the cowboys. There is a romance that is almost interrupted and there are tragedies that serve to develop an interest. Th chase of the cowboys after the flying automobile is thrilling, but it must be confessed that one permits a sigh of relief to escape when the car breaks down and Dorothy is rescued from her dangerous position. One feature to be commended is that the law is represented as taking its course rather than depicting, or even suggesting, a lynching. The less such things are shown, or suggested, the better it is.

"Michael Strogoff" (Edison).—A graphic reproduction of Jules Verne's famous story under the above title. It deals with a secret mission in Russia and must necessarily be dramatic. The scenes follow each other in such quick succession that they are almost bewildering, yet through them all the splendidly dramatic character of Strogoff stands out in sharp relief, so well is it acted. There are the thrilling scenes along the frontier, the attempted blinding with a hot sword, and finally the duel in the palace, with the closing tableau. It would be difficult to conceive of a succession of stronger dramatic scenes. They afford ample opportunity for excellent acting and the story is developed so naturally that one lives over the scenes with the characters. Along with good acting has gone good photography, the whole forming a satisfactory film.

INDEPENDENT FILMS

"Rivalry of Two Guides" (Itala).—A little story of jealousy laid among the mountains, interesting no more for the story than for the scenery which is used as a background. Cutting the bridge, the fall of the woman and the rescue are thrilling scenes which will please almost any audience. The mountain scenery is well reproduced, the picture conveying the impression of real mountains. The photography has been well managed and the printer performed his part of the contract satisfactorily.

"Tsing, the Yellow Devil" (Great Northern).—A thrilling and convincing detective story worked out with all the care and attention which characterize the Great Northern films. The same qualities of acting and the same effort to make the acting sympathetic is shown here that were such prominent factors in the success of the Sherlock Holmes series. It is a thrilling story, wonderfully well told.

"The Servant and the Tutor" (Itala).—A story of the falsity of a supposed friend and his robbery of a girl committed to his care by a dying father. It takes some years, but finally the girl obtains her fortune through the good offices of an old servant, who serves a term in prison for attempting to help her. Perhaps the fact that the ending is happy and the wrongdoer is adequately punished is sufficient to compensate for the disagreeable features of the early portion of the picture.

"Foolshead Wishes to Marry the Governor's Daughter" (Itala).—Another of the Foolshead series which has become popular. In this instance Foolshead wins by a combination of favorable circumstances, including the locking of the girl's father in a wardrobe, along with others, from which he cannot escape until he consents to the wedding. Some of Foolshead's adventures, as he is hurled from the slope are extremely amusing. It is difficult to understand how he can hit so many things as he rolls.

"Hard Cash" (Imp).—A story of a swindle which cost the life of an honest old sea captain and left his family destitute. The picture contains a rather exciting view of a fire and a rescue, which leads to a discovery that secures for the widow and her children their father's long lost money. While the story is without special interest beyond its human features, it is well acted and clearly photographed. One may not, perhaps, agree wholly with the introduction of occasional comedy features into a play as serious as this. Here and there an attempt to be funny may be noted, but possibly it is considered that these digressions are essential as a means of emphasis in the presentation of the more serious portion.

"The Miser's Daughter" (Imp).—A lively picture showing the trick played upon a rich old bachelor, whom a certain father was forcing his daughter to marry against her will. She succeeds in foisting a homely domestic upon the aforesaid bachelor in her place, and not until the promised money in the transaction is delivered to the girl's father does the duped bachelor realize the deception. It is acted with a snap and dash that make it interesting; the photography is good and the climax, when the bachelor discovers his predicament and tries to get away, but is forcibly prevented, is very laughable.

"Madame Sans Gene" (Great Northern).—An excellent picture built upon a number of episodes in the life of the great Napoleon, beginning when he is an impecunious lieutenant and continuing up to the escape of Count Neupport. Perhaps its principal interest will center in the representation of scenes in camp life. These are made very graphic and are carefully worked out. The fact that Napoleon pardoned the count and countess for their part in Neupport's escape, after one of his characteristic outbursts of anger, adds a pleasing touch that increases the picture's interest. The acting is sympathetic and the photography is adequate.

"The Theater of Phenomenons" (Eclair).—A film representing the antics of a collection of freaks at a theater. The film is filled with satire depicted by these people, who are apparently so ill assorted and unfortunate in form and expression. To see is to laugh and, while the film will probably amuse the children more than it does grown-ups, older people will not be adverse to looking at it.

"After the Fall of the Eagle" (Eclair).—A dramatic and, in some respects, novel picture, the scene of which is laid in France after the fall of Napoleon. A young general, an officer of the former emperor, is sacrificed needlessly, merely to gratify the passions of the mob. There is a dramatic scene when the maid rushes into the room and confesses her part in the tragedy which follows as soon as the officer is given over to the rebel mob. But it is too late, and the old marquis is left weeping over the dead body of the man he might have saved.

"Romance of a Snake Charmer" (Bison).—The principal interest in this picture centers around the handling of the snakes by the girl charmer. It is disagreeable, to be sure,

but few can resist its great attraction; nor will they refuse to look at it. The romance, which is based upon the infatuation of a country girl for a city man, is much like other romances of a similar character. It supplies a heart interest, but the handling of the snakes will be the principal source of attraction in the film.

"Frontier Day in the West" (Nestor).—A graphic picture of an old home day in the West with a reproduction of all the old sports and pastimes accurately depicted. There is a touch of hominess which arouses pleasurable emotions and brings one again among the old familiar scenes. A thrilling feature is introduced in the stealing of a horse and the capture of the thief. The whole picture breathes the spirit of home and old-time pleasures.

"An Unpleasant Dream" (Ambrosio).—Shall or shall not the boys be pushed into the world? That question weighs heavily upon the father's mind as he muses before the fire. He dreams, and the dream seems to prove that it is better for them not to wander away. Whatever may be one's belief in this respect, this picture will set him thinking, and because of this the picture will rouse one's interest.

"My Life Remembrances of a Day" (Ambrosio).—A story which will arouse interest in the minds of more than one in the audience. The picture is well photographed and should prove a good addition to any manager's list.

"The Snake Man" (Lux).—Depicts the adventures of a man who succeeded in turning himself into a human snake, swallowing numerous and sundry persons. Later he is forced to disgorge what he has swallowed with amusing results. While the picture tells no important story, it is mildly amusing and is not unpleasant. The stunts performed by the snake in his various crawls are musing and the novelty is at least refreshing.

"Rico, the Jester" (Lux).—The heart story of an ill-visaged jester who falls in love with a blind girl and dreads to have her sight restored. After many vicissitudes the ending is happy enough to suit anyone.

"A Shot in Time' (Bison).—A melodramatic picture, the scene of which is laid in a rattle snake infested region of the West. It is picturesque, but perhaps one may be pardoned for feeling an occasional unpleasant thrill when snake hunting operations are proceeding. There is a love story,

intensified by jealousy. It is a masterly touch where the glass containing the deadly rattlesnake poison is broken by a shot as the man raises it to drink. Such a novelty can do no less than excite interest in the picture and cause favorable comments upon its excellence.

"His Second Wife" (Imp).—A stepmother story which does not always find its counterpart in real life. But the dramatic quality of the picture cannot be questioned, as the stepmother comes to a realization of what she has done and exerts herself to make amends for her thoughtless cruelty. If such stories were only true in real life, one thinks, how much sorrow and misunderstanding and misery would be avoided.

The Majestic Theater, Charleroix, Mich., has inaugurated a new departure in attractive fronts for moving picture theaters. The rustic effect shown by the picture on page 562 is certainly neat, attractive and decorative, and is the work of Mr. J. A. Lynn, The Rustic Man, whose advertisement appears on another page of this issue. Mr. A. F. Young of the Majestic Theater Company advises us that they are very well pleased with the appearance of the front. The theater has a seating capacity of 455, and is managed by Mr. W. C. Campbell, formerly of the Alnew Theater, Cadillac, Mich.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Flicker Trouble.—Vermont asks what to do to remedy flicker.

The machine you have always has more or less flicker at normal speed, by reason of excessive shutter width. Inserting a thin washer, as you suggest, would take up lost motion in gears. This lost motion would not produce flicker, however. It might, if bad enough, make a travel ghost by allowing the shutter to get just a trifle out of time. I think the shutter gears would have to be very badly worn, however, to produce this. But, nevertheless the washer scheme is all right. Many operators frame up their film on the make of machine you are using by looking through the projection lens when threading the film, first setting the frame-up lever central. This is by reason of the fact that, as the shutter travels with the frame-up carriage, it is in an entirely different position as regards the aperture when clear up or clear down than when frame-up carriage is central. Often this machine will show slight travel ghost when frame-up is up or down, but none when it is central. I am of the opinion that the fault lies largely in the shape of the shutter. Other mechanisms whose shutter does not follow the frame-up carriage in its travel do not develop this fault, nor do some whose shutter does. Your query is a hard one to answer positively without personal inspection of the machine, but I believe it is about as above stated and that you cannot eliminate the flicker, it being a fault of the machine itself.

* * *

Bad Light.—Las Animas, Col., writes: "Can you tell us what causes slight yellow tinge at sides (not top or bottom) of pictures? Use 115-volt alternating through compensarc. Have tried moving lamp and about everything else we could think of. We are using 60 amperes."

Data is very incomplete for intelligent answer. However, will suggest a few things and if I don't hit it you must send size (width) of picture and length of throw and all other data. Carefully examine your curtain and see if the fault is not in it. Turn your projection lens one-quarter around and see if it changes anything. Clean your projection lenses, inside and out, also condensing lenses, washing them with wood alcohol and polishing with soft, clean cloth. Look through them (the condenser lenses) sidewise and see if the glass is clear and white. Move your lamp over to one side (the arc, I mean) and see if that clears up one side of the curtain. See if light is striking sides of hole in operating room. See if there is anything on the inside of the machine which is interfering in the light. Change the set of your carbons. Move lamp forward until you have a large spot and see what effect that has. From what you say I take it the fault is permanent. That is to say, it is present all the time and does not change. This would indicate trouble is not in the arc itself.

* * *

Condenser Breakage.—Lancaster, Ohio, writes that he has been running a certain make of lamphouse and has not broken a condenser in six months. He installed a new one of different make and breaks six in three days. He tried running with the whole top open and with lamphouse entirely closed. Wants suggestion as to trouble.

The lamphouse you now have (the new one) is an excellent article. It has faults, however, and it is quite possible they are making the mischief. I would advise you to dispense with the metal clips which hold the lenses and to punch two small holes in the condenser casing on either side, near its top, or in its top, also two holes in its bottom. These holes will provide ventilation which is lacking in the condenser casing. There should be some ventilation in the casing, particularly if you run with the lamphouse open. Condenser breakage is one of the toughest problems we have to tackle, but I think this will, at the least, help some anyhow. You understand that you can put in the lenses without the clips, or metal frames, and that is what I mean by "dispensing with the clips."

* * *

Weak Tension Spring.—Mr. F. R. Ritchie, Park Theater, Dowagiac, Mich., writes as follows, and I thank him for the information, though I am inclined to think it will not fit, as "Middleport" named some makes of film which are noted for their steady running stock as jumpers, and some thin stock films as steady runners:

"If Middleport, Ohio, will carefully examine his tension springs he will find them to be weak. Put in a new spring. Some films seem to be thinner than others, which would

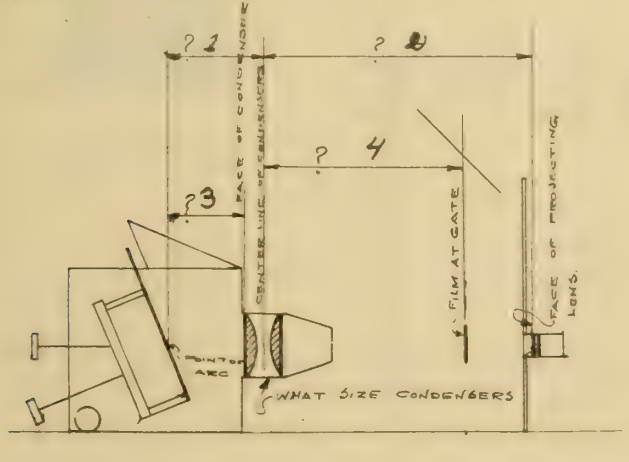
cause them to jump more. Keep springs tight against the film and it cannot jump. I had the same trouble and found the remedy by experimenting."

It is true, friend Ritchie, tightening the tension springs against the film will operate to eliminate jumping, but it is not always advisable to take advantage of this fact. Too tight a tension wears the aperture plate tracks and film excessively, also puts more strain than you may imagine on the intermittent movement and, for that matter, the whole mechanism. The office of the tension springs is to stop the film in front of the aperture when the intermittent completes its movement and hold it tight against the aperture plate tracks, without vibration, until the intermittent again begins to move. There should be no more tension than just enough to accomplish this purpose. Anything more is distinctly bad. Many operators resort to increased tension instead of properly adjusting their intermittent to take up lost motion. There is a difference in thickness of film stock. It varies as much as 2-1,000 of an inch, but this would not be sufficient to change the tension pressure in any appreciable degree. Thin stock vibrates and jumps more than does the heavy, however, as it has not the stiffness to withstand the shock of sudden stopping and starting as well as does the thicker film. It is, of course, quite possible to have your tension too slack. I am not asserting that Mr. Richie has too much tension, but merely calling his attention to the fact that he, and other operators as well, should be very careful about unduly increasing tension.

* * *

Some Information Asked.—Wellsville, Ohio, asks the following questions and sends drawing, which is reproduced: (1) After giving data regarding current, kind of machine, etc., he says:: "We sometimes have a dark spot in center of curtain. (2) Our projection lens is an Edison No. 2, what size is it known as? (3) What focal length condensers should I have for 8 x 11 picture at 45 feet? (4) What should disatnces be as per attached sketch? (5) What do you think of flat sided carbons for eliminating flicker with alternating current? (6) How may I determine focal length of my present condensers?"

(1) Probably dark spot is due to wrong focal length condensers. Move lamphouse back to eliminate it. Get proper condensers. It is quite possible also that spot is caused by occasionally getting your carbons set wrong. In this case the spot would be shadow of lower carbon tip. Remedy is to set lower tip back so that it will not interfere. That is to say, that would be the remedy if you set the same as for direct current. If you use what is known as the "jackknife" set you will have this effect occasionally in spite of all you can do. I take it from your sketch, however, you use the D. C. set, which, in my judgment, gives best results in the long run. (2) Your lens figures pretty close to 4 inches, equivalent focus. The Edison No. 2 is supposed to be a 2½-inch back focus or 4-inch equivalent focus lens. (3) Two 7½-inch lenses. (4)



THROWING PICTURE 8 FEET BY 11 FEET
AT A DISTANCE OF 45 FEET.
WHAT SHOULD ABOVE DISTANCES BE?

It must be understood that definite measurements cannot be given to fit all cases. Measurement No. 3 will vary with focal length of condensers, but is usually stated at about 3½ inches. No. 1 would be No. 3 plus distance from face of inner condenser to center line between the two. This varies somewhat, but it is considered good practice to set the two condenser lenses as close together as possible. In measurement No. 4 there is a wide leeway. It seems to make no real difference within reasonable range, say from 12 to 15 or even 18 inches. In general, however, the shorter the focal length of condenser lens, provided you have a projection lens to fit your condensers, the closer the lamphouse should be to the machine. It is very seldom, however, that condenser lenses and projection lenses really fit each other. Measurement No. 3 should be from front side of front lens, not from center as shown. I have answered it that way. Measurement No. 2 will be No. 4 plus whatever the back focus of your projection lens may be. (5) I have found no advantage whatever in using flat sided carbons. That is my personal experience only. (6) Pin a sheet of white paper on a wall back not less than 10 feet from a window. Further is even better. Hold condenser lens with flat side to paper and move in and out, being sure to hold square with the paper, until image of window is sharply defined on the paper. Measure from flat side of lens to the paper and that is focal length (back focus) of the lens. You may measure the back focus of projection lens exactly the same way. Measuring from paper to center line between the two lenses of the projector gives equivalent focus. The equivalent focus of a condenser is half the back focus of one of the lenses, provided both lenses be the same focal length. If not, you may measure, as above set forth, from center line between the two lenses to the paper. I am speaking now of measuring the two condenser lenses together as they stand in their mounting. Mount them in cardboard tube for measuring if necessary. Equivalent focus of the condenser and projection lens should be the same.

* * *

Film Buckles or Bad Lens.—Troy, Ohio, says: "We notice, especially when any printing appears, that the outside of picture appears plain, whereas its center is out of focus. In printed matter the central letters appear confused."

Taking into consideration the machine you have, I would almost swear your trouble lies in the projector lens. In other words, you have a poor lens. If there is another house in your town try to borrow their lens long enough to test it on your machine and if the trouble disappears with its use the case is proven. Otherwise have your film exchange send you a lens to try out. It is also possible the trouble lies in your aperture plate or tension springs. If tracks are worn on aperture plate or if one or both tension springs set too far in or out (do not bear squarely on tracks) it will probably cause the film to cup out or in a trifle as it passes the aperture and this would produce exactly the condition you describe. Remedy is a new aperture plate or set springs right, as the case may be. I, for certain reasons, believe, however, the fault lies in your lens. Cheap projection lenses do not have a flat field. The Goerlach-Manhattan Company will send their lenses on approval.

VOLTAGE.

By F. H. Richardson.

I note that some of my good friends are writing excellent articles asserting that I am wrong in the matter of drop in voltage through rheostatic resistance and setting forth their reasons for opposing my views. I do not care to enter further into this matter, except to say that my position is unchanged. I freely admit that the position of my opponents can be readily proven by the usual formulas and rules, but that in no wise convinces me that I am wrong. I take the position that there is something in this connection that is as yet not understood. I take the position that voltage and amperage **are** two separate and distinct qualities, which, acting together, produce electromotive force—horse power. The contention that all voltage is dissipated, absorbed or used in the rheostat and arc does not appeal to common sense. As a matter of fact, it is my belief that the voltmeter is, in this case, a left handed prevaricator. I don't know exactly what does take place, and by that same token I don't think anyone else does. But, as a plain matter of common sense, it appears to me that: (a) there can be no possible way for anything, either voltage or amperage, or both combined, to reach the negative wire except through the arc and rheostat and the lamps of the system; (b) if all voltage is all absorbed, dissipated, consumed or used in the resistance and in the arc and lamps there cannot possibly be anything at all on the negative. This may be electrical heresy, but **it is common sense.** My whole contention is that, as I have said, there is something here that as yet none of us understand. In closing let me say that I have read the letters criticising me in this connection with much interest and wish to thank my friends for their kindness even while opposing my views.

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stands for quality, as well as prompt delivery and any orders sent receive my personal attention, which means a great deal to the moving picture man, who does not always know what is best for his purpose.

My experience as expert mechanical and electrical engineer for more than fifteen years is an asset, which no one can deny, and you benefit by it without additional charge. I am closing contracts every day for complete moving picture machine equipment, "HALLBERG" Economizers, Flaming Arc Lamps and supplies, and this has been going on for more than two years and a half, and YOU evidently did not know it.

Write to-day for Free Booklet No.W-25, It tells you all about the "HALLBERG" Automatic Electric Economizer, guaranteed to save more than two thirds on your electric current bill—also for free catalogue on the MOTIOGRAPH the most wonderful and perfect moving picture machine in the world—It produces a brilliant, steady, flickerless picture, and lasts longer than any other make.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the "HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL," –prepaid mail—It saves 50% on your oil bill for machine—Try a Can.

I MAKE AN ALLOWANCE FOR YOUR OLD CURRENT SAVER OR RHEOSTAT IN TRADE FOR THE "HALLBERG" ECONOMIZER.

J. H. HALLBERG, 28 Greenwich Ave., New York

CHICAGO NOTES.

As we go to press, B. W. Beadell, of the National Waterproof Film Company, informs us that his concern has secured a contract from the Pathe Freres Company to waterproof the reels of the Roosevelt in Africa pictures for the licensed exchanges of Chicago. This concern is growing in popularity and the saving involved in the waterproofing process is fast becoming known to the exchanges who are anxious to preserve their films.

* * *

The article which appeared in our issue of April 2 and signed "C. Y." touched on a subject of vital importance in the moving picture field. The lighting systems in several houses are not at all what they should be, but at the same time Mr. "C. Y." seems to be either misinformed or has misjudged certain conditions which he claims to be existent in the Orpheum Theater. Mr. Levin, who is in charge of the Orpheum, has different views of this matter and wishes a few points brought out in answer to this recent article. The lights in the Orpheum Theater are situated at a distance of eighty feet from the stage, and, according to Mr. Levin, tests have been made with the lights and the result was that the same clear, sharp lines of the picture were obtainable with a totally dark house and when the side lights were thrown on. Mr. Levin has the endorsement of a number of authorities on the equipment of the motion picture theater who are all in favor of the lighting system now in vogue at the Orpheum. The test of observant distance was made and the same result was obtainable from the rear of the house and when seated close to the screen.

Another criticism was made in the article of April 2 on the screen used in the Orpheum. Mr. Levin states that a screen of lath and plaster, such as Mr. "C. Y." suggested, is not consistent, as an eighteen-foot stage lies back of the present screen and they do not want this stage closed in for reasons that they do not care to make public at this time. Again, the position of this screen was criticised, but it appears that the angle at which it is hung enables those on the main floor and in the balcony to obtain a correct view and their line of sight strike a balance in the throw. At this tilt of the screen the pictures do not appear distorted from any part of the house and Mr. Levin feels that the criticism on this point is rather unjust, as he considers the Orpheum one of the best arranged houses on the circuit.

* * *

The Jones, Linick, Schaeffer trio announce the opening of a new picture house in a few days. At present the site of the Unique Theater, at 276 State street, is being remodeled and within a short time the doors will open on a beautifully equipped house which will be known as The Lyric, where they will exhibit three reels of films and offer two illustrated singers at every performance. This adds another link to their extensive chain of smaller theaters and before long it is expected that this corporation will own and control practically every picture house in the city of Chicago.

* * *

The Alcazar, the Casino and the Pastime have discontinued vaudeville for the time being and are paying more attention to appropriate music to the pictures. We presume that this is only an experiment on their part, as no definite policy has been announced, but we shall watch the result with interest.

NELSON-WOLGAST PICTURES.

The Great Western Film Company, of San Francisco, recently attained a remarkable achievement in the taking and reproduction of fight picture films. The fight between Ad. Wolgast and Battling Nelson lasted until after sundown on February 22, the finish of which came in the fortieth round, which closed the fight at 6.20 p.m. None of the other cameras around the ring caught any impression after the thirty-eighth round, but the motion picture boys managed to catch the men in action through the finish, which is truly a phenomenal piece of work in the animated picture field. As this fight is the first since the taking of moving pictures of glove contests where the battle lasted until after dark, the pictures are of exceptional interest for the remarkable clearness of the fighters in motion which is portrayed in them. When the contest progressed into the night the fighters are sharply silhouetted on the canvas with every move clearly and distinctly impressed. The interest in these pictures is greatly enhanced owing to the fact that this film is considered the greatest of any fight pictures yet displayed with the exception of that of the Burns-Johnson fight, which is acclaimed the monarch. The Great Western Film Company is now making a specialty of the taking of fight pictures and with their financial securities they have a competent staff of hustlers who are ever on the go and are considered factors in the recent success of this company.

ESSANAY NOTES.

C. M. Anderson, our Western producer, and picture crew are now located on a ranch near golden Colorado, where they shall continue making Western pictures. This vicinity is especially picturesque and we may expect some fine scenic work in future Essanay Western productions. While in Denver, Mr. Anderson recruited a number of new people for his stock company.

Although every line of business in a moving picture play is pre-arranged even before the actors rehearse their parts, oftentimes in the taking of pictures, especially outside scenes, additional scenes are taken which greatly add to the fun or strength of the picture. In a recent Essanay comedy, one of our actors in the role of a jovial "drunk," with the producer and camera man, came upon a street car accident. A large coal wagon had broken down on the track and a line of blockaded cars stretched back several blocks. "Henry," the Essanay's comedy hero, was told by the producer to lift the wagon out of the way. He endeavored to do so when a city policeman dashed up on the scene, and grabbing the actor by the collar dragged him out of view. This part was unpremeditated, but it made a good scene and will appear in a coming Essanay comedy.

The Essanay Company are selling a great many posters, due mainly to the increased quality of the sheets. The Essanay posters are especially designed and made especially for the Essanay Company by the U. S. Litho. Company of Cincinnati. They can be obtained through the film exchanges, most of whom handle them, or from the Essanay Company direct, at a nominal cost. Exhibitors who have used them claim them to be box office boosters and well worth the money.

LUBIN NOTES.

In the intricate process of editing, motion picture subjects are run off over and over again until every slight defect is remedied, and the projection room operator grows very tired of the subject long after he runs it for the final O. K., but now and then he smiles when told to run an old subject, and the approving smile that illuminates the face of the Lubin operator whenever "When the cat's away" is called for argues that this farce will more than duplicate some of the past successes of the Lubin comedies. It is a roaring little laughing-play with several surprise features and plenty of spontaneous fun, set for release April 18.

"The Angel of Dawson's Claim," which forms the Lubin release for April 21, is a rarely effective child story in which a particularly clever child sustains the leading role. Most children are self-conscious in front of the camera, but this little toddler of three is as much at ease as the veteran picture player and her work possesses a charm that cannot be resisted. It is one of the most successful child pictures made in a long time.

THANHOUSER NOTES.

"Daddy's Double," the fourth Thanhouser release, is from the scenario by Lloyd F. Lonergan, of the New York World. Frank Crane, who played the male leads in "The Actor's Children," "St. Elmo," and "She's Done It Again," is Daddy in this picture, and Fred Santley the "double." Miss Daintry plays the young lady for whom Daddy and the "double" contend.

The Thanhouser version of "St. Elmo" proved a popular release and numerous "nice" notes reached the producer regarding it. One was from the Dixie Film Exchange of New Orleans and ran as follows:

"We are in receipt of the film 'St. Elmo,' and desire to congratulate you on same; if you keep up this good work you will be one of the leading producers of this country."

Until Thanhouser came on the scene the Imp films held the record for the brevity of the time between their inception and their popularity. Now that palm goes to the latest aspirant for filmy honors. Wonder who will be the next and if he can beat Thanhouser's three week's record.

Mr. Bertram Adler, of the Thanhouser Company, calls attention to the zest with which the daily papers dig down to the roots of the most nauseating crime of arson, intrigue and murder, and spread the repulsive details before the young and old in every family in the country, also the fact that in the Sunday papers are to be found columns of seductive advertisements. Yet some of these lying press association reporters add to their mischief by stating without reason or connection that "moving pictures made him do it" when anyone goes wrong. The public are no longer fooled by such innuendos, as witness the increasing attendance at the shows.

LUBIN

RELEASED THURSDAY, APRIL 14th

Approximate length 920 feet

Western Justice

This is another of those western subjects wherein the producer, the player and the photographer have united to give their best. The story is unusually interesting and is told in a succession of stirring scenes well planned and retaining throughout the western atmosphere. A story wherein sensation is not dependent upon gunplay but upon the absorbing interest in the story.

RELEASED MONDAY, APRIL 18th

Approximate length 950 feet

When the Cat's Away

One of the best comedies offered in a long time. The Lubin Atlantic City releases always score successes but this leads the long line of triumphs and will prove even more popular than "A Hot Time at Atlantic City," which is still a comedy headliner though released six months ago. You can't afford to let this get past you.

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44 W. 28th Street, New York City

KINEMACOLOR IN AMERICA.

We learn that Kinemacolor, which was dealt with at length in The Moving Picture World last December—on the occasion of the visit from Charles Urban and G. Albert Smith—is to be directly exploited for the benefit of the American public. There has been formed the Kinemacolor Company of America with, as president, James K. Bowen, and, as general manager, Gilbert H. Aymar. It is proposed to have on office for preliminary purposes in New York City and to erect a factory and general offices at Allentown, Pa. A number of machines and subjects are already in course of shipment from England and will shortly be available for exhibition purposes in the United States. We understand from Mr. Bowen and Mr. Aymar that it is the intention of the Kinemacolor Company of America to run the process much on the same lines as it is being run in England. That is to say, it will be independent of existing moving picture businesses. In England, we may inform the reader, Kinemacolor is not seen in the ordinary moving picture theaters, but in the great variety theaters of the Hammerstein Victoria type; in other words, it appeals to the general public. Latest advices from Europe indicate that the process is attracting increased public attention under this policy and we have no doubt that if the same policy is pursued in the United States a like result will be obtained.

THE ROOSEVELT PICTURES.

The press exhibitions of the Roosevelt pictures given by William Wright, of the Kalem Company, in several of the Central and Western States have been pronounced a big success. Wherever shown exhibitors and exchange men and the newspapers generally pronounced this top notch headliner a sure big winner both for the exchanges and the exhibitors. The newspapers all over the country have accorded it considerable space, many of them devoting full-page articles to its description. From all over the United States orders are pouring in promising to break the record in number of films leased.

CHRONOPHONE PROGRESS.

The Moving Picture World has always taken a keen interest in the Gaumont Chronophone—an excellent system of synchronizing the phonograph with the moving picture that we have several times described in our pages. We are therefore glad to learn that Mr. G. K. Hartung, of the Gaumont Company, has just returned to New York from a successful four weeks' educational trip in Massachusetts. Mr. Hartung stayed two weeks in New Bedford and one week each in Taunton and Newburyport. His object was to educate exhibitors in those cities in the possibilities of the Chronophone. In that respect he was immensely successful. He had no difficulty in convincing the exhibitors of the great popular demand for singing and talking pictures, and again he was successful in training the local operators in the technical end of the work. The various moving picture houses in which the Chronophone was demonstrated were crowded with enthusiastic audiences and the trip in its educational aspects quite justified itself.

We congratulate Messrs. Gaumont on this result. We understand that they are willing for the expense of the trip to commission Mr. Hartung to give any moving picture theater exhibitor a special demonstration of the Chronophone, so as to allow the public at the various theaters to judge of the efficiency of this admirable system. The talking and the singing photograph is bound, sooner or later, to be a prominent factor in moving picture entertainments, and we therefore recommend exhibitors all over the country to grasp that fact. And not only so, but to communicate at once with Messrs. Gaumont at 126 East Twenty-fifth street, New York City, and arrange for a demonstration of the Chronophone. We ourselves have several times seen the machine in operation at the firm's New York address and have been delighted with the excellence of the phonographic end of matters and the apparent ease with which the talking and singing was made to synchronize with the picture. Writing on the subject this time last year we pointed out that the talking and singing picture was passing from the experimental into the practical stage. Gaumonts certainly have reached the latter and we cannot too strongly impress this fact upon the intelligent exhibitor who, if he will install the Chronophone in a proper and practical manner, is bound to make a success of it by attracting larger numbers of the public.

TALKING MOVING PICTURES?

By The Powers Company.

The Powers Company have just produced for the American Fotophone Company the first of the series of Talking Moving Pictures which promise to excel in every respect anything of the kind heretofore attempted in this line. The American Fotophone Company's synchronizing device is a marvelously ingenious machine which runs the Talking Machine, so that every word of the dialogue appears to come from the lips of the actors and singers in perfect time. The Moving Talking Pictures to be produced by The Powers Company for the American Fotophone Company will be complete little plays, both comedy and dramatic. The high standard of excellence in stories, staging, acting and photography already established by The Powers Company will be maintained. The photography is the work of Mr. Ludwig G. B. Erb, which is in itself a guarantee of quality. The staging of these pictures is being done by Mr. Joseph A. Golden.

ARTHUR D. JACOBS.

A Progressive Exhibitor.

One of the most intelligent exhibitors in the moving picture field is A. D. Jacobs, of the Bronx Theater, southeast corner of Wendover and Park avenues, New York City. We remember how when last year we visited Mr. Jacobs' crowded theater we found occasion to congratulate him upon the spirited and enterprising manner in which he conducted that house, situated in a crowded and cosmopolitan part of this great city. Mr. Jacobs is universally respected amongst exhibitors and the trade, and deserves his success. Recently he sent us a batch of circular literature which still further raises him in our opinion, and we desire to commend to his brother exhibitors for the excellent example which he sets them. In brief, this batch of circulars is just so many bills of the play dealing with the program of pictures day by day. As we take a glance through them we see how ingenious Mr. Jacobs is in compiling his bills. We select one at random, and here reproduce it.

Laugh And The World
Laughs With You
Big Laughing Show
SUNDAY JAN. 23rd
Continuous 1 to 11 p. m.
Two New Essanay Comedies
THE OLD MAID AND THE BURGLAR
ELECTRIC INSOLES (Very Funny)
Gounod's Grand Opera
FAUST
As Produced at the Metropolitan Opera House
New York.
2 BIOGRAPHS 2
——Extra Headliner——
THE HUMANOPHONE
——Being the only Real——
TALKING PICTURES
in the Bronx
In Addition to Many Other
NEW MOVING PICTURES
5c **Admission to all** 5c

It will be seen that comedy precedes grand opera and that Biograph comedy follows the opera. And then comes the always welcome Humanophone, which is very excellently rendered at the Bronx Theater. All Mr. Jacobs' programs seem to be compiled in the same careful manner. Now and again the play bill lists a headliner such as Edison's "Pardners," Biograph's "The Dancing Girl of Butte," the Pathe "Camille," "The Life of Moses," etc. Mr. Jacobs could not do his fellow exhibitors a better service than by letting them see his literature.

HALLBERG IN THE HOSPITAL.

J. H. Hallberg, of 30 Greenwich avenue, New York City, received, through the Greater New York Film Rental Co., an order from the superintendent of the Manhattan State Hospital, Ward's Island, New York City, for a complete Motiograph and Economizer equipment. On account of the great steadiness of the machine and the flickerless picture produced the Motiograph was selected as the machine best suited for the purpose. The superintendent of this institution was formerly connected with the Soldiers' Home, Bath, N. Y., where he had another make of machine, but ordered a Motiograph installed for that institution, which proved so satisfactory that the Motiograph easily won out in the test at the Manhattan State Hospital.

MOTION PICTURE PIANO MUSIC

This is a book of descriptive music, regular sheet music size, and arranged for both hands. Specially selected, arranged and composed by one of the best descriptive Pianists in the U. S., who for the past twenty years has been Musical Director in all lines of Theatrical Productions. This work is the result of actual experience, and is now being used in hundreds of M. P. Theatres. Contains music, for all probable scenes, actions, characters, etc., and its suggestions are entirely practical. Increases the value of YOUR SHOW 100%. Descriptive circular sent free to anyone upon request. This book sent promptly upon receipt of price. $1.00 Remit either by P. O. or Express Order, Draft or Check to

GREGG A. FRELINGER

1009 Ferry Street Lafayette, Ind.

CENRE TRANSPARENCY CO.

507 NORTH CLARK STREET CHICAGO

LATEST SONG SLIDES

I'll be with you Honey, in Honeysuckle Time

Wild Arrow Oh! you Jeffries

In Dear Old TENNESSEE—Still Selling

Best Popular Fight Song With Fight Illustrations

ADVERTISING AND ANNOUNCEMENT SLIDES

ATTRACTIVE THEATRE FRONTS

"The Rustic Man"

Designer and Manufacturer of exterior and interior Rustic Work

Write for Particulars

The Rustic Man

CHARLEVOIX, MICH.

Curtainyline For three years has given satisfaction to the most exacting Exhibitors—they will use nothing else on their curtain.

Brings Out the True Photographic Outlines. Fireproofs Your Curtain.

Try a $3.00 Carton and Note the Wonderful Improvement in Your Pictures.

A $3.00 carton is sufficient for any ordinary curtain. All exchanges carry it in stock.

Curtainyline Curtain & Producing Co. 22 Fifth Avenue Chicago, Ill.

THE JARR FAMILY GOES TO THE MOVING PICTURE SHOW.

By Roy L. McCardell, in New York "Evening World."

"Can't we go to see the moving picture shows, paw?" asked the little Jarr boy.

"No, you can't!" said Mr. Jarr emphatically.

"I wanna go! I wanna go!" cried the little girl.

"I do wish your mother would come home!" cried Mr. Jarr testily. "I can't have a minute's peace to read my newspaper."

"Mamma said if we were good you'd take us to see the moving pictures," whined the little boy.

"Boo hoo! Me wanna go!" bawled the little girl, crying with dry eyes.

All this trouble in the Jarr household was due to the fact that the "Peril to the Playhouse," a nickelette moving picture show, had invaded the Jarr neighborhood.

For months past a building, the lower floor of which had been occupied by a funeral director and embalmer until the proprietor had died and buried himself, had been boarded up in front, and "after extensive alterations," which consisted of tearing out partitions and putting up much gimcrack stucco work and applying white paint copiously had, the boardings removed, burst on the view of the delighted juvenile population of the neighborhood as a fairyland-fronted "Bijou Dream"—which is a euphonism for smelly darkness and flickering pictures on a screen inside.

Just now from the street below the exultant voice of little Ikey Slavinsky had floated up: "De picksher show is open!" and the Jarr children, hanging out the window to catch the joyous words, had immediately descended upon their father for the price of admission.

"I don't believe in those moving picture shows," said Mr. Jarr severely. "In the first place most of them are fire traps; in the second place they are injurious to the eyes; in the third place the pictures they show are simply exemplified dime novels. You two can't go, and that settles it!"

But that didn't settle it. Master Willie Jarr and little Emma Jarr sniffled and sobbed in acute disappointment until Mr. Jarr had administered a sounding slap to each, whereat they stopped sobbing and sniffling and bawled lustily.

They were full at these Home Exercises for the Voice when the door opened and Mrs. Jarr came in from her shopping.

When her hand was upon the door the children commenced to bawl:

"Papa says we can't go to see the moving pictures, mamma! Can't we go? You said we could go!"

"Oh, dear!" said Mrs. Jarr, when she had silenced the children by shaking them breathless, "it seems a pity that I can't go out of the house for a breath of fresh air but what your father must punish you! How would he like to have to put up with you all day, I wonder?"

"I'm sure I hardly touched them," said Mr. Jarr. "They heard some child go through the street shouting that that new moving picture show around the corner was open and they immediately demanded to be taken to see it."

"You said we could go, maw; you know you did," piped up the boy.

"Oo said if I was a dood dirl I should go!" whimpered the little girl.

"It's no place for them. I don't believe in it!" said Mr. Jarr.

"Can't we go, maw?" whined the boy.

"You SAID we could!" bawled the girl.

"Oh, dear! I believe I did promise them!" said Mrs. Jarr, looking around helplessly. "And anything to keep them quiet! Won't you take them, papa?"

Papa stirred uneasily.

"Well, if I must, I must," said he. "Suppose you come along?"

"Me?" asked Mrs. Jarr. "I hate moving pictures."

"So do I," said Mr. Jarr, "but come along and let us see what the new place is like."

The new place was plaster mermaids and gold paint and white outside. Inside it was Stygian darkness. The scene from real life being depicted on the screen was called "Mr. Henpeck." Every time Mr. Henpeck was thrown out of a window by his mother-in-law after marriage, or kicked out of the house by his prospective father-in-law before he carried off his bride, a mechanic playing the piano stamped his foot upon a pedal that clashed a drum, asd all present laughed.

"What a foolish thing!" said Mrs. Jarr, as they came out into the light with the satisfied children. "Did you notice that the man wore the same overcoat in the picture labelled 'Five Years After Marriage' that he did when he courted the girl?"

"Ah!" said Mr. Jarr. "That is realism for you!"

CORRESPONDENCE.

WHAT DRAWS THE CROWDS?

Bellaire, Ohio, March 20, 1910.

Editor Moving Picture World:

Dear Sir—I read with interest Mr. W. L. Jones' letter from Coatsville, Pa., under the heading "Live Wire." Mr. Jones failed to state what it was that was filling his house, and left the issue in doubt. Let me tell you our circumstances, as we have been convinced that it is the pictures that the people want. Our new Olympic has seats for 680, and we would like to have a thousand. We run four new reels of pictures every day, advertising that we use the entire output of the Licensed companied and that every reel they make will be seen at the Olympic sooner or later. We cut out the illustrated song, as it detracted from the picture; we cut out all premiums, as the people did not care enough to come and see them, and we believe we get our crowds by having a feature picture and advertising it. Urban's "Acrobatic Fly" packed our house to the doors; Gaumont's "Vale of the Aude" which I consider one of the best scenic pictures ever put on a curtain, made another big house; any Biograph, advertised, will draw. A Kalem Indian film, a Selig Western, an Essanay comedy, one of Edison's Richard Harding Davis or some special writer film, always means a noticeable increase in our business. We have put close to seven thousand people through our house, using nothing but new pictures. Ours was formerly a vaudeville house, but it fell flat. The census population of Bellaire is 9,987, and there are two other good houses here besides ours, and if other cities do not support the pictures it is because they are not put on right.

BEN. L. MORRIS.

INDEPENDENT MANUFACTURERS, DO YOU NEED A GUARDIAN?

April 7, 1910.

Editor Moving Picture World:

Dear Sir—Allow me to make a brief statement through your valuable columns. Last year the Independents were in dire need of American film. At that time an American picture sold, no matter what the subject was. Whether it was light-struck, under-exposed or poorly printed, it sold. Since that time, however, new and promising Independent manufacturers, such as Thanhouser, Powers, Actophone, and Nestor, have come into the business and have spent real money in building factories. This means legitimate competition and the ultimate elimination of concerns which have nothing at stake.

Every Independent exchange in the country will agree with me that to-day is the brightest day that has dawned since the business was divided. What, then, is the object of this new proposed combination? Manufacturers do not need it; exchanges do not want it. Who does? Only those manufacturers who **fear honest competition** and who desire to hold all the stock of a company that will **control** the **manufacturers** as to their **output,** and **exchanges** as to their **purchase.**

Why should we admit that we are incompetent to manage our own businesses? A centralized shipping office for all manufacturers would be beneficial on certain lines, but I would advise all Independent manufacturers and importers not to sign any agreement before the Alliance meeting of May 6, no matter how rosy it looks, else some day the shingle hanging in front of your door will be taken down and a new one will replace it.

I am, yours for an open market and honest competition,

A. G. WHYTE,
1 Madison avenue, New York.

LAEMMLE'S MINNEAPOLIS EXCHANGE MOVES.

Minneapolis, Minn., March 31, 1910.

Manager Moving Picture World:

My Dear Sir—I wish to take this means of informing you that the Laemmle Film Service, of Minneapolis, are moving their offices from "100 Lumber Exchange" into the fourth floor of the Sykes Block. We are making this move solely on account of not having ample office space to conduct our business, which I am glad to tell you is rapidly increasing.

If you would care to use this item for a piece of news, I can assure you same will be appreciated.

Thanking you sincerely for past favors, and with best wishes, I remain, Sincerely yours,

JAS. V. BRYSON,
Manager the Laemmle Film Service.

A CLEVER ADVERTISING SCHEME.

Oklahoma is so imbued with the spirit of progress and advancement along every outlet for human activity, one is not surprised to unearth in the capital of that Southwest State an ingenious advertising scheme for moving picture theatres. Manager B. H. Powell, of the Olympic Amusement Company, which controls a syndicate of houses in Oklahoma City, has not only taken advantage of the current saving and light-improving qualities of the G-E Mercury Arc Rectifier, but has utilized its advertising possibilities as well.

The illustration is an exterior view of the Gem Theater, one of the Olympic houses, showing a Rectifier outside, on the balcony, where the brilliant bluish light can be seen by passersby for a long distance. The apparatus proved so successful in attracting attention, all the theaters in Oklahoma City are now using the G-E Rectifiers in this manner.

A Drawing Card for Moving Picture Theatres

Louise M. Marion

IN

Illustrated poems, now booking in Moving Picture Houses in and out of town, also for professional entertainment.

Miss Marion is presenting several beautiful poems written by Fred Emmerson Brooks, which she has illustrated with special permission from the author. This work never fails to make a hit on every occasion.

Operator, Vaudeville Sketch and music furnished when desired. Highest testimonials. Terms reasonable.

LOUISE M. MARION
321 West 23rd Street **New York City**

SET OF 15 FINE SLIDES TO ILLUSTRATE "JIM-A-DA-JEFF"

now ready. All poses by Jeffries, Johnson and others connected with coming big bout. This is the Big Fellow of all Song Hits, published by WALTER JACOBS, Boston. EXCHANGES ORDER QUICK, $4.50 SET.

FEATURE SYNDICATE, Sandusky, Ohio, or KUNZMANN CO., 1830 East 19th Street, Cleveland, Ohio.

HUDSON COUNTY, N. J., LIST OF HOUSES.

We give below a complete and correct list of every show house devoted to moving pictures in Hudson County, N. J. It varies greatly with the list of a year ago. While nearly all of these houses were in existence a year ago, more than half of them have changed management. The past year has produced only three brand new establishments as compared with three of the old places that discontinued business and were dismantled.

The Amusement Managers' Association of Hudson County has given a good account of itself in the past. The loyalty of these men to each other and their unselfish work for the benefit of the whole State of New Jersey stamps them as a set of men who are a credit to their business. To them the exhibitors of New Jersey owe thanks for their heroic work in once repealing the obnoxious "Child Law" and once blocking its passage, but we have never heard a word of praise for them from the outside, in fact they have met with indifference, and for that reason they are not so keen this year to pick chestnuts out of the fire for their brethren down the State.

It is understood that the Atlantic City forces will this year marshal their strength and influence at Trenton, where the salaried busybodies have introduced for the third time their pet measure, that bill known as the "Child Law," which must be indeed well thumbmarked by the rough handling it has had during the last three years. Their determination to pass it is a sublime and beautiful thing, in fact if the salary part of it should suddenly stop and they still continued the work, it might almost be called martyrdom.

The Hudson County managers have not lost heart or interest, but consider that they have done their share of the active work and are now willing to remain passive and give other districts a chance to see what they can do. They still give the case their moral support, and if appealed to will help it along financially. They are in favor of any move that may be made, but it's not their move. Meetings are still held by the Hudson County managers every Friday, 4 P. M., at the Summit Hippodrome, 250 Summit avenue, West Hoboken, for the discussion of local matters, but exhibitors from other districts are invited to write or happen in at any time, where they will be received with welcome.

List of Picture Houses—Hudson County, N. J.

Bayonne.

Empire—508 Avenue C. Sam'l Cohn, Mgr. Seats 250; matinee Saturday; no vaudeville.

Lyric—523 Avenue C. E. H. Mason, Mgr. Seats 250; matinee Saturday; no vaudeville.

Orpheum—10 West Twenty-third street. De Angelis & De Ross, Mgrs. Seats 400; matinees Wednesday and Saturday; vaudeville.

Hoboken.

Eureka—259 First street. W. H. Peck, Mgr. Seats 400; daily matinee; no vaudeville.

Gayety—354 First street. F. C. Roesch, Mgr. Seats 200; daily matinee; no vaudeville.

Hippodrome—420 Washington street. Frank Daley, Mgr. Seats 175; daily matinee; no vaudeville.

Lyric—Hudson street. Grant S. Riggs, Mgr. Seats 1,000; daily matinee; vaudeville.

Palace—116 Washington street. C. Guilloud, Mgr. Seats 200; daily matinee; no vaudeville.

Jersey City.

Academy—342 Central avenue. Ben Richardi, Mgr. Seats 300; daily matinee; no vaudeville.

Academy of Music—10 Gregory street. C. McAdow, Mgr. Seats 1,000; daily matinee; vaudeville.

Auditorium—299 Central avenue. Haring & Blumenthal, Mgrs. Seats 300; daily matinee; no vaudeville.

Bay House—558 Ocean avenue. Geo. Barry, Mgr. Seats 500; no matinees; occasional vaudeville.

Belmont—182 Monticello avenue. Nat B. Smith, Mgr. Seats 200; matinee Saturday; vaudeville.

Bijou Dream—117 Monticello avenue. J. J. Canavan, Mgr. Seats 250; daily matinee; vaudeville. Tel., Bergen 349 L.

Brunswick Dream—131 Brunswick street. Nat B. Smith, Mgr. Seats 225; Matinee Saturday; no vaudeville.

Columbia Hall—Ocean and Cator avenues. Jos. McCarthy, Mgr. Seats 1,000; matinee Saturday; vaudeville.

Eden—369 Central avenue. Emilio Richardi, Mgr. Seats 500; daily matinee; vaudeville.

Gem—344 Jackson avenue. A. Walters, Mgr. Seats 175; matinee Saturday; no vaudeville.

Grove—298 Grove street. H. D. Meyer, Mgr. Seats 600; daily matinee; vaudeville.

Hippodrome—604 Summit avenue. Chas. A. Laub, Mgr. Seats 200; daily matinee; no vaudeville. Tel., 1217 J. C.

Hippodrome—388 Central avenue. A. A. Leichter, Mgr. Seats 500; daily matinee; vaudeville. Tel., 4319 J. C.

Imperial—618 Newark avenue. Whyte & Erickson, Mgrs. Seats 300; daily matinee; vaudeville.

Keith & Proctor—172 Newark avenue. Seats 1,000; daily matinee; vaudeville.

Nickel—91 Newark avenue. Henry A. Fischbeck, Mgr. Seats 250; daily matinee; no vaudeville.

Nicolet—52 Newark avenue. A. E. Coffin, Mgr. Seats 400; daily matinee; vaudeville.

Odeon—171 Monticello avenue. Wm. Reeside, Mgr. Seats 250; matinee Saturday; vaudeville.

Opera Comique—61 Harrison avenue. T. L. Smith, Mgr. Seats 175; no matinees; no vaudeville.

Star—445 Central avenue. W. E. Stradling, Mgr. Seats 250; daily matinee; no vaudeville.

Theatorium—77 Newark avenue. Seats 200; daily matinee; no vaudeville.

Tuxedo—548 Newark avenue. I. W. Hendrickson, Mgr. Seats 200; matinee Saturday; vaudeville.

Union—95 Montgomery street. Frank Maisch, Mgr. Seats 300; daily matinee; vaudeville. Tel., 447 R-J. C.

West Hoboken.

Heflich's Hall—Paterson and Summit avenues. John Heflich, Mgr. Seats 900; Sundays only; vaudeville.

Keystone—Summit avenue and Paterson Plank road. Chas. H. Rabe, Mgr. Seats 400; matinee Saturday; vaudeville.

Pastime—607 Spring street. J. W. Dicker, Mgr. Seats 225; daily matinee; no vaudeville.

Picture Palace—485 Spring street. E. G. Ullman, Mgr. Seats 150; daily matinee; no vaudeville.

Summit Hippodrome—250 Summit avenue. Hensel & Bollinger, Mgrs. Daily matinee; vaudeville. Tel., 571 Union.

Union Hill.

Auditorium—15 Bergenline avenue. Stephen Liptak, Mgr. Seats 360; daily matinee; no vaudeville.

Bernard—407 Lewis street; seats 300; matinee Saturday; no vaudeville.

Palace—143 Bergenline avenue. Jas. Epstein, Mgr. Seats 225; daily matinee; no vaudeville.

Pikante Herrenabend Programme

KÖNNEN SIE NUR MIT

„Saturn" Film

ZUSAMMENSTELLEN

Wir machen unsere P. T. Kunden höflich aufmerksam, dass wir in Zukunft unsere bekannten „SATURN" Film mit Kr. 1.50 per m, bei Abnahme von mindest 1,000 m mit Kr. 1.25 per m inklusive Virage abgeben. Für Filmneuheiten stellt sich der Preis die ersten 3 Monate nach Erscheinen auf Kr. 2.50 per m, nach dieser Zeit auf Kr. 1.50 per m. Der Verkauf erfolgt nur gegen vorherige Kassa oder Anzahlung der Hälfte und Nachnahme. Illustrierte Kataloge nur gegen 60 hl. in Marken.

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Among the Exhibitors.

Wichita, Kans. Oscar Korn, of the Texas Amusement Company, has purchased the Orpheum Theater here.

Waterloo, Ia. A. J. Busby is completing arrangements for the erection of an airdome at Sycamore and Park avenues.

Marine City, Mich. Frank Baker has purchased the Star theater in the Westbrook block from William Kuemmel.

Atlanta, Ga. Professor Henry W. Rose is planning to erect a new theater here.

Tower, Minn. Bert Burgess and E. J. Atkins have purchased Fred Walker's interest in the local moving picture theater.

Bradford, Pa. The Bradford Amusement Company has decided to erect a new vaudeville theater on Main street.

Nebraska City, Neb. Messrs. Morse & Schnitzen are preparing to erect a new airdome here.

Stillwater, Okla. John O. Slack has sold his interest in the Pastime Theater here to H. E. Rider.

Baltimore, Md. Eugene Cook has secured a permit for the erection of a new vaudeville and moving picture theater, at North avenue and Charles street.

Duncan, Okla.—W. L. Bumpass is making arrangements to open a new moving picture show here.

Milledgeville, Ga. Messrs. John J. Barrett and N. E. Edison are making arrangements to open a new moving picture theater here.

Carmi, Ill. Nona Weigant and Francis M. Wieker have opened a new moving picture show in the Burrell Building.

Allentown, Pa. A new moving picture theater has been erected here for W. Bernethum. It will be situated at 634 Hamilton street and will be known as the New Victor Picture Palace.

Rockford, Ill. A lease has been taken on a store room, just west of Ashton's, for the Joliet Syndicate, who intend to erect a new picture house. A handsome front will be put on and the manager will try to make it one of the prettiest places in this section.

Faribault, Minn.—H. C. Schilling has purchased the Grand Moving Picture Theater from A. K. Wyand and will continue to run the house the same as the former proprietor.

Austin, Minn. The manager of the Gem Electric Theater has purchased the Red Wing Theater and will operate it under the same style as the Gem.

Green Bay, Wis. The Star Theater here has again opened its doors.

Burlington, Wis. Hansen & Colburn, who have a theater here, which has been for the past month closed, will reopen again after Lent.

Lake Geneva, Wis. J. W. Lene has leased the opera house here to some unknown party.

Oshkosh, Wis. The New Colonial Theater here opened last week and had a good patronage. The theater can seat about 351 persons and is situated at 151 Main street.

Darby, Pa. Frank P. Benjamin has closed a deal with Richard Purdy for a lease on the store at 862 Main street. Mr. Purdy intends to convert the store into a first class moving picture theater, which will be known as the Darby Opera House.

Niagara Falls, N. Y. The Grand Theater, on North Main street, has been reopened under new management.

Newburyport, Pa. W. M. Bray is the new manager of the Olympic Theater.

Galveston, Tex. J. O. Donnell has taken a lease on a store here and will convert it into a moving picture show.

Marion, Ind.—A new picture house is being erected here for John Tuel.

New York City. A new moving picture theater is being erected in 115th street, west of Eighth avenue, for B. Weissman.

Baltimore, Md. Negotiations have been completed for the purchase of Lubin's theaters, at 410 and 418 East Baltimore street, by Wilson Amusement Company.

Harrisonburg, Va. Fred Fleming and E. W. Kercheval have purchased the Palace moving picture parlor from D. Clint Devier and Wm. Shepherd.

Hempstead, N. Y.—The Fulton Theater here has reopened under new management and will run all of the highest class moving pictures.

Rochester, N. Y.—Plans for a new moving picture theater, to be built on Clinton avenue, South, at an estimated cost of $90,000, were filed this week by Leon H. Lempert & Son. The name of this new amusement house will be the Auditorium Theater and will be operated with all the latest and best moving pictures and vaudeville. It is located at 41 and 43 Clinton avenue, and is under the proprietorship of Henry Kuhn and his son, Maurice Kuhn, who will manage it.

Wheeling, W. Va.—Arrangements have been made for the erection of a fine, new nickelodeon, on Main street, for Walter Neal.

Newark, N. J.—A new moving picture theater is being erected here.

Olean, N. Y.—James Napier has purchased the lot on Charles street and will erect on it a moving picture theater.

Springfield, Mass.—The Goldstein Brothers Amusement Company, proprietors of the Pictorial Subway Theater and other theaters in the leading cities of New England, are to erect a modern fireproof and up-to-date theater building, which will have a seating capacity of 1,000. The theater is located on Taylor street and will open its doors about July 1.

Athens, Pa.—A new moving picture theater is being erected here for Frank Tillman.

Paterson, N. J. T. Stamps and Peter Geanderis have filed plans for the erection of a first class moving picture theater, to be established at 137 Main street, which will cost about $1,000.

St. Louis, Mo. The Riverside Amusement Company is making arrangements for the erection of a new moving picture theater at 1100 South Broadway.

Los Angeles, Cal. A. C. Martin will erect a moving picture theater at 319 South Main street.

Middleton, N. Y. Byron S. Thornton is preparing to open a new moving picture show here.

Geneva, Wis. A. A. Radke and associates will open a new moving picture show here.

Oskaloosa, Ia. Fred J. Cubberly and Harry Mitchell have purchased the Lyric Theater here from Herbert Riggs.

Norfolk, Neb. Edward Seates has purchased the Crystal Moving Picture Theater here from A. Koven.

Buffalo, N. Y. Samuel Rappaport has had plans prepared for the erection of a new moving picture theater, to be located at the corner of Niagara and Amherst streets.

Palmyra, Mo. J. C. Yager has opened a new moving picture theater here.

Brighton, Ia. Lloyd Dayton is planning to open a new moving picture theater here.

Bloomington, Ill. Jones & Lutz are making arrangements to open a new moving picture theater here.

Atlantic, Ia.—E. L. Anderson has sold the Majestic Moving Picture Theater.

Ligonier, Ind.—Baum & Inks are preparing to erect a new airdome here.

Buffalo, N. Y. Charles Wallock & Co. will erect a new moving picture theater at 752 East Seneca street.

Eau Claire, Wis. A. A. Searl is planning to open a new moving picture theater here.

Hartford, Conn.—P. R. Brannick and Joseph Cushing are planning to open a new moving picture theater here.

Carrollton, Ill. Rollin Roberts has opened a new moving picture theater here.

Nashwauk, Minn. The Nashwauk Amusement Company is making arrangements to open a new moving picture theater here.

Atlantic, Ia. Gordon Laughlin has sold the Unique moving picture show here to C. V. Smith and L. H. Frost.

Rochester, N. Y. Architects Leo H. Lampert & Son have completed plans for the erection of a new $90,000 vaudeville and moving picture theater, to be located on South Clinton avenue.

Hannibal, Mo. P. K. McDonald and C. Carey are preparing to open a new moving picture theater here.

North Yakima, Wash. Oscar Wood is planning to erect a new moving picture theater here.

Missoula, Mont.—T. C. Penny has sold the Bijou Moving Picture Theater here to Peter Bickman.

Philadelphia, Pa. A. Raymond Raff has been awarded the contract for the erection of a new moving picture theater, at 70 South Fifty-second street, for the Great Philadelphia Realty Company.

New York, N. Y. Architect Clement B. Braun will erect a new moving picture theater for the Manhattan Leasing Company.

Sioux Falls, S. D. Mrs. Ralph L. Dunkame has purchased the Dreamland Theater here.

Virden, Ill. Roscoe Wright has sold a half interest in the Rex Theater here to Will McNamara.

Temple, Tex. Capt. James Rudd has decided to erect a new airdome here.

Brocton, Ill.—G. D. Mainard will open a new moving picture show here.

Raymond, Wash. Riezner & Calvin are erecting a new moving picture theater here.

Stroudsburg, Pa.—A new moving picture theater is being erected on Washington street for Albert De Pue and Clarence Dreher and will be known as the Star Picture Palace.

Rockland, Ill. Plans have been filed here for the erection of a high class picture house, which is to be known as the Colonial Theater.

Springfield, Mass. The property on the corner of Franklin and Main streets is being converted into a nickelodeon for M. Mose.

Buffalo, N. Y.—Grove Amusement Company; capital, $30,000. Directors: Adam H. Grove, William J. Hickery and Otto C. Schorb.

New York City.—Joy Amusement Company: capital, $10,000. Directors: Albert E. Turpin, Edgar C. Turpin.

Oswego, N. Y.—Oswego Amusement Company; capital, $5,000. Directors: Joseph A. Wallace, George Roberts and Charles P. Gilmore.

New York City.—Houston Hippodrome Company; capital, $3,000. Directors: Henry Steiner, Charles Steiner and Irving M. Minsky.

Port Richmond, N. Y.—Leo Amusement Company; capital, $2,000. Directors: Martin Leo, Tobias A. Keppler and Robert Joplin.

Richmond, Va. Jefferson Theater Company; capital, $25,000. Directors: E. P. Harris, J. S. Galeski and S. Galeski.

Frankford, Ky.—Colonial Amusement Company; capital, $2,000. Directors: E. E. Lawrence, Dan Norton and E. F. Lawrence.

Bellow Falls, Vt.—A new moving picture theater was opened in the Union Hall by James Pickett.

Brainerd, Minn. Fred Weigant and I. Lee have taken a lease on the building formerly occupied by Lowe's bucket factory and will open a first class moving picture theater.

Medina, N. Y. L. G. Cook and C. D. La Vigne are to build a new moving picture theater on Main street.

Washington, D. C. The Cook Amusement Company has contracted for building a [illegible] theater on [illegible] and will operate the place as a moving picture theater. The theater will have a seating capacity of 900 and will open its doors about [illegible].

New York City. R. H. Wilson is preparing plans for a moving picture theater, to be erected on the east side of Eighth avenue, 100 feet west of Eighth avenue.

Easton, Pa. A new moving picture theater will be installed in the new building erected on Broadway by Dr. George Bell.

Providence, R. I. Walter Brownell has [illegible] and will erect a moving picture theater on the site, and will also erect [illegible] in Pawtucket.

Leominster, Mass. W. H. Lesure & Co. have leased the property adjacent to the Methodist Church here and plans are being made for the establishment of a moving picture theater in the city.

Des Moines, Ia. George Laughlin has disposed of his interest in the Unique Theater here to H. L. Frost.

Louisville, Ky. The Orpheum Moving Picture Theater was opened at 532 West Jefferson street with a seating capacity of 700. Little expense has been spared in making this one of the most attractive and comfortable moving picture houses in this section.

St. Louis, Mo. The Riverside Amusement Company, capital, $10,000. Directors: Charles [illegible], Henry Pfeiffer, Anthony Hackelmeier and [illegible] Gutzmann.

Cincinnati, Ohio. The V. Ely Company is erecting a moving picture theater on Herschel avenue, between Beckman and Westwood Avenues.

Cleveland, Ohio. H. Heaver will open a moving picture show at 3511 Pearl road.

Rochester, N. Y. Plans for a new theater to be erected on Clinton avenue, South, near [illegible], for Temple Theater, have been filed. The structure is estimated at $90,000. The plans show that the theater will be 80 by 165 feet, extending back to Stone street, and will be able to seat 1,500 persons. The new house will be known as the Auditorium Theater and will be devoted to a combination of vaudeville and moving pictures. Six performances daily, at prices ranging from 10 to 25 cents. The proprietors of this place are Henry Kuhn and Maurice Kuhn, who will be the managers. The theater is at 41 and 43 Clinton avenue, South.

Olneyville, R. I. Saltz & Nathanson have purchased the Pastime Theater. The [illegible] are also the proprietors of the Nassau and Bijou Theaters.

Buffalo, N. Y. Samuel Hoffenstein will open a moving picture show at 1911 Niagara street.

Philadelphia, Pa. The Junior Amusement Company will erect a moving picture theater on the southwest corner of Broad street and [illegible] avenue. The building will cost about $20,000.

New York City. Plans have been filed for the erection of a [illegible] moving picture theater on the Bronx Valley for [illegible].

New York City. Architects have been asked for bids for the erection of a [illegible] moving picture theater at 178 Park [illegible] for James Gutzmann.

E. Pepperell, Mass. George L. Osgood and H. B. Daniel have sold their moving picture theater to the Hub Moving Picture Company of Boston.

Elmira, N. Y. C. H. Van Dorn, manager of the Harper Hour Theater, [illegible] the Grand Opera House Amusement Company.

Muscatine, Ia. The Bijou Theater, which has been [illegible] has again opened its doors to the public.

York, Pa. A new moving picture theater has been opened here and will be known as the Scenic and will be situated on South George street.

New York City. A new moving picture theater is being erected here.

St. Johnsville, Vt. The Opera House [illegible] studio is being converted into a new picture theater.

Rutland, Vt. A vaudeville theater and moving picture hall may be one of the attractions at Bomoseen Park this Summer.

Netcong, N. J.—Thomas Cavanaugh has the new building enclosed that is being erected in which to give his moving picture exhibitions.

Hooper, Neb.—C. C. Cushman and Harry Blasak have opened a new moving picture theater here.

Joplin, Mo.—E. J. & F. C. Grubel have purchased several lots here upon which they will erect a new vaudeville and moving picture show.

Marshall, Mo.—W. C. Robertson is making arrangements to open a new moving picture theater in the Ming Building.

Crookston, Minn.—Charles Treadwell is planning to start a new moving picture show.

Des Moines, Ia.—Elbert & Getchell have purchased the Empire Theater here and will remodel and refurnish the entire structure.

Garden City, Kan. Ralph Clark is making arrangements to erect a new airdome here.

Chippewa Falls, Wis.—Rod Carroll is making arrangements to open a new vaudeville and moving picture theater here.

Pine Bluff, Ark. Dr. S. H. Miller has completed arrangements for the erection of a new moving picture theater, to be located on State street.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED APRIL 11th, 1910

A Romance of the Western Hills

Civilization as it Appealed to the Indian Maiden.

Indian subjects are always attractive inasmuch as they give an opportunity for outdoor photography, and this Biograph subject, while being a story of exceptional interest, comprises a series of most wonderfully beautiful views in the mountains of Southern California. The moral presented shows the bitter hopelessness of the redman. An Indian maiden is adopted by tourists, and is being educated by them when she meets the young nephew of her benefactor. She is led to believe that the young man loves her, only to find herself forgotten for one of his own race. Her appeal to her benefactor meets with repulsion. In fact, it is assumed that she is presuming. She now finds civilization a gift not yet perfect, and so goes back to her own people.

APPROXIMATE LENGTH, 980 FEET.

RELEASED APRIL 14th, 1910

THE KID

He Unwittingly Plays Cupid.

In this Biograph Comedy is shown how the pranks of a mischievous youngster may result in good. The Kid is the son of a widower and, while playing cowboy near his home, he espies a young lady climbing to the top of a windmill tower, from which to view the surrounding country. An idea strikes him. He will remove the ladder and so hold the fair maid a prisoner on the tower. From this position she is rescued by the father, and an acquaintance formed which ripens—— Oh, well! The Kid's trick has gained for him a new mamma.

APPROXIMATE LENGTH, 981 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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Milwaukee, Wis.—Architect Hengels is drawing plans for a new moving picture theater for Steve Sulewski, at Wright and Fratney streets.

Sterling, Ill.—T. F. Whalen has leased the Gem Moving Picture Theater here.

Corydon, Ia.—E. & M. Knell are arranging to open a new moving picture theater here.

Cleveland, Ohio.—Michell H. Marks is contemplating the erection of a new vaudeville theater here.

Macon, Ga.—E. E. Adams is considering the erection of a new moving picture theater here.

New Castle, Ind.—Harry Wisor, Burt Whiteley, C. R. Andrews and others are planning the erection of a new vaudeville and moving picture theater here.

Brownsville, Tex.—A. Dittman will erect a new theater here in the near future.

Salt Lake City, Utah.—J. J. Snell will erect a new moving picture theater at 222 South State street.

Lexington, Ky.—Stanley A. Pratt has leased the Princess Theater, on Main street, and has taken possession.

Upper Sandusky, Ohio.—Alex. Merchand is preparing to open a new moving picture theater in Ashland.

Hamilton, Ohio.—B. F. Malan, of Cincinnati, has purchased the Queen Theater, at Front and High streets.

Colorado City, Col.—J. J. Piatt is preparing to open a new moving picture show at 507 Colorado avenue.

York, Pa.—Mr. Schrantz is making arrangements to open a new moving picture theater in the Geesey Building, to be known as the Scenic.

Hamilton, Ohio.—William Wiles has sold the Queen Theater to B. F. Molan.

Buffalo, N. Y.—Charles Farrell will erect a new moving picture theater at the corner of Clinton and Pulaski streets.

NEW INCORPORATIONS.

New York City.—Levitt & Mitchel Amusement Company; capital, $10,000. Incorporators: Victor D. Levitt and Hans Bienecke.

New York City.—National Moving Picture Company; capital, $25,000. Incorporators: C. J. Gorman and E. W. Helly.

St. Louis, Mo.—Webster Groves Amusement Company; capital $3,000. Incorporators William J. Burton, Emil Linsmeyer and T. E. Hennessy.

New York City.—Dramagraph Company of America; capital, $30,000. Directors: Samuel H. Shaw, Henry L. Von Steuben and John M. Pendleton.

New York City.—Phoenix Amusment Company; capital, $5,000. Directors: Lewin Seelig, Joseph Carr and Lewis Rosenblush.

Bronx, N. Y.—Cowan's, Ltd.; capital, $5,000. Directors: Walter H. Thacher, C. A. Weldon and A. J. Greit.

New York City.—Marvel Amusement Company; capital, $25,000. Directors: Abraham Kauffman, Sidney W. Leimer and Howard T. Cole.

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

A ROMANCE OF THE WESTERN HILLS.—Civilization as it appealed to the Indian maiden. A party of tourists visit an Indian village and are charmed by the pretty little Indian girl, who offers for their consideration ornaments and beads. A book of civilization falls into her hands and naturally the girl is fascinated by the apparent mysticism of it, but her lover, a young brave, tells her "White man's book no good." This, however, does not dissuade her, as her slight association with the white people has made their sphere appear to her enthralling, hence when she has the chance of living in their world she is elated. She is adopted by a kindly disposed couple who treat her almost as their daughter, educating her and showering on her every attention. She is happy, but the tyranny of fate conspires, and she is made to realize the bitterness of her condition. The young nephew of her benefactors arrives from college, and is attracted by the little Indian girl, and pays her quite some attention. This the little girl assumes is love for her, and is happy in that assumption, for she confides in him; hence what a blow it is to her when later she finds the young man with his fiancee, a young lady of his own race. She pours out her heart's sorrow to her benefactors, who, of course, are amazed that she should have expected it otherwise. Now she finds civilization a gift not yet perfect. Back to her own people she goes, and her former lover upon learning her plight, vows vengeance. The young brave makes his way to the house of the white people and upon finding the nephew alone in the garden, grapples with him, and would have finished him had not the Indian maiden, who followed him, begged him to spare the white boy. While they are thus engaged, the boy's fiancee approaches, and learning from the Indian how the fellow had pretended love for the red girl and won her heart, she realizes what a wretch he is and breaks her troth with him, bidding him never speak to her again.

THE KID.—He unwittingly plays Cupid. From the title of this film one would naturally assume that it depicted the impish pranks of a mischievous youngster, and, in a measure, so it does, but his innocent mischief has a delectable result. To Walter Holden since the death of his wife, falls the responsibility of raising his only child, a boy about twelve years old. Holden being of domestic tastes, feels the loneliness of the home without his wife, despite the presence of his interesting boy. The youngster, ebullient in spirits, was, while a source of anxiety, a great balm to his crushed heart, and father and son were almost constant companions. Like all boys of his age, he is a bit wild and frankish, and we find him amusing himself playing cowboy and soldier, with an old-fashioned flint-lock pistol and cowboy makeup. His father enters into the fun for a time as earnestly as the Kid. Finally the Kid goes out into the field to play the game. A short distance from the house is a very tall windmill tower and to the top of this, by means of a ladder, climbs pretty Doris Marshall to enjoy the beautiful view therefrom. The Kid happens along, and seeing the pretty girl on the tower, an idea strikes him. "Aha! The fair maid will be a prisoner on the tower." This he effects by removing the ladder, and so she remains until the father seeking the whereabouts of the boy, discovers his deed, and rescues Doris from her lofty position. This is their first meeting and they are visibly attracted by each other; even the Kid takes a fancy to Doris, and wants her to come along with pop and him. An energetic Cupid, to say the least. Well, the girl is again irresistibly drawn to the tower. By a trick of fate, the father also climbs the tower, not knowing Doris is already there. Here is fine sport for the Kid. By removing the ladder he makes prisoners of them both. Here he tantalizingly keep them until the novelty of the act wanes. They are, however, together long enough to intensify the feeling induced by their first meeting. Upon reaching ground, the father makes a faint attempt to spank the Kid, but Doris begs him not to. This raises her still higher in the esteem of the Kid, and he renews his pleas for her to come with them. Well, the boy's trick results in a new mamma for him.

EDISON MFG. CO.

A CASE OF IDENTITY.—This film shows another case handled by the wonderful detective Hogarth, and carries us to an entirely different locale and set of situations.

The mystery begins when Hogarth receives a call from a foreigner who, being unable to speak English, starts to write his business and drops to the floor dead before finishing. There is no clue upon the man, save the tailor's mark on his overcoat, but for a mind like Hogarth's that is enough. Finding the tailor, he learns the name of the mysterious stranger. He is mystified when the next day's paper announces that the man whom he saw lying dead on the floor is to sail with his daughter for Europe at noon. Being a man of decision as well as intuition, Hogarth makes a quick dash for the boat, and finds himself a fellow-passenger of the man, who is apparently the double of his mysterious caller, and the girl, who is supposed to be his daughter. He soon finds that there is a love story, for one of the deck hands on the liner exchanges notes and signals with the girl, and Hogarth soon learns that the man is her fiance in disguise.

He contrives to enter the stateroom of the girl's supposed father and there finds evidence that the man is in the employ of an unscrupulous Prince who intends to force the girl into marriage, and also that the man's power over the girl comes from a forged note purporting to be from her father, of whose death she is ignorant. How Hogarth convinces the girl of the terrible danger she is in and of his power to save her, and how he confronts the pretended Marquis and after a desperate struggle succeeds in taking him into custody, makes a thrilling and effective climax to an intensely fascinating story. The scenes taken on board the ocean liner are exquisite in atmosphere and photography and lend a splendid reality to an almost perfect film.

THE MINER AND CAMILLE.—A theatrical repertoire company is playing through Colorado, their principal bill being "Camille." During a performance of this well-known drama a humorous incident, the subject of this film, occurs. A big-hearted Colorado mountaineer and his friend are in the audience, induced there by the proprietor of the theater, who knew them in the mining camp. Neither of the men has ever witnessed a dramatic performance, and as the play progresses both become absorbed in it. The older man is so carried away that at the vital moment when Armand upbraids Camille and refuses to listen to her pleadings, he jumps upon the stage and throws the leading juvenile man of the company bodily through the scenery "up stage center." The explanation that the whole thing is a play brings the miner and his friend, who has attempted to assuage the violent protest of the audience by drawing his "Colt's 44," to a realization of their ridiculous attitude. Peace is declared, but the miners get stage fright and refuse to return to the box. After the play they are seen toasting the "Queen of Tragedy" and, incidentally, the leading man of the company, who good-humoredly accepts the apology of the miner, though his face is covered with several pieces of court plaster.

READY IN A MINUTE.—There is a pretty girl before the firelight in a pretty gown. There is a young man in opera hat and coat, the happy possessor of two theater tickets, but the girl's pretty gown is not pretty enough and she must change it. She will be "ready in a minute"—and then the fun begins.

The clock goes round and round, and the hours soin away until even the calendar begins to show the lapse of time and its leaves show the passing days as they turn over. Then it must be months after, for this surely is a beard which has grown on the young's man face and it certainly is true that his forehead has grown very high. Still the time flies, and we see the poor young man now old and gray. A long white beard decorates his still immaculate shirt front, but there are holes in his elbows and knees, and he has grown very feeble. The plaster falls from the walls, huge cobwebs stretch across the doorways, and even the furniture has fallen to pieces.

And then She appears and all the illusion vanishes and—it really has not been so long! It is not even too late for the theater, if one doesn't mind missing the first two or three acts.

GALLEGHER.—The first scenes show how the story begins with the murder and robbery of an old millionaire and the escape of his secretary. The detective who is put on the case comes into the newspaper office to see his reporter friend and there Gallegher hears of the case, when he becomes possessed of the wild desire, which probably fills every boy's heart, of playing detective. He is so enthralled with the profession and the personality of the sleuth that in spite of all remonstrances from his employer, the editor, he follows the man when he leaves the office. The next scenes show Gallegher watching the passers-by on the street corner and in the railway station, searching vainly for a man who looks like the photograph of the much sought secretary, who has only three fingers on his right hand.

The boy's vigilance is unexpectedly rewarded when he finds that the criminal has purchased a ticket for a small suburban station near which, as the initiated know, a prize fight is to take place that night. The criminal has disguised himself by removing his beard and moustache, but unfortunately for him this makes him look all the more like his youthful picture in the detective's possession. Gallegher, not knowing that his absence from the office resulted in his discharge, seeks his friend, the reporter, and taking the detective with him they go to the prize fight.

The fistic encounter takes place in an old barn and they are easily able to locate the criminal, but just as the fight is in full progress, the detective about to arrest his man and the newspaper reporter and Gallegher to get their great "scoop," the police appear and everybody is under arrest. The reporter's plea to be allowed to send his story to the paper is unavailing. The sergeant is inflexible, but Gallegher, slipping his hand into the reporter's pocket, takes the notebook and, crying pitifully, succeeds by his very size and youth in getting by the sergeant and away. He borrows a cab and though fired after by the other officers lashes the horse into a run, and the next scenes show him speeding away toward the newspaper office where compositors and pressmen are holding the presses for the promised story. His boy's wild ride is stopped twice by officers, whom by street gamin shrewdness succeeds in throwing off the track, and just when all hope has been abandoned and the paper is going to press without it he rushes in with the story and falls in a little heap on the floor. Needless to say that after this he does not lose his job.

DROWSY DICK, OFFICER NO. 73.—"Drowsy Dick," a young officer on the police force, is afflicted with a sleepiness that nothing seems able to overcome. He incurs the enmity of the sergeant by yawning instead of laughing at the sergeant's story and is assigned to a tough district as a reward for his demerit. His soporific tendency is here laughingly displayed.

Cries from a basement where a free fight very evidently is in progress fail to excite him, and he stretches lazily as he descends. An instant later we see him surrounded by probably the most villainous crew of desperadoes and thugs ever collected in one room. They creep upon him, raise their weapons to strike the fatal blow—but why tell how he escapes, or what his reward?

A YORKSHIRE SCHOOL.—We see the Nickleby family discussing their financial condition and Nicholas deciding to answer Squeers' advertisement for an assistant. Then we see Mr. Squeers gathering together some of his prospective charges, his meeting with Nicholas, their departure from the "Saracen's Head," a London hostelry, their arrival at the school, the incidents in the school room showing Squeers' brutality and introducing Smike in his pathetic character. Nicholas expresses to Smike his deep sympathy for him, and while he is doing so Squeers enters and takes Smike by the collar, striking him a blow with his cane and threatening Nicholas.

That night Smike steals away from the school, only to be brought back by the wily Squeers. The next day as Nicholas is teaching his class Squeers enters, dragging Smike after him, and, after telling all of the shivering youngsters that he is going to give them a practical illustration of the dangers of running away, proceeds to belabor Smike. Nicholas can stand it no longer—he springs upon Squeers, snatches the rod from his hand and administers to him a beating which brings the bully to his knees. Nicholas then takes Smike and leaves the school.

His prospects for the future look very dark, but on his arrival at home his mother shows him a letter which she has received from her brother in India, to the effect that he is rich and is about to return to England, where he will provide for the comfort of Mrs. Nickleby and her family. All look at Smike in his wretchedness and agree that he shall share the joy which has come into their household. This is the happy ending of the story which cannot fail to win applause of the observer.

ESSANAY FILM MFG. CO.

SHE WANTED A BOW-WOW.—As the title suggests, Polly wants a "bow-wow," anything in the line of a four-legged canine. She takes the matter up with Bob, who argues that a "bow-wow" is a nuisance in the house and flatly objects to bringing a dog into the family.

Polly cries and tells Uncle Joe about wanting a "bow-wow" and how her horrid Bob will not permit her having one. Uncle Joe is all sympathy and tells her she shall have one, and promises to go right out and make the purchase. She is highly elated and begins making preparations for the reception of her little "bow-wow."

Bob and Polly have in their employ a maid and a butler, who, a year before, had secretly married. Some time before James and Marie had come to live with Bob and Polly, they had been blessed with a little girl baby, which was being kept by a friend of Marie's. On the day that Polly had taken her complaint to Uncle Joe, the servants had received a short note from Mrs. Wilson stating that the baby was ill and for them to call and get it.

It is then that the trouble begins. Uncle Joe brings home the pup, and fearful of Bob's wrath they resolve to hide the dog and write a note to Bob, stating that it belongs to them (Uncle Joe and Polly), for him to forgive them and to take good care of it. The pup is hidden behind a screen in the room, and Polly and Uncle Joe slip out to await developments.

In the interval which follows, James and Marie enter with the baby. Fearful of losing their positions if Mr. Bob learns of their marriage and of the baby, they are in a quandary as to what to do with it. They hear someone coming and seeking to stave off inquiries until the last moment, they slip the little one behind the screen at the other side of the room. Bob finds the letter and, of course, looks behind the wrong screen. Horror is expressed in his face when he sees the baby, for he presumes that this is the "it" referred to in Polly's note.

Resolved to annihilate his treacherous wife and unfaithful wife, Bob searches the house for the two, but the crime is averted when the two frightened servants confess to the ownership of the baby, while Polly and Uncle Joe bring out the pup.

THE BAD MAN AND THE PREACHER.—"Snake" Williams, typical bad man, and a little group of cowboys are found loitering lazily about the Snakeville, Ariz., barroom when the noonday stage coach out of Phoenix rumbles around the bend and deposits one lone passenger. Interest is immediately aroused and as the stage coach pulls out Snake, the constant bully, sidles up to the newly

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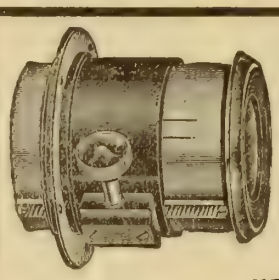

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arrived stranger to inquire the latter's business. Explaining at the same time that although the town has no mayor or reception committee, he will be pleased to do the honors. Following this statement Snake invites the stranger into the "Silver Dollar" for any refreshments the gentleman might desire, with the recommendation that "old Henry" is about the best the "Silver Dollar" affords.

"I am a minister of the Gospel," answers the Rev. James Smyth, "I do not indulge in liquor of any kind."

This blunt affront comes with a shock which almost sweeps the bully off his feet, while the other boys gather about to view the poor and indiscreet pastor's quick extermination. But before Snake has an opportunity to vent his wrath, Rev. Smyth turns on his heel and disappears around the corner.

Two days later we find the Rev. Smyth in front of the little frame church posting a notice to the effect that "Services will be held here to-day at 2 P. M.," extending an invitation to all to attend.

Snake Williams, who fears that the affront from the preacher might question his title, calls his little crowd of bad men together and announces solemnly that no services will be held in Mustang this day. With his rowdies at his heels he rides off to the little frame church and proceeds to riddle the preacher's notice with bullets from his Colts.

The services are in progress and shortly after the shots are fired the preacher comes out, demanding to know the reason for this desecration of the Sabbath. Snake starts a row and forces the preacher into a fistic battle. The two fight strenuously, Snake sometimes on top sometimes the preacher. But in the end a straight-from-the-shoulder wallop sends Snake rolling in the dust and the awed cowboys, seeing their chief defeated, rally to the preacher's standard and finally enter the church, leaving Snake and Rev. Smyth to further discuss matters.

"Preacher," says Snake, condescendingly, "you're a wonder an' if you'll forgive a pore sinner——"

Rev. Smyth stretches out his hand. Snake grasps it gratefully and upon the pastor's invitation enters the church.

THE MISTAKEN BANDIT.—Jim Thaw runs an isolated general store in California. He occupies also the position as agent for the Great Eastern Express Company, which in the West is a dangerous job. One day the stage drives up and deposits a money box with Thaw with instructions from the general manager of the Great Eastern that it is to be held with him over night, adding that he must keep a careful watch as it is reported that Buck Brady, an outlaw, has been seen skulking in the vicinity of Thaw's store.

When the box arrives Thaw's wife is very ill and Jim had just been preparing to ride for the country doctor. He realizes that duty commands him to guard the money, while the love for his wife who is dangerously ill, urges him to forsake his duty and ride for the doctor. The trust is partially met when his daughter volunteers to water the place and defend it should Buck Brady and his band endeavor to force an entrance.

Jim has been gone but an hour or so when a Lazy cowboy rides up and dismounts at the Thaw store. He has come for provisions and his wonder and curiosity are aroused when his knockings at the door are unanswered. Inside, the girl, who believes the innocent cowboy to be Buck Brady and his band, is making preparations to protect the treasure. However when she does open the door the cowboy finds himself looking into the barrel of a pistol and the glint of steel courage in the girl's eye informs him that beyond a doubt he will suffer death if he makes the least suspicious move. The girl commands him to enter a small room off the store and after disarming him closes the door and locks it securely.

Another dreary hour passes and there is another knock at the door. The frightened girl starts nervously, then cautiously steals to a window and looks out. Three men, armed and whispering together are loitering at the door.

The girl slips a heavy bar into the door, locks at her pistols and makes ready to defend her treasure. Suddenly there is a battering at the door and the heavy panels burst from the door and a pistol is thrust through. The bar is lifted and the bolt shot back and the three desperadoes slip into the room. Against the three the girl sees she can do nothing, when suddenly the door to the side is thrown open, two shots are fired and the foremost bandit drops in a heap on the floor. The others are panic stricken and seek to retreat, but this is cut off by the stalwart form of Thaw, followed by the doctor and, with leveled pistols. The wounded bandit and the two captured ones are rescued by the sheriff, who comes on the scene, and explanations follow.

The cowboy tells his surprise at being held up by Jim's daughter and how he guessed at the truth when the real bandits appeared. The girl thankfully stretches out her hands to the cowboy and we may imagine that a love affair is well rooted.

LUBIN MFG. CO.

JONES' WATCH. Jones is fussily nervous and absent-minded as well. Preparing for a journey, he neglects to slip his watch in his pocket in his hurry to make a train. Rushing toward the station, he collides with several persons, among whom is a pettishly aristocratic young man who clings hungrily to Jones' neck. Jones detaches him and continues his mad race, only to find that he missed the train. He also finds that he has lost his watch, and suspicion immediately attaches to the young nobleman. Taking a revolver from his pocket, he starts upon a search for the supposed thief and not being a detective, he catches him. Springing out from a place of concealment, he nabs up the surprised "sonse" and takes away his watch. Scowls the face of the robbery penetrates the befuddled brain, and the victim starts after Jones, picking up a policeman and several others on the way. Meantime Jones has reached home and proudly relates the attempted theft and recovery of the watch to his horrified wife. She explains that she found the watch just after his departure and tried to get it to him by the servant. Jones is startled to find that he is the thief himself, and to add to his discomfiture the policeman and the victim appear on the scene. Jones manages to get the watch back into the young man's pocket and then loudly denies his guilt and insists that the young man be searched. When the watch is found the crowd decides that the accusation was a grave error and apologies to the now triumphant Jones are profuse and humble.

HEMLOCK HOAX, THE DETECTIVE.—Hemlock Hoax thinks he can "put it all over" Sherlock Holmes, and his sleuthing is somewhat of a joke in the little tropical town where he lives. Two boys plan some fun at his expense and bring him the news of a terrible murder. Holmes is led to the scene of the crime and with measuring tape and magnifying glass proceeds to search for clues and material for deductions in the most approved detective fashion. He discovers a shred of cloth on a projecting branch and declares the murderer to be as good as found. Like the human hound that he is, he starts hot upon the scent and lads a tramp wearing the garment from which the cloth was torn. The surprised tramp develops a burst of speed that is astonishing and Hoax makes a good second. Others aid the pursuit and they are led a merry cross-country chase that ends in the capture of the tramp by Hoax and a policeman they have picked up. The trembling tramp is led back to the scene of his atrocious crime and confronted with the body of his victim. Then, for the first time, Hoax discovers that the body is merely a dummy stuffed with leaves, and the small boys are properly punished, though not until the crowd has enjoyed a good laugh at the expense of the crestfallen Hoax.

THE FISHERMAN'S LUCK.—Professor Coblenz was an enthusiastic fisherman. Fishing is particularly the pastime of the deep thinkers, and the professor was such a deep thinker that he was apt to be a trifle absent-minded. He shouldered his pole and started for the sea wall where the fish ought to be biting, and he was so deeply engrossed in trying to figure out why Swiss cheese has holes and sarsaparilla none at all, that he failed to blow his horn and slow down at the crossing, with the result that the pole knocks over the basket of clean laundry that the washlady is toting to a customer. So gets what satisfaction she can from mussing the professor up a bit and he goes upon his erratic way only to knock down a couple of young ladies with the far-reaching fishpole. A cyclist is the next to suffer, and a farmer soaises him with a pail of milk when the professor digs the farmer's haircut in the ribs with the butt of the pole. Arrived at the sea wall, the professor baits his hook. Of course he does not expect a bite; that's not what he does fishing for, and in the natural order of things he would fish all afternoon without doing more than furnish some hungry fish with an abundant free lunch, but just behind the professor a young couple are spooning, and fate sends a large fish to impale itself on the hook. Wild with excitement, the professor gives a mighty tug and lands the finny trophy squarely between the faces of the two lovers, whose lips are puckered for a kiss. They charge on the professor just as the other victims come up. It's all right, though. The professor can swim, and it's a good thing he can, for he is thrown over the sea wall.

WESTERN JUSTICE.—Two prospectors are partners, sharing their life and their luck until the inevitable girl crosses their path. She cannot marry both, and when she makes her choice the other accepts the situation bravely. He congratulates his pal, but he knows that the old-time partnership no longer is possible and there is a division of the gold dust and nuggets. This division is observed through the window by a Mexican half-breed, who follows the disappointed man along the trail until he is able to force him over the cliff. The action is observed by an Indian girl who has earlier been insulted by the Mexican, the insult being resented by the prospector. Now the woman hurries to her home and tells her husband of the murder. He takes the trail of the murderer, while the woman mounts a horse and rides to the camp to warn the white men. There is a hurried call to saddles and the dusty cowboys ride madly toward the base of the cliff where lies the body of the murdered man. Meanwhile the Indian has stalked the Mexican, and the latter seeks to throw him off. There is a struggle in which the Mexican is badly hurt and he creeps to a deserted cabin to hide. Ascending to an upper story, he draws up the ladder which serves in place of a stairway, and when the men enter in search of him he is not to be seen. They are about to leave, convinced that he has made good his escape, when one of the men rests his hand upon the post which supports the ceiling beam. A [illegible] of blood [illegible] his wrist [illegible] they perceive the [illegible] from his hiding place. [illegible] the Indian [illegible] of the [illegible] killed.

PATHE FRERES.

HER SISTER'S SIN. [illegible] with the [illegible] dies. [illegible] Jack before [illegible] kisses to her [illegible] and giving Genevieve [illegible] lover in a foreign land [illegible] care of her little baby [illegible] ed a letter to [illegible] Genevieve promises to watch over the [illegible] the best of her ability, and [illegible] and tries to make up to [illegible] ess of a mother. Genevieve [illegible] Cyprien, [illegible] Cyprien's esteem. Following [illegible] Cyprien goes [illegible] a little hut in the village [illegible] covers her with her little [illegible] returns to her home, and [illegible] with him to witness the [illegible] Cyprien is furious and demands an [illegible] Genevieve, who is too loyal to her [illegible] to tell the truth about the child [illegible] is cast off by the man she [illegible] Life is now miserable for the poor girl. [illegible] by the villagers and stoned [illegible] the streets, until finally she [illegible] to run away, but at the beginning [illegible] she falls fainting in front of [illegible] door, where she is found by her rival, and [illegible] to revive her the little man who [illegible] gave to Genevieve before her death is passed. This of course clears up the mystery, and Cyprien whose heart is in the right place after all [illegible] to tell Cyprien of her and his injustice to the poor girl. The reunion is beautifully touching, yet [illegible] though in tears over her lost love, [illegible] in the joy of her good deed.

ONE-LEGGED ACROBATS. A couple of expert acrobats, with only one pair of legs between them, give a highly diverting variety turn, including balancing, jumping onto tables and various other feats all executed with agility and [illegible]. The performance, which winds up with a [illegible] and a quick [illegible] movement, is both [illegible] and exciting.

THE MINIATURE. [illegible] Powdered hair and [illegible] powder puffs and [illegible] and the regulation [illegible] during the reign of Louis Philippe, which is one of the [illegible] ever published. One of the most humorous [illegible] songs of the story is the [illegible] who is of ducal rank. His [illegible] and [illegible] looks as if he had just stepped [illegible] painting, and the intimacy existing [illegible] the sitters results in [illegible] Duke falls in love. When the miniature is finished it is [illegible] rival who tells the Duke that [illegible] in pay for the original of the [illegible] gauge. The Duke in a [illegible] declares the statement to be [illegible] hinges his rival to a duel. His [illegible] accepted, and, at the appointed [illegible] both men stand face to face. [illegible] ing however the stroke of the [illegible] admits that he possessed it and knows it at the [illegible] of the Duke, who picks it up and [illegible] his coat. In the course of the [illegible] sary's sword touches the Duke [illegible] mature prevents the point of the weapon reaching his heart and almost immediately after the [illegible] penance on the scene of his [illegible] along past haste in her chair puts an end to the duel.

ICE SCOOTERS ON LAKE RONKONKOMA. In this film we are treated to a view of Mr. Nat Ree's Motor Scooter, a boat [illegible] the ice very well which is capable of [illegible] miles an hour. [illegible] series of ice [illegible] and [illegible] and [illegible] are shown. The Ree Boat is [illegible] with a [illegible] motor [illegible] center of the craft which transmits the power [illegible] large [illegible] around the [illegible] blade strikes which propel the [illegible] tremendous rate of speed. [illegible] of two or three hundred feet [illegible] and has the Great Island [illegible] in a dazzle. Another interesting [illegible] is Mr. Van Ander's Ice [illegible] is propelled by means of [illegible] high above the hull and [illegible] ress comes from the motor below. [illegible] has some very interesting [illegible] of traveling at 85 miles an hour. A [illegible] scenes of the famous Long Island [illegible] were often graced by a [illegible] The film closes with the [illegible] between Mr. Ree's and Mr. Van Ander's [illegible] former being under [illegible]

THE MASK MAKER.—[illegible]

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maker of masks, is in his shop making love to his assistant, when Louison, his wife, comes in and surprises him. She dismisses the assistant and during the angry discussion which follows, Pascal gives her a sudden push. She falls heavily to the ground and strikes her head violently. She has to be put to bed, the doctor is summoned and also a neighbor to nurse her. Pascal returns to his work, but he is obsessed by the thought of his dying wife, for dying she is, and every mask he carves takes on her features; he is even driven to compare and perfect each one by the original. Carnival day comes, Louison dies the same day and whilst Pascal is away at her bedside a number of merry makers enter the shop, find the box where he has hidden the masks and take them away. Towards nightfall Pascal is again in the shop. He approaches the window to glance out, when the livid face of Louison appears and stares in upon him. Terrified, clutching wildly at his breast, he staggers back. Another face appears and yet another. He turns to fly, but the door opens and seven shrouded figures enter in single file. Each has the face of Louison, livid and drawn, with a thin streak of blood on the lips. They form a circle around Pascal, who turning like a haunted beast, falls dead to the ground; then seeing for the first time that something is wrong the figures lift their masks, and perceive that a tragedy has ended their merry-making.

JOHNNY'S PICTURES OF THE POLAR REGIONS.—A better title for this film might be a burlesque on Messrs. Cook and Peary's trip to the North Pole. The film is a decided novelty and consists of a series of drawings, in which the sketched figures move. How it is done is a mystery to all but those initiated in the arts of Pathe Freres trick cinematography, and it is hilariously funny. The caricatures of the two gentlemen are laughable in the extreme and they seem to have made their journey in motor boats which travel through the ice-floes at a reasonable speed, coming through the Metropolitan Subway, passing all sorts of trained seals and walrus and various igloos, one of which is labeled post cards, another telegraph office, the third New York Herald, and finally reaching the pole the two explorers find it housed in a spacious igloo with an Esquimau taking tickets at the door, for which he charges one franc fifty centimes.

THE PILLAGERS.—An Arab encampment is attacked by a band of pillagers, who put to flight many of the party, and carry off the principal members, namely a young woman, her husband and child, together with the asses laden with bales. An old man, the grandfather, is left lying on the ground tightly bound with cords, and a little black dog also escapes destruction. Attracted by the old man's cries, a troop of soldiers comes to his aid; the dog, set free from its leash, tracks down the robbers and whilst they sleep releases the Arab woman from her bonds. It is then the work of a few seconds for her to snatch up her child, sever the cords which bind her husband, and for them all to steal away with the asses, the dog leading the way. Upon perceiving the disappearance of their captives, the pillagers give chase, but the fugitives succeed in reaching their camp, now guarded by the soldiers, who open a sharp fire upon the robbers, taking some prisoners and putting the others to rout.

THE BULLY.—Elsa, the little daughter of the man in charge of the bathing houses at a fashionable watering place, is sent to play, by her father, on the sands. The little girl takes her doll, her bucket and spade and trots away happily to build a castle, but her pleasure is interrupted by a boy visitor who tries to snatch her doll away. As the little maiden holds fast to her plaything, the boy pettishly throws a spadeful of sand in her face. Her cry of pain brings her father to the spot, and he loudly expresses his indignation to the parent of the boy, who strongly champions his own child, in spite of the fact that little Elsa's eyes are seriously hurt. She is carried home by her father and a doctor is called in. A few days later the boy and his sister are caught by the tide whilst scrambling over the rocks. Their danger is not perceived by their father until almost too late, and then he frantically runs to implore the bathing man to go to their assistance. His appeal is met by a curt refusal, but little Elsa, who has forgotten and forgiven before even the bandage has been removed from her eyes, insists that her father shall make an effort to save the imprudent children. Happily the danger is circumvented, and the two fathers agree to forget and forgive like their children, who celebrate the occasion, they and their many other little friends, by bringing presents of dolls to Elsa, whose generous little heart first brought about the reconciliation.

SIMONE.—The gist of the story of the Tuscany maid, Simone, which de Musset so charmingly wove into verse, may be given in a few words, since the tale is one of the simplest. Simone is beloved by Pascal, a young craftsman of the town, and hand in hand, the two lovers, accompanied by another couple, Strambe and Lagine, wander through the green meadows listening to the birds and whispering the story of their love. Such recitals need no audience, and so the two couples separate, Strambe and Lagine to seek more noisy amusement, and Simone and Pascal to sit upon the grass. In the course of their talk, Pascal plucks one of the beautiful blossoms of a bush growing near, and places it in his mouth, still gaily laughing and talking. In a few minutes his face grows livid, his eyes glassy and he falls back dead. The affrighted cries of Simone attract their erstwhile companions and the townspeople to the spot, but their faces grow grave as she recounts her tale; she sees suspicion lurking in their eyes, and presently the little crowd drifts away one by one, leaving only the doctor and a few others to examine the flowers of the bush. Then Simone, already overcome by grief, stealthily approaches the bush, seizes one of the poisonous blossoms, puts it between her pallid lips and in a few minutes the fatal flower has done its work and death has vindicated her.

THE GREENHORNS.—Mr. and Mrs. Goslow engage a maid and manservant, both of whom have been strongly recommended as being extremely hardworking. The Goslows, delighted to secure two such treasures, adjourn after their lunch for a peaceful siesta on the veranda, leaving the newcomers to their work. Sad however, is the havoc caused by the energetic and overzealous servants during the forty winks enjoyed by their master and mistress. The family oil paintings are vigorously scrubbed with soap and water, and a handsome clock also receives a bath. The maid polishes the pots and pans until holes appear, and the man breaks through the floor whilst scrubbing it with unnecessary force. Washing the linen results in its total unfitness for further use, and cleaning the floor of the kitchen means nothing less than inundating it with water to these raw country servants, who evidently do not believe in doing things by halves. When Mrs. Goslow comes to pass her housewifely eye over the labors of her new acquisitions, her horror gives vent to loud cries which bring her husband to her side. He, on his part, is unpleasantly surprised by falling through the hole in the flooring. Upon regaining more stable ground he opens the kitchen door, receives a bucket of water full in the face, and speechless with anger, bundles both servants out, neck and crop.

THE WREATH.—Paul's father is sick and out of work. For many weary days he has searched for employment, and finally gives up and takes to his bed. The same day Paul comes home from school with a note from his teacher that his son had played truant again. To the poor father's overwrought nerves, his son's mischievous shortcomings are a great burden, and the thought of his boy's lack of attention to his studies but adds fuel to the fever which is rapidly breaking down his once strong constitution. A few days later when Paul runs in from his pleasures, he finds that his father has finally succumbed, and throwing himself beside the bed, he sobs out his sorrow for his lack of filial attention, alas, too late. The sad little funeral party of just the mother and son go to the cemetery with the body of the man they loved so well, but the lack of work had decreased their little store of money to such an extent that they could not afford to buy even one poor wreath for the lonely grave. Heartbroken, they return to the desolate home. Paul now repentant, spends all his evenings in study, much to his mother's amazement. Night after night he burns the midnight oil in his endeavor to regain his lost ground with his fellow students, and every day he enters his father's room and offers up a prayer for his dead father's blessing on his efforts. Finally composition day arrives and Paul's essay has won first prize. He receives a big package of books and a laurel wreath is placed upon his brow. Overjoyed he rushes home to his mother and earnestly pleads her to accompany him to the lonely mound in the cemetery, and there as an offering to his beloved father, he places his hard-earned wreath upon the wooden cross which marks the spot beneath which lie the ramins of all that they hold most dear.

DELHI.—This time it is Delhi that is revealed to us, and as an additional interest at a moment when a grand Mohammedan festival is in progress. The streets are thronged with people, many of the natives wearing fantastic costumes, whilst at intervals a wild dance will take place to the sound of strange instruments. Other pictures present another aspect of the cult of the Mohammedans. We are present at a religious service at the Great Mosque and watch the ceremony of the purifying bath, which is immediately followed by a magnificent view of the outside of the building, before which prostrate themselves in long rows hundreds of white robed Mohammedans, forming a truly impressive and imposing sight. In terminating, we may say that all the pictures of this film have evidently been taken with the view to securing unusually striking effects.

THE STORM.—This picture is in reality a series of magnificent scenes of the sea lashed into fury by a storm on the rock bound coast of Normandy. The departure of the fishing smacks, the lonely wives left on the shore, the anxious watchers during the storm, and the finding of a body washed up by the cruel waves, add interest to the film. The scenes showing the water dashing over the rocks, sending its spray many feet into the air ... sky clouds, are of marvelous beauty and make the film ... of the most attractive ever put out.

VITAGRAPH COMPANY.

THE GIRL IN THE BARRACKS.—A young Russian soldier has a sweetheart, a young peasant girl, whose father, a cruel, overbearing character, will allow his family no privileges, and very strenuously objects to his daughter receiving any attention from the young soldier.

He catches her and the young soldier walking together and making love. He drives his daughter home and locks her in her room, taking her shoes away from her so she cannot leave the house. She has another pair of shoes under the bed, and after her father leaves the room she escapes from the house and goes to the barracks to tell her lover all about her father's objections to his courtship and the treatment to which she has just been subjected.

The young Russian and his messmate are busy cleaning up the General's office when they hear the young girl coming. They think it is the General and immediately become very much interested in their work. When the girl enters they are very much surprised and appreciate the joke. The girl tells her beau her story, and while in the midst of it they look out the window and see the General approaching. They hide the girl in the closet. The General enters, looks over his mail and becomes absorbed in correspondence.

While thus engaged, an anarchist, previously selected in secret council, stealthily enters the room through the window and is just about to stab the General when the young peasant girl from her hiding place sees him, sneaks from the closet, seizes a revolver and checks the assassin in his purpose.

The Russian General is astonished when he sees that his protector is a young girl. He asks her how she happened upon the scene. She explains. The General calls his soldiers, who arrest his would-be murderer; then he calls the young soldier, pretends he is provoked at his breach of discipline in allowing his sweetheart to enter the barracks, but he is too well pleased with its result to his own advantage to hide his feelings.

He commends the girl for her bravery and encourages the young fellow in his good fortune in making so estimable a choice. The girl leaves the barracks with her lover, and together they go to her father and plead their case and ask his consent to their marriage. The father refuses and severely denounces the lovers. The General has not forgotten his preserver, and on a mission of acknowledgment and appreciation he enters upon the scene and tells the girl's father how she saved his life, and highly commends the young fellow as a faithful soldier and a trustworthy man whom he has decided to promote to a sergeancy.

The parents of the girl are pleased with the General's visit, and the father is taken back and ashamed of his harshness. He consents to his daughter's marriage, and the young folks are at last happily betrothed.

G. MELIES.

THE SEAL OF THE CHURCH.—A senorita, with whom two young matadors, Jose and Pepe, are in love, tries to keep both on the string. She leads each to believe that he is the chosen one, creating a strong jealousy between them.

Pepe calls to see the girl and she receives him with a show of great affection and preferment. While they are courting, a caballero, friendly to the other lover, Jose, tells him of the girl's duplicity.

In a rage he goes to his inamorata and, demanding an explanation, accuses her of harboring his rival in the house. She cajoles him, and playfully stealing his dagger from him without his knowing it, endeavors to hold his attention by caresses as Pepe tries to make his escape.

Unfortunately he is seen and pursued by the enraged Jose, who, coming up with him as he seeks the protection of a priest busy pruning trees in the grounds of the monastery, engages in a terrible struggle in which the priest is powerless to interfere. The rival breaks away, and the lover, discovering the loss of his dagger, seizes the pruning knife of the priest and again goes off in pursuit, the priest following as quickly as he can. Unfortunately he is too late, the rival is dead, and Jose, now sobered and full of despair at what he has done, begs the priest to give him absolution.

The crime is discovered and the priest arrested, as his knife was found near the body of the murdered man. Being bound by his office as priest not to reveal the secrets of the confession, he cannot excuse himself nor give the name of the real murderer.

The guilty man goes to the home of the senorita and gleatingly tells her of his revenge. Knowing that the priest has been accused, the girl hurries out of the house and, hastening to inform the authorities, she reaches the Magistrado's office just as the priest is brought in by the soldiers.

She informs them of the murderer's whereabouts, and the soldiers at the command of the Magistrado release the priest and start in pursuit of the guilty man. The soldiers enter the girl's home, and the hunted matador, jumping from the window, mounts his horse and flees, pursued by the soldiers, who find him hidden in a wild and unfrequented retreat, where he shows fight and is shot dead by the troops.

When the senorita realizes the results of her intrigues and duplicity, she is conscience stricken. She goes to the old village priest and confesses her

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misdeeds. He receives her with fatherly tenderness, admonishes and advises her to make amends by seeking the seclusion of the convent. Acting upon this suggestion, she is received by the nuns as a novice of the convent and prepares herself to take the vow of the Church and devote the rest of her life to good deeds.

THE FIRST-BORN. "Love me, love my dog," seems to be the motto of the young wife and of her mother. Newlywed is disgusted when he sees the affection dissipated on the dog. They smother it with kisses, give it the best seat at the table, and make the servants dance attendance on it.

The last straw is added when Newlywed's wife and mother-in-law object to serving his breakfast before the dog is seated. They pay no attention to him as head of the house, and patience ceasing to be a virtue, he seizes the canine and throws it out of the room, to the horror of Mrs. Newlywed and her mother.

They berate him soundly and restore the pet of the household to their bosoms. Newlywed is frantic. He grabs his hat and packing his valise departs for more congenial and natural surroundings. Taking to the woods, he locates himself on a far-off ranch with a family of Texas pioneers whose domestic relations are brightened and enlivened by real children, with whom Mr. Newlywed becomes a general favorite, and amongst them he enjoys a season of rest right next to nature and natural home life.

After he has been in his retreat a few weeks he receives a letter announcing the birth of their first-born. Delighted, he dances about with unbridled joy. Rushing into the house, he gets his belongings, jumps on his horse and makes a break for the railroad station, where he is met by a "bunch" of his "cowboy" chums, who give him a parting salute as he boards the train to come to clasp his son and heir in a fatherly embrace.

When he reaches his home city he calls a taxicab and stops at the stores, buying toys and trinkets regardless of "cost, rhyme or reason." He is possessed with ecstatic spasms of great happiness. Encountering all sorts of obstacles and harshness, he reaches his home laden with presents, and bursts in upon his family, who silence his boisterous demonstrations of parental pride, pointing to the nurse who is bending solicitously over the sleeping infant.

Newlywed tiptoes over to have a look at his first-born. The nurse lifts the cover, and behold! the "doggoned" pet has blessed the household with a puppy, a son. "Gee whizz!!!" (Worse and worse of it.) Newlywed drops helplessly to the floor.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, April 11

Biograph—A Romance of the Western Hills (Dr.) 980
Lubin—Jones' Watch (Comedy) 270
Lubin—Hen-pecked Henry Has Detective (Comedy) 242
Lubin—The Lieutenant's Love (Comedy) 780
Pathe—Her Sister's Sin (Dramatic) 740
Pathe—Ole Legged Nobody (Comedy) 240
Selig—The Old Baker (Drama) 1000

Tuesday, April 12

Edison—King Cotton (Industrial) 1000
Edison—For Her Sister's Sake (Comedy) 420
Gaumont—Village of Lost Gods (Industrial) 730
Gaumont—The Voice of Conscience (Scenic) 1150
Gaumont—The Stubborn Lamb (Comedy) 450
Vitagraph—The Grafters (Drama) 998

Wednesday, April 13

Essanay—Love's Sacrifice (Comedy) 1000
Kalem—The Old Leather (Dramatic) 875
Pathe—The Magician (Comedy) 950
Pathe—Ice Scenes on Lake Roosevelt (Sp.) 325
Urban—The Lowest (Dramatic) 978
Urban—A Rubber Hunt in Isle of Sumatra (Scenic) 241

Thursday, April 14

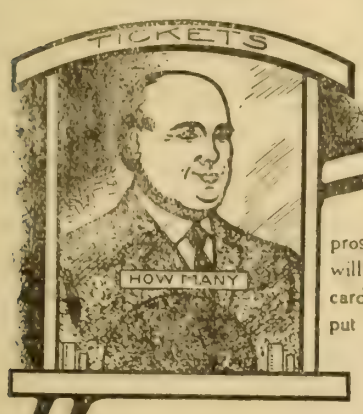
Biograph—The Kid (Dramatic) 981
Lubin—Western Dramatic (Dramatic) 920
Selig—Dorothy and Scarecrow in Oz (Com.) 1000

Friday, April 15

Edison—Her First Appearance (Dramatic) 990
Kalem—The Cottager (Dramatic) 980
Pathe—The Mask Maker (Dramatic) 554
Pathe—Lang's Pictures of the Polar Regions (Trick) 1000
Vitagraph—The Call of the Heart (Dramatic) 950

Saturday, April 16

Essanay—The Bad Man and the Preacher (Dr.) 422
Essanay—The Mistaken Bandit (Dramatic) 578
Gaumont—Mephisto at a Masquerade (Comedy) 485
Gaumont—Touring the Canary Islands (Scenic) 478
Pathe—The Pellagers (Dramatic) 440
Pathe—The Bully (Dramatic) 544
Vitagraph—The Merry Widow Takes Another Partner (Comedy) 984



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Roses Remind Me of You.
Dreamy Town.
I'll Make a Ring Around Rosie.
Flippitty Flop.
Sunbeam.
Tie Your Little Bull Outside.
The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
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LICENSED RELEASES.

BIOGRAPH COMPANY.

Feb. 24—Taming a Husband (Dr.).....986
Feb. 28—The Final Settlement (Dr.).....981
Mar. 2—The Newlyweds (Dr.).....981
Mar. 7—The Thread of Destiny (Dramatic).....977
Mar. 10—In Old California (Dramatic).....991
Mar. 14—The Converts (Dramatic).....986
Mar. 17—The Love of Lady Irma (Dramatic)...988
Mar. 21—Faithful (Dr.).....994
Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....397
Apr. 4—As It Is In Life (Dr.).....981
Apr. 7—A Rich Revenge (Com.).....980
Apr. 11—A Romance of the Western Hills (Dr.).980
Apr. 14—The Kid (Dr.).....981

EDISON MFG. CO.

Mar. 15—A Mountain Blizzard (Comedy).....425
Mar. 18—Frankenstein (Dramatic).....975
Mar. 22—A Western Romance (Dramatic).....690
Mar. 22—The Man with the Weak Heart (C.)..305
Mar. 25—The Suit Case Mystery (Dramatic)..935
Mar. 29—Bradford's Claim (Dramatic).....730
Mar. 29—The Capture of the Burglar (Com.)...270
Apr. 1—Michael Strogoff (Dramatic).....995
Apr. 5—The Heart of a Rose (Dramatic).....670
Apr. 5—It Pays to Advertise (Comedy).....330
Apr. 8—Sandy, the Substitute (Dramatic).....990
Apr. 12—King Cotton (Industrial).....475
Apr. 12—For Her Sister's Sake (Comedy).....520
Apr. 15—Her First Appearance (Dramatic).....990
Apr. 19—A Case of Identity (Dr.).....1000
Apr. 22—The Miner and Camille (Com.).....605
Apr. 22—Ready in a Minute (Com.).....360
Apr. 26—Gallegher (Dr.).....985
Apr. 29—Drowsy Dick, Officer No. 73 (Com.)...200
Apr. 29—A Yorkshire School (Dr.).....800

ESSANAY FILM MFG. CO.

Feb. 23—Oh, So Sick (Comedy).....478
Feb. 26—The Mexican's Faith (Dr.).....925
Mar. 2—The Egg Trust (Comedy).....402
Mar. 2—Rags, Old Iron (Comedy).....598
Mar. 5—The Ostrict and the Lady (Educ.).....175
Mar. 5—The Ranch Girl's Legacy (Comedy)...825
Mar. 9—The Interrupted Honeymoon (Com.)...950
Mar. 12—The Fence on "Bar Z" Ranch (Dr.)..950
Mar. 16—The Inventor's Model (Dramatic.....
Mar. 16—Method in His Madness (Comedy).....
Mar. 19—The Girl and the Fugitive (Dramatic).
Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975
Apr. 2—The Flower of the Ranch (Dramatic).1000
Apr. 6—Imagination (Comedy).....642
Apr. 6—Henry's New Hat (Comedy).....358
Apr. 9—The Ranger's Bride (Com.).....750
Apr. 9—A Family Quarrel (Com.).....250
Apr. 13—Their Sea Voyage (Com.).....1000
Apr. 16—The Bad Man and the Preacher (Dr.)..422
Apr. 16—The Mistaken Bandit (Dr.).....578

KALEM CO.

Mar. 11—The Robber Baron (Dramatic).....970
Mar. 16—The Seminole's Trust (Dramatic).....960
Mar. 18—The Enchanted Castle (Dramatic).....955
Mar. 23—The Girl and the Bandit (Dr.).....906
Mar. 25—The Railway Mail Clerk (Dr.).....945
Mar. 30—Red Hawk's Lost Raid (Dramatic)....580
Mar. 30—Lo, the Poor Indian (Dramatic).....375
Apr. 1—Further Adventures of the Girl Spy (Dramatic).....920
Apr. 6—The Uprising of the Utes (Dr.).....725
Apr. 6—Wandering Wilfred's April Fool's Day (Comedy).....250
Apr. 8—The Gypsy Girl's Love (Dr.).....890
Apr. 13—The Old Fiddler (Dr.).....875
Apr. 15—The Forager (Dr.).....980

LUBIN MFG. CO.

Mar. 7—Marriage in Haste (Comedy).....825
Mar. 10—Hearts Are Trumps (Dramatic).....900
Mar. 14—Mamma's Angel Child (Comedy).....505
Mar. 14—The Blunderer (Comedy).....455
Mar. 17—The Irish Boy (Dramatic).....930
Mar. 21—A Mother's Heart (Dr.).....905
Mar. 24—Two Gentlemen of the Road (Com.).925
Mar. 28—His Spanish Wife (Dr.).....965
Mar. 31—The Daughter's Choice (Dr.).....930
Apr. 4—Back to Boarding (Comedy).....625
Apr. 4—The Right House, But— (Com.).....362
Apr. 7—First Love is Best (Dr.).....925
Apr. 11—Jones' Watch (Com.).....279
Apr. 11—Hemlock Hoax, the Detective (Com.)..232
Apr. 11—The Fishermen's Luck (Com.).....389
Apr. 14—Western Justice (Dr.).....920
Apr. 18—When the Cat's Away (Com.).....950

GAUMONT.
G. Kleine.

Mar. 22—The Wild Coast of Belle Isle (Scenic).233
Mar. 26—The Fall of Babylon (Biblical).....1020
Mar. 29—The Diary of a Nurse (Dramatic).....992
Apr. 2—The Dreamer (Comedy).....413
Apr. 2—Amateur Billiards (Comedy).....378
Apr. 2—O'er Crag and Torrent (Scenic).....200
Apr. 5—A Drama of the Mountain Pass (Dr.)..525
Apr. 5—Poetry of the Waters (Scenic).....403
Apr. 9—The Kiss Was Mightier Than the Sword (Comedy).....825
Apr. 9—O'er Hill and Vale (Scenic).....130
Apr. 12—Vintage in Languedoc (Industrial).....374
Apr. 13—The Volcano of Chinyero (Scenic).....158
Apr. 12—The Stubborn Lover (Comedy).....452
Apr. 16—Mephisto at a Masquerade (Com.).....486
Apr. 16—Touring the Canary Islands (Scenic)....478
Apr. 19—A Penitent of Florence (Dramatic)....1020

URBAN ECLIPSE.
G. Kleine.

Mar. 23—Over the Appennines of Italy (Scenic).351
Mar. 30—The Midnight Escape (Dramatic).....574
Mar. 30—Making Sherry Wine at Xeres (Indus.).371
Apr. 6—The Fly Pest (Educational).....437
Apr. 6—Her Father's Choice (Dr.).....525
Apr. 13—The Lookout (Dramatic).....678
Apr. 13—A Ramble Through the Isle of Sumatra (Scenic).....241

GEORGE MELIES.

Apr. 7—Cyclone Pete's Matrimony (Com.).....
Apr. 14—Branding a Thief (Dr.).....
Apr. 21—The First-born (Com.).....928
Apr. 28—The Seal of the Church (Dr.).....925

PATHE FRERES.

Apr. 1—The Rhine Falls at Schaffhausen (Sc.).250
Apr. 2—Lorenzo, the Wolf (Dramatic).....754
Apr. 2—Athletic Sports in India (Scenic).....184
Apr. 4—The Good Boss (Dr.).....679
Apr. 4—Agra (Scenic).....348
Apr. 6—The Duchess de Langeais (Dr.).....
Apr. 6—The Vintage (Industrial).....344
Apr. 8—The Hunchbacked Fiddler (Com.).....754
Apr. 8—Paula Peters and Her Trained Animals (Scenic).....246
Apr. 9—A Hasty Operation (Com.).....462
Apr. 9—Honest Peggy (Dr.).....476
Apr. 11—Her Sister's Sin (Dr.).....735
Apr. 11—One-Legged Acrobats (Com.).....249
Apr. 13—The Miniature (Com.).....656
Apr. 13—Ice Scooters on Lake Ronkonkoma (S.).325
Apr. 15—The Mask Maker (Dr.).....554
Apr. 15—Johnny's Pictures of the Polar Regions (Trick).....
Apr. 16—The Pillagers (Dr.).....410
Apr. 16—The Bully (Dr.).....544
Apr. 18—Simone (Dr.).....492
Apr. 18—The Greenhorns (Dr.).....502
Apr. 20—Othello (Dr.).....
Apr. 22—The Wreath (Dr.).....590
Apr. 22—Delhi (Scenic).....410
Apr. 23—The Chivalrous Stranger (Com.).....676
Apr. 23—The Storm (Scenic).....302

SELIG POLYSCOPE CO.

Mar. 10—Across the Plains (Dramatic).....1000
Mar. 14—The Dawn of Freedom (Dramatic).....630
Mar. 14—A Crowded Hotel (Comedy).....370
Mar. 17—In the Frozen North (Dramatic).....1000
Mar. 21—The Village Inventor (Dr.).....1000
Mar. 24—Wizard of Oz (Com.).....1000
Mar. 28—The Treasure Hunters (Dramatic)...1000
Mar. 31—The Wife of Marcius (Dramatic)....1000
Apr. 4—The Common Enemy (Dr.).....1000
Apr. 7—Hugo the Hunchback (Dr.).....1000
Apr. 11—The Clay Baker (Dr.).....1000
Apr. 14—Dorothy and Scare Crow in Oz (Com.).1000

VITAGRAPH COMPANY.

Mar. 1—An Eye for an Eye (Dramatic).....930
Mar. 4—On the Border Line (Dramatic).....918
Mar. 5—Beautiful Snow (Comedy).....426
Mar. 5—History of a Sardine Sandwich (C.)...478
Mar. 8—A Brother's Devotion (Dramatic).....950
Mar. 11—Conscience (Dramatic).....941
Mar. 12—Taming a Grandfather (Comedy).....950
Mar. 10—The Courting of the Merry Widow (Com.).....833
Mar. 15—Victims of Fate (Dr.).....963
Mar. 18—The Mystery of Temple Court (Dr.)...969
Mar. 22—Capital vs. Labor (Dr.).....949
Mar. 25—The Hand of Fate (Dr.).....971
Mar. 26—A Broken Spell (Dr.).....975
Mar. 29—The Indiscretions of Betty (Dr.).....948
Apr. 1—The Tongue of Scandal (Dramatic)....894
Apr. 2—The Fruits of Vengeance (Comedy)....930
Apr. 5—From Shadow to Sunshine (Dr.).....903
Apr. 8—Elektra (Dramatic).....942
Apr. 9—The Conqueror (Dr.).....928
Apr. 12—The Girl in the Barracks (Dr.).....908

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"IMP."

THE MAELSTROM.—A marriage against her will, to a man she does not love—a fate abhorrent to any free-born girl. True, he is wealthy, but what is money when one's heart is unhappy? On her wedding day, in fact, the man whom she does love is beseeching her to turn, but she dare not, and is married to the financier.

He is a peculiar man—a puzzle to her. She sees that he loves her, but he does not seem the least perturbed at the fact that his love is not returned. He is always smiling. Oh, if he would only talk to her of her coldness—plead with her as a lover should—open his silent heart to her—do or say something that may perchance affect her—but he does not. He is one of those men who study, cold and calculating. Has he a heart at all? The answer comes to her suddenly one day, when he appears with a travelling bag, saying that he must go out of town—business calls him. Before he leaves the room, however, a message comes from the stock exchange: there is a panic! The market is going against him! He dashes out, dropping his coat and handbag. She picks it up, opens it, and finds—only a revolver! Like a flash the truth strikes her—she has misunderstood him all the time —he really loves, and her indifference has almost had a terrible effect!

We now follow him to the exchange floor. There is a scene of awful pandemonium. On all sides frantic men are begging him to sell, sell, sell, or it means ruin. With the same enigmatic smile, he is standing stoically 'mid the scene of ruin and disaster; he is cornered, but is bravely trying to bluff the market and save himself from being wiped out.

Up in the spectator's balcony a scene of wonderful import is being enacted. His wife knows of what was impending. Her love for him is now a raging flame. Did he not, on the very eve of disaster, calmly present her with a beautiful necklace of jewels? Now it is her sacrifice. She sends a messenger out with a box containing all of her costly jewels, and soon he brings to her in the balcony a certified check. The amount is sufficient. She sends it to her battling lion on the floor, and in a moment the avalanche of ruin is shattered into harmlessness.

The victor, his work done, carries that inexplicable smile home—to the little wife whose love, craved by a lion, meant naught to her because she had never known lions!

IN WAR TIME.—A young husband has gone to drink, and, as usually follows, it wreaks havoc with his sense of honor. When the Civil War breaks out a courier is spending the night at his home, his mission being to transfer valuable papers he carries to another courier who is to meet him at the house the next day and take them through the Union lines. This second courier was a suitor of the drunkard's wife in her sweetheart days, and her husband now plans to spoil matters for him. He therefore robs the sleeping messenger, substituting an empty envelope for the one bearing the papers; these he sells to the Northern commander, and buys more drink.

Through a series of stirring incidents, the young wife learns of her husband's baseness. In endeavoring to save the situation she is captured and paroled in the custody of an officer. But the courier, who still loves her, succeeds in an astoundingly daring rescue, and brings her home. Yes, she admits she loves him, but even though her mate in life is such a despicable creature, she must be true to her vows.

Soon a report is brought to her that her husband was killed; it is providential, and we now see her making preeparations to marry her sweetheart of former days, the courier.

On the wedding day, however, a negro girl brings word that the supposedly dead man is in a certain low dive, heavily under the influence of liquor. A friend of the groom intercepts her before anyone but he has heard it, and he goes to the dive. He finds the man there, in the throes of delirium tremens. He is carried to an upper room, and the bridegroom's friend sits at the door, calmly waiting for him to die. Habitues of the resort call a doctor, but the man at the door draws a pistol and holds them off, while the man inside raves and tears at the confining walls until he succumbs. Then the doctor is let in, but he is too late to be of any service.

The friend goes silently back to the house, and the wedding takes place.

GREAT NORTHERN.

A NEW BURGLAR ALARM.—A portly man of business is seen in his office, paying close attention to a bottle of whiskey, which he hastily hides in the safe as his wife enters. The latter, a formidable lady, takes him home, and forces him to spend a quiet evening with her in the drawing room. Meanwhile, at the office, two burglars, who have entered through the window, are busy at the safe with a crowbar. They find the bottle of whiskey and some cigars, and indulge so liberally that they are soon sleeping peacefully on the floor. There they lie until the morning, when hubby appears and seeing the state of things, hastily rings up his wife, who appears shortly afterwards with two policemen. The men secure, hubby points out the bottle to his wife with pride as a new burglar alarm.

HUSTLING MR. BROWN.—This unusually clever and amusing trick subject introduces Mr. Brown, the great hustler, who in a series of scenes shows his remarkable magical powers by which he, in his mysterious way, gets things to move at lightning speed, often to the discomfiture of his victims.

THE POWERS COMPANY.

THE RE-MAKING OF A MAN.—Harry Allen is a victim of the liquor habit. After a jolly spree with the sports, he enters his father's home very drunk. His father, a banker, of high social standing, orders his son to leave the house and never enter it again until he is a real man.

Two years pass, and the son is going a downward path rapidly. We see him, as a bum, thrown out of a saloon. Harry enters a cafe and begs a drink of two men, Richard Grant and his friend, who are seated at tables. The waiter attempts to eject Harry, but Grant interferes. Something about Harry awakens Grant's sympathy and he says to his friend: "This fellow is not bad, and I am going to make a man out of him." Grant takes Harry to his apartment, treats him to a bath, a shave, good food and good clothes, and then gives him a position in his office. Lillian Clay, a society girl, who is engaged to be married to Grant, calls at his office, meets Harry and becomes infatuated with him. A short time after, at a ball at Lillian's home, she tells Harry that she loves him. Harry, faithful in his devotion to the man who saved him from a drunkard's grave, determines to go away; and he writes a letter to Grant, telling him that he is compelled to leave town and cannot explain. A letter is handed to Harry. It is from his father's lawyer and tells him that his letter to his father had come too late, as his father had died some weeks before, leaving his entire fortune to Harry.

Two years pass. Grant is in trouble. Large losses in business have brought him to the verge of ruin. If he does not take up a note for $32,000 before three o'clock he is a ruined man. Despair drives him almost insane. He writes a note to his wife, Lillian, and then seizing a revolver, is about to end his life. A rap is heard on the door, and Harry Allen enters. He compels Grant to tell him the cause of his trouble. Allen pulls out a pocket checkbook and says, "I am a millionaire now. All I have is at your disposal." He takes out a check and hands it to Grant to fill in the amount, and then Harry, accompanied by the office boy, dashes out to the bank to take up that note and save his friend. When Allen returns to tell Grant that the matter is settled and that he can hold up his head proudly as a merchant, he finds Grant's wife, Lillian, there. The wife sees the two men hug each other and dance for joy, but she never knew just why.

HIS MOTHER'S LETTER.—Tom Greene, a New England boy, is out of work. His former chum, Al Thompson, sends him a letter from Nevada, in which he offers Tom a chance to make big money to help him work his gold-mining claim. Tom bids good-bye to his old mother and goes to Nevada. He meets his chum, and he also meets Nellie Lane, a most accomplished flirt, whose father keeps a hotel in the town nearest Al's mine.

After two months of hard work, Al sends Tom to town with a bag of golddust, with which Tom is to buy needed machinery and supplies.

Tom stops at Lane's Hotel, and after some comedy scenes with Nellie and her various admirers, he lets himself be persuaded by a traveling salesman, Baker, to get into a stiff poker game. Tom loses his head and cashes the gold nuggets, and loses every dollar of the money that Al and he had worked so hard for.

Later in the night, Tom, half-crazed by his loss, determines to enter Baker's room and get back his money. He forces the lock of the door. Baker is awakened by the noise. Seizing his revolver, he points it at the door. Tom Greene, not realizing that death awaits him at the other side of that door, is about to open it, when he hears footsteps. He goes back into his own room. A rap is heard, and Al enters. He hands to Tom a letter from Tom's mother marked "very urgent." Tom learns from the letter that his old mother is very sick and fears she may die without seeing him. In a beautifully pathetic scene Al forgives Tom and helps him to get back to his mother.

NESTOR FILMS.

AT DOUBLE CROSS RANCH.—As he read his uncle's letter, Archibald Willard merely shrugged his shoulders and heaved a sigh of bored resignation. Truly it was the master stroke of what he termed "Uncle Joe's tedious eccentricities," this offer of $50,000 if he would wed the daughter of his uncle's comrade, Col. Redmond. This meant a tedious trip to the Colonel's ranch, and even then Miss Moinai might prove entirely impossible; still, as his fond mother argued, it was distinctly worth a trial. Then, too, mingling with hundreds of swaggering cowboys and riding bucking broncbos would be rare sport. Accordingly, armed to the teeth with guns and knives, he set forth, accompanied by the haughty Mrs. Willard. Major Joe Buford's kind offer, however, was not received at the ranch with such complacent resignation. Moinai indignantly declared that she had already bestowed her heart upon her father's junior partner, Lewis Shelby, at which the sly old Colonel pretended to be greatly surprised; but, in truth, seeing which way the wind blew, it was this fact which caused him to make the young cowboy his partner. Lewis' suggestion, therefore, that they give the Willards a reception they would long remember, met with hearty approval from all sides. He and Moinai would meet the mother and son at the station, and escort the stagecoach home on horseback in truly Western fashion. At a given signal, a band of Indians, in warpaint and feathers, would surround the coach. They were to be led by Sour Bill, for whom the cowboys borrowed Kid Eagle's headdress, and with the aid of some brown house paint, which they assured the enraged Bill would surely wear off inside of a couple of months, he might well have been the proud possessor of the title they bestowed upon him, "Chief Pain-in-the-Face." The hold-up was to be followed by a thrilling rescue by the cowboys stationed in the distance, and the day's sport wound up by giving young Archibald an opportunity to ride the bucking broncho he had written he intended doing. The entire program worked like a charm. At the first sight of the savage Indians, Mrs. Willard fainted, while Archibald got to his knees and implored the redskins with such earnestness to spare his life, that it was only with the greatest difficulty they kept from laughing in his face. The cowboys then made their heroic rescue, and the Indians, selecting a soft spot, fell in a heap at the first sound of the rescuer's guns. Mrs. Willard still remained unconscious, so Moinai, giving her horse in charge of one of the "dead" Indians, clambered into the coach to revive the poor lady. The girl thought the sport had gone far enough, but not so Lewis; for the instant they reached the ranch, while father and daughter were taking care of Mrs. Willard, he led Archibald to the barn, and putting him aboard "Peanuts" started him down the road at a sharp clip, amid the shouts of the pursuing cowboys. "Peanuts" was the gentlest of the bronchos, so, at the most, the young man would only get a severe shaking up. This shaking up, however, together with a slight sprain and several bruises, which he received in falling, so cooled the tenderfoot's ardor for anything Western, that he remained up half the night in his fear that they might miss the first Eastern-bound train.

ECLAIR.

LOVE THE CONQUEROR.—At the border of a wood a company of gypsies are seen playing dice. The sister of the chief pleads with him to give up the despicable game, and as he is exceedingly fond of his sister, laughingly promises. Later we see the same company performing in the street, having reached the town. In the evening the chief, forgetting his promise to his sister, again plays dice and drinks heavily. At last, having lost all he possessed, he accepts the challenge of a young nobleman to play one last game, his sister to be the stake! The nobleman wins, and despite the efforts of the rest of the company, the chief allows his sister to be carried off. Soon, however, the chief comes to himself, and with his followers starts in hot pursuit of the ignoble nobleman. The young gypsy woman fights valiantly against her captor, and so retards their progress that they are overtaken by the chief just as they are about to cross a stream in an open boat. The nobleman, seeing escape is impossible, shoots the chief, who falls overboard. Made desperate by her awful predicament and her love for her brother, the young woman flings herself overboard and aids in the rescue of the chief. Although badly wounded, he recovers, and is forgiven by her for the wrong he has done her.

NEW YORK MOTION PICTURE CO.

BISON—

RED WING'S CONSTANCY.—The squaw man leaves his wife at their shack, after an affectionate farewell. During his absence a half breed comes to the squaw and endeavors to persuade her to leave her cowboy husband. She repels him and finally they quarrel. When her husband returns she tells him of the half breed, and after giving her their provisions, the cowboy starts to find him. The half breed is overtaken on the road, and a knife being his only weapon, the cowboy throws aside his gun to have a fair combat. The half breed is the successful combatant. After waiting some time for her husband, the squaw becomes anxious and goes in search of him. She comes upon his body and hastens to get the Sheriff on the half breed's trail. A number of cowboys accompany him, but after many chases return home, telling the squaw of their failure. She then determines to capture the half breed herself and follows his tracks to a woodland. When he spies her he would harm her, but by pretending to be friendly he follows at her bidding. When she leads him to a grave, he shows suspicion and then fear. He tries to get away, but Red Wing is set upon her retribution. She compels him to fight her with a knife, and after a short duel she is the victor. She returns to the sheriff to tell of her triumph and guides him and the cowboys to the grave where lies the half breed. She spurns the reward offered for his death, feeling repaid by being her husband's avenger.

RIVALRY IN THE OIL FIELDS.—It is a difficult proposition to choose between two men, and so Mary found it. There was Jack Belden and Ned

King, and though the former was audacious enough, Mary decides upon Ned, who shows Belden that his presence is undesired in the garden. As Belden leaves he meets his old sweetheart, Annie, whom he spurns, leaving her alone. Ned goes to seek his fortune in an oil well and after much labor is overjoyed to have "struck oil." He is congratulated by his associates. Belden, with an unscrupulous lawyer, Scraggs, concocts a scheme to Ned's disfavor. Annie, however, overhears their plotting and bides her time. After Ned leaves the real estate office in possession of his lease, Belden gets another paper from Scraggs and seems well satisfied. Because of his good fortune, Ned gives Mary an engagement ring and they are elated over their prosperity. When Ned returns to work at his well, the sheriff shows him a paper which shocks him and Mary as well. Belden stands by and triumphantly laughs at their plight. Ned is distracted and all Mary's sympathy avails little. At this time Annie tells Mary of the duplicity and promises her help. At an interview between Belden and Scraggs, Annie succeeds in being an unseen third and becoming possessor of the valuable document. Taking it to Mary and Ned, she is delighted at their joy and is finally satisfied by seeing Belden arrested and Ned again installed at the well.

ITALA—

THE THREE BROTHERS.—Cretinetti and his two brothers are naturally lazy and the servant experiences great difficulty in waking them. Instead of getting up as all good children do, they simply ignore the morning call and turn from one side to the other and continue their slumber until such time as their mother brings water for their morning toilet. Here's where the fun begins, of which the eldest brother is generally the victim. Excitement in general prevails until the father of the boys takes a hand and marches them off to school. Not enthused over the idea of going to school, the three little vagabonds go along the way and do all the damage they possibly can. One afternoon they manage to steal the medal of good behavior and take it home. Their parents, proud of them, give them many gifts for the attention at school.

AMBROSIO—

THE LEGEND OF THE CROSS.—A Lord once sought a beautiful but humble girl, who, to earn her living, led a few sheep to pasture. Stellina paid no attention to the Lord's attentions and he determined to win out, so one day he borrowed a monk's coat and went to Stellina's door. She, unsuspectingly, opened it and greeted the monk. When she saw the deception she ran to the edge of a bluff and decided that it would be best to end her troubles. The cross, erected in her memory, is ever strewn with flowers.

FRICOT IN COLLEGE.—Parents, who decided their boy needed strict discipline, sent Fricot to college. Here, however, he has large scope for his tricks and leads the different board members a terrible life. Nothing but the very severest thrashing avails, and that only for a short time. He raises the pupils to mutiny and in desperation the principal puts him in a trunk and sends him back to his parents, freight prepaid, telling them he could do nothing with their boy.

LUX FILMS.

THE ARTIST'S CHILD.—Jacques, the son of a wealthy merchant, is a painter of promise; his father, however, looks upon his aspirations with disfavor. Praise by some friends of one of the young man's paintings leads to a quarrel between him and his father, and he goes away to make his own way in the world. Years pass, but success does not come to the artist, his wife dies, his child is starving, and one day falls exhausted in the street. A lady takes the child home and finds the father to be her son, whom she has been trying to trace ever since his hasty departure from home. A reconciliation is soon brought about, and the father welcomes his son and grandchild home.

A YOUNG AVIATOR'S DREAM.—A young boy, having spent the day at an exhibition of flying machines, comes home very enthusiastic over airships. He sits down at his desk thinking of what he has seen and finally falls asleep. While slumbering, we see him make a flying machine out of all the pieces of furniture about him, and sail high in the skies, over housetops and church steeples, seemingly everything going smoothly. Next we see him crossing above the houses and later fall to the street. Simultaneously, his head slipping from his desk, he awakes and sees in reality it is but a dream.

THANHOUSER.

HER BATTLE FOR EXISTENCE.—Susan Dale has been brought up in luxury. She has two suitors, Will Emory and Jim Briggs. She chooses Will, and at the opening of the picture informs Jim of her choice. But a change comes to the fortunes of Susan's father; an unlucky speculation claims his wealth and his life.

When Will discovers that his fiancee is penniless his love cools; he breaks the engagement and goes to Europe to avoid the girl. Susan, friendless, starts out to earn her own living. She applies for a job in a lawyer's office, but leaves when the man insults her. She secures a place in a department store, but is discharged because, fatigued after an arduous day at the counter, she took a seat while on duty. She applies for work at a factory, but is rejected, owing to lack of experience. Finally, in desperation, she takes a place as maid in the home of Mrs. Gray. There Burg, the offensive lawyer, meets her, and in a spirit of revenge, denounces her as a thief. The mistress discharges her and Susan decides to end her life.

Fortunately for Susan, Burg meets Jim Briggs, the rejected suitor, on the street and laughingly tells him how he brought about Susan's discharge. Jim knocks the wretch down and rushes to Mrs. Gray's residence. He arrives in time to dissuade Susan from her purpose, and all ends happily to the peal of wedding chimes.

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INDEPENDENT FILMS.

The following films have been released, week of March 21, by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York.

Mar.	30	The Cowboy Preacher (Nestor) 992
Mar.	30	The End of the Trail (Actophone) 960
Mar.	31	A Drama on the Reef (Lux) 654
Mar.	31	Cured by a Tip (Lux) 320
Mar.	31	Hard Cash (Imp) 950
Apr.	1	Andrea Chenier (Roma) 740
Apr.	1	A Soot in Time (Bison) 1000
Apr.	2	The Servant and the Tutor (Itala) 960
Apr.	2	Madame Sans Gene (Gr. Northern) 1000
Apr.	4	The Miser's Daughter (Imp) 977
Apr.	4	After the Fall of the Eagle (Eclair) 605
Apr.	4	The Theater of Phenomenons (Eclair) 345
Apr.	5	Romance of a Snake Charmer (Bison) 894
Apr.	5	Daddy's Double (Thanhouser) 990
Apr.	5	The Actress (Powers) 982
Apr.	6	The Snake Man (Lux) 372
Apr.	6	Rico the Jester (Lux) 631
Apr.	6	An Unpleasant Dream (Ambrosio) 638
Apr.	6	My Life Remembrances of a Dog (Ambrosio) 372
Apr.	6	Frontier Days in the Far West (Nestor) 965
Apr.	6	The Partners (Actophone) 1000
Apr.	7	His Second Wife (Imp) 991
Apr.	7	Roosevelt at Messina (Ambrosio) 466
Apr.	7	Roosevelt's Reception (Lester) 500
Apr.	8	Red Wing's Loyalty (Bison) 1000
Apr.	8	Come to Supper with Me (Clines) 302
Apr.	8	Motherless Waif (Clines) 618
Apr.	9	At the Farm (Itala) 730
Apr.	9	A Valuable Hat (Itala) 250
Apr.	9	A New Burglar Alarm (Gt. North.) 492
Apr.	9	Hustling Mr. Brown (Gt. North.) 367

Films released by the Eagle Film Exchange, 146 North Eighth street, Philadelphia, Pa.:

Mar. 24—Stage Note (Imp).
Mar. 24—The Tenderfoot.
Mar. 26—Sleeping Pills.
Mar. 26—Innkeeper's Daughter.
Mar. 26—Bridegroom's Disguise.
Mar. 28—Transfusion (Imp).
Mar. 28—The Rivalry of Two Guilds—Foolshead Wishes to Marry the Governor's Daughter.
Mar. 23—Winter Romance at Niagara Falls (Actophone).
Mar. 26—A Treasure of Louis (Eclair).
Mar. 26—A Trip to Berne.
Mar. 28—Taingfu (Great Northern Film Co.).
Mar. 28—End of Trail.
Mar. 29—Uncle's Will.
Mar. 29—Nannia (Ambrosio).
Mar. 29—She's Done It Again (Thanhouser).
Mar. 30—Inventive Trouser.
Mar. 30—Unworthy Fiance (Ambrosio).
Mar. 30—Sudden Telephone Call.
Mar. 31—Hard Cash (Imp).
Mar. 31—Heir of Clavencourt Castle.
Mar. 31—Robber's Ruse.
Mar. 31—Robber's Ruse.
Mar. 31—Yellow Devil.
Mar. 31—Cowboy Preacher (Nestor).
Apr. 1—A Race for Inheritance.
Apr. 1—Pa, Ma and Baby.
Apr. 2—Cured by a Tip (Lux).
Apr. 2—Drama on a Reef.
Apr. 2—A Shot in Time (Bison).
Apr. 2—Servant and Tutor.
Apr. 2—Boxing Fever.
Apr. 2—The Heroine of Chance (Carson).
Apr. 2—The Lemon Sisters (Carson).
Apr. 4—Miser's Daughter (Imp).
Apr. 4—Adventures of Princess Lovelock (Carson).

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Mar. 28—The Treasure of Louis (Dr.).....690
Mar. 28—A Tripe to Berne (Scenic).....300
Apr. 4—After the Fall of the "Eagle" (Dr.)..605
Apr. 4—Theater of Phenomenons (Comedy)....345
Apr. 11—The Strength of Duty (Dr.).....

GREAT NORTHERN FILM COMPANY.

Feb. 26—The Doctor's Sacrifice (Dr.).....
Mar. 5—A Pleasant Walk (Comedy).....415
Mar. 5—The Mad Drainpipe (Comedy).....342
March. 12—A Wedding During the French Revolution (Dramatic) .....
Mar. 19—The Theft of the Diamonds (Dr.).....564
Mar. 19—A Quiet Honeymoon (Comedy).....269
Mar. 26—Tsing Fu, the Yellow Devil (Dr.).....827
Apr. 2—Madam Sans Gene (Dramatic).....1000
Apr. 9—The New Burglar Alarm (Com.).....492
Apr. 9—Hustling Mr. Brown (Comedy).....367

"IMP."

Mar. 14—The Time Lock Safe (Dramatic).....960
Mar. 21—His Sick Friend (Dramatic).....700
Mar. 21—Stung! (Comedy) 300
Mar. 24—The Stage Note (Dramatic).....700
Mar. 24—Stunts on Skates by Edmund Lamy....250
Mar. 28—Transfusion (Dr.) 960
Mar. 31—Hard Cash (Dr.).....960
Apr. 4—The Miser's Daughter (Com.).....980
Apr. 7—His Second Wife (Dr.).....970
Apr. 11—The Rosary (Dramatic).....950
Apr. 14—The Ace of Hearts (Dr.).....980
Apr. 18—In War Time (Dr.).....970
Apr. 21—The Maelstrom (Dr.).....960

LUX FILMS.

Mar. 9—He Knew Best (Com.).....459
Mar. 16—The Two Brothers (Dramatic).....655
Mar. 16—Life in the Next Century (Com.).....295
Mar. 23—A Family Feud (Dramatic).....655
Mar. 23—How a Bad Tempered Man Was Cured (Comedy) 353
Mar. 30—A Drama on the Reef (Dr.).....655
Mar. 30—Cured By a Tip (Com.).....327
Apr. 6—The Snake Man (Comedy).....350
Apr. 6—Rice the Jester (Dramatic).....630
Apr. 13—Washed Ashore (Dramatic).....609
Apr. 13—The Attack Upon the Train (Com.)...357
Apr. 20—Artist's Child (Dr.).....619
Apr. 20—A Young Aviator's Dream (Comic)....367

NESTOR FILMS.

Feb. 16—Old Maid and Bonehead.....475
Feb. 23—In Arizona 965
Mar. 2—The Vindictive Foreman 925
Mar. 9—On the Little Big Horn.....995
Mar. 16—The Silver Lining.....980
Mar. 23—The Tenderfoot (Dr.).....990
Mar. 30—The Cowboy Preacher (Dramatic).....980
Apr. 6—Frontier Day in the West (Dr.).....9[illegible]
Apr. 13—At Double Cross Ranch (Com.).....998
Apr. 20—The Cowboy and the Lieutenant (Dr.)..

NEW YORK MOTION PICTURE CO.

Mar. 4—The New Partner (Dr.).....775
Mar. 8—Indian and the Cowgirl (Dr.).....950
Mar. 11—The Rose of the Ranch (Dr.)... 976
Mar. 15—For His Sister's Honor (West.).....978
Mar. 18—A Mexican's Ward (Dr.).....985
Mar. 22—The Man From Texas (Dr.).....975
Mar. 25—Company "D" to the Rescue (West.) app. 1000
Mar. 29—Nannina (Dramatic).....912
Apr. 1—A Shot in Time (West.) app.....1000
Mar. 29—Nannina (Dramatic) 912
Apr. 1—A Shot In Time (West.).....988
Apr. 5—Romance of a Snake Charmer (West.).905
Apr. 8—Red Wing's Loyalty (West.).....1000
Apr. 12—Rivalry in the Oil Fields (Dr.).....959
Apr. 15—Red Wing's Constancy (West.).....1000

ITALA.

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Mar. 16—The Shepherdess (Dr.).....607
Mar. 16—Insidious Weapons (Com.).....402
Mar. 23—The Sea's Vengeance (Dr.).....572
Mar. 23—Military Dirigible 350
Mar. 30—An Unworthy Fiance (Dramatic).....565
Mar. 30—A Sudden Telephone Call (Comedy)....410
Apr. 6—An Unpleasant Dream.....645
Apr. 6—My Life Remembrances of a Dog.....375
Apr. 13—Legend of the Cross (Dr.).....470
Apr. 13—Fricot in College (Com.).....510

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The most important of which are

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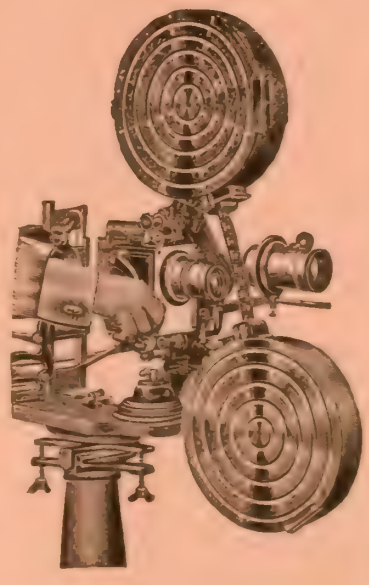

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Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

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Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

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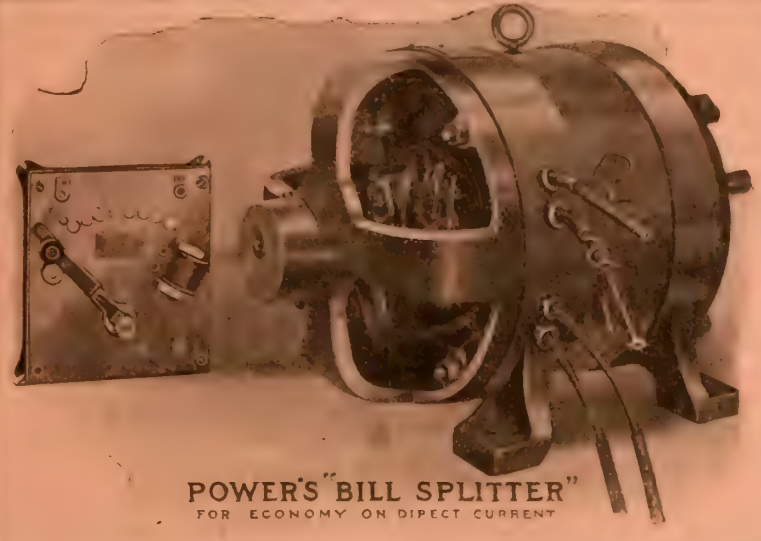

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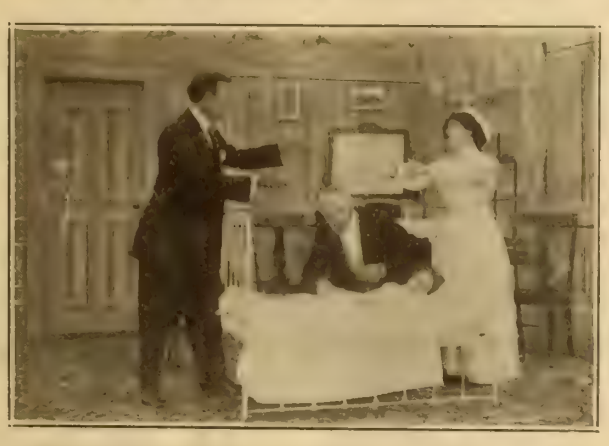
TRADE MARK

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

SURE ENOUGH, "Red Wing's Loyalty" turned out as we predicted, a tremendous success. Letters galore from exhibitors and exchange men commending upon our production. THAT IS NOT ALL. We present for the coming week a classic dramatic production for Tuesday and another feature Western picture for Friday. Tuesday's "Bison" release, "A Husand's Mistake," is most beautiful and touching, and is sure to win the sympathetic approval of the spectator, besides being a work of photographic excellence. Friday's "Bison" release, "Adventures of a Cowpuncher," will prove a startler to the trade; it is full of action, very realistic, embodying excellent horsemanship and good play all through.

"BISON"—Release, Tuesday, April 19th
"A HUSBAND'S MISTAKE."



"BISON"—Release, Friday, April 22d
"ADVENTURES OF A COWPUNCHER"

"AMBROSIO"—Release, Wednesday, April 20th
"THE HEART OF A VAGABOND."
"PETIT JEAN LOUIS D'OR & CO."

"ITALA"—Release, Saturday, April 23d
"ISABELLA OF ARRAGON."

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Brief desdription of all subjects will be found on another page.

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A touching story of the mad rush to the gold fields of California in 1849, with its untold hardships.

This picture tells of the treachery, desertion and robbery of one successful prospector by his partner, who finally emerges from the Alkali desert with his mind a blank but still in possession of the only map of their claim.

Being unable to get tidings of her husband the wife starts out to cross the plains to find him, only to die in the search and leave her little child in the care of strangers.

The mills of the Gods, it is said, grind slowly but they grind exceeding fine, as the close of our picture shows.

You must order this in advance as the demand for this will be great

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The American People Prefer

American Pictures

and if the Independent exhibitor can't get enough of them it's the fault of his exchange. To illustrate: **"HER BATTLE FOR EXISTENCE,"** the all-American Thanhouser Release of Friday, April 22, should be received by you on or about that date if you are using first run film, or it is due **SHORTLY AFTERWARD** if you use other runs. If you use first run and don't get this picture on the 22d, write and ask your exchange **WHY,** or if using later runs write that you're **WATCHING** for it. At all events, let your exchange know **IN YOUR NEXT LETTER** that you're **INTERESTED** in Thanhouser Film and that you want your fair share of it **BECAUSE YOU NEED IT IN YOUR BUSINESS.**

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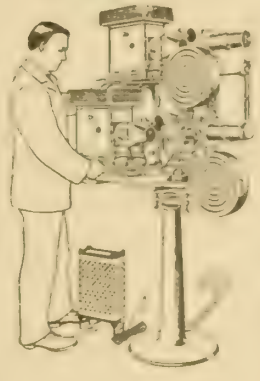

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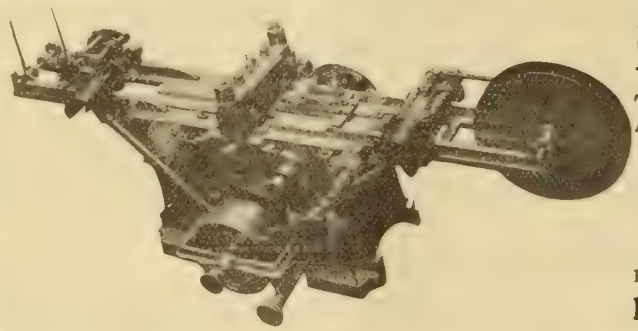

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Why Vaudeville is Featured in Moving Picture Theatres.

A REMARKABLE SITUATION.

It is unnecessary to say that the policy of the MOVING PICTURE WORLD is essentially and entirely the promotion of the best interests of the moving picture. We want to see it a predominant and unhampered factor in the entertainment field; we want to see it stand or fall on or by its own merits; we want to see it occupy a distinct and well-defined place in the scheme of things. We do not want to see it attached to, or hung onto, any other kind of entertainment. We do not want to see it forming an act or a number in a vaudevile entertainment; we want to see it occupying its own separate position in its own separate sphere. It is surely good enough, meritorious enough, and important enough to deserve all these.

In pursuance of this policy the reader will notice that we demur, we have demurred, and we shall demur to the mixture of vaudeville with the moving picture exhibition. Song slides, music, illustrated lectures are legitimate appendages of the moving picture. That is to say, they have some photographic interest and therefore are closely related to the other branch of photography which they nicely supplement. But vaudeville has not any discoverable relationship whatsoever with the moving picture or with the stationary photograph. It is an interloper; it is an invader from its own field. More often than not it is a vulgar interloper, a degrading one, a debasing one, and rarely by any chance an uplifting one. The very last time we went into a moving picture theater we saw a trick vaudeville act which seriously discounted our pleasure, and we believe the pleasure of the other people in the house, in a very beautiful moving picture that was our business to see.

Now, why has vaudeville recently so strongly invaded the moving picture houses of New York City and presumably other cities? It has puzzled us; it has puzzled others. We have asked managers of these theaters why this thing has been done. We have been told with a shrug of the shoulders that the moving picture, *per se*, is not strong enough to fill their houses. We wondered at this, and, frankly, we were doubtful of it. Time after time we have observed that public interest in the moving picture not only remains unabated but is on the increase. And we have wondered a great deal why it is that with this increase of public interest in the moving picture it has been found necessary to supplement the entertainment in moving picture houses with vaudeville. At last we think we have hit upon a plausible explanation of this disagreeable state of things. Disagreeable, in our opinion, because the inferior vaudeville (and most vaudeville is inferior) is swamping the picture. A state of things which frankly we do not like and which we think is undeserved. Well, here is the explanation, furnished us by the manager of one of the largest business enterprises in the United States which has been running pictures for the last two or three years and recently has found it necessary to adopt vaudeville in his houses. It is simply this: that this great enterprise cannot get enough good pictures. When we say enough good pictures we mean pictures made by the associated manufacturers. They get a sufficient *quantity* of pictures, but they do not get them of sufficiently high standard of *quality* all through. In other words, in order to fill their houses and dispense with vaudeville they want feature films all the time. Not one feature film a day, sandwiched between comedy acts and the like, but the highest quality dramatic and photographic pictures which can be supplied.

It is curious to reflect that with the present activity amongst the manufacturers, with daily changes, not

enough good pictures can be obtained to keep the business at its proper level. What construction do we put on this? Simply that the public's appetite for the very highest class of motion picture photography is insatiable. The public does not want vaudeville in moving picture houses. It wants the best possible moving pictures. The public itself say so, the moving picture exhibitor says so. Now it is up to the manufacturers to supply the demand which unquestionably exists.

At last we have a clearly stated authoritative opinion as to why vaudeville is presented in moving picture houses. The moral, to our thinking, is obvious. Also. it should be very agreeable reading to the manufacturers of these films. It simply means this: that the public is willing to take all the good high-class pictures that can be made. Logically, therefore, we expect to see the manufacturers double their plants and in future put out enoughh headliners and feature films. Not merely one or two a week, but every day of the week, in order that the picture may come into its own, and vaudeville be relegated to its proper place, which is the vaudeville field.

"Elektra" on the Screen

There is no disputing the astonishing enterprise of the Vitagraph Company of America. The *quid nuncs*, "those in the know," give a wise shake of their heads whenever the Vitagraph Company is mentioned in these times. And you commonly hear it said that the Vitagraph Company is making enormous strides commercially and technically. It is with moving picture manufacturers as with individuals. Each appears to have its turn of that kind of quiet reputation which is the best tribute to its success. Now everybody is talking Vitagraph, where at one time everybody was talking—anybody. We have said that the company is exceedingly enterprising. The picture we are reviewing is a powerful reminder of this fact.

Students of the opera season which has just now closed, well know that one of the feature productions, if not the most remarkable of all the season's productions, was the opera by Dr. Richard Straus, the Austrian composer, on the subject of "Elektra." Elektra, it may be said, was a young woman of classical times who avenged the murder of her parents; went mad in the process and generally behaved in a most uncomfortable, if not tragic, manner. For this weird subject Dr. Richard Straus has set some "music" which has been described to us, and referred to by critics, as nothing more nor less than discord, dissonance and uncanny sounds. Be that as it may, the lady who enacted the operatic part of "Elektra" got through a tremendously heavy athletic amount of work and made a reputation for herself. Whether the music will last is just as much open to question as was Wagner's music when it was first rendered in New York City over twenty years ago.

With that characteristic enterprise of theirs, the Vitagraph Company have turned this story into a film which was released last week. Rather a tragic, not to say sombre, theme for a film. We certainly had some curiosity as to what the company's producers would make of the subject, and, writing some days after seeing the picture, we want just to record our impression of it; while, at the same time, we place on record the fact that the Vitagraph film "Elektra" was cordially received and applauded by the moving picture public gathered in Keith & Proctor's Bijou Dream, on Twenty-third street, last Saturday evening. Indeed, we were surprised at the warmth of the reception accorded to this picture, because, as we have pointed out over and over again, moving picture audiences, especially of the better kind, seldom indulge in any considerable demonstration of applause.

First of all as to the photography of this picture: It pleased us very much in respect to its excellent technique; then, a purely personal opinion of our own, the blacks were not black; that is to say, they were not cold black, but rather had some perceptible warmth in the shadows. As to the construction of the piece, this was clear even to those unfamiliar with the story. The tragedy was extremely well acted, with superb dignity and conviction. Indeed, we were agreeably surprised at what we would call the classical atmosphere that seemed to pervade the picture. Now we come to the impersonation of "Elektra." This is the feature of the film of which we think the most, days after having seen the picture. The lady who impersonated "Elektra" "let herself go" for all she was worth. She was the mad, revengeful, passionate, remorseless woman to the life. Indeed, we have never seen a more effective, a more sombre, a more startling piece of acting on the moving picture screen than the Vitagraph "Elektra." Undoubtedly the picture was a very great success, and we think the company should be commended for their enterprise, alertness and up-to-dateness. It is really remarkable to reflect how rapidly we are advancing in moving picture making. Who would have dreamed two or three years ago that the most extremely exciting opera of recent years would find its silent analogue in the same season? But it is so. The spirit of progress is rife in the moving picture field as in other branches of the work.

One little incident in connection with this film classic, "Elektra," made us smile when we heart it. It was this: that the music played by the pianist at Keith & Proctor's could not by any stretch of imagination be said to be quite suitable for the subject. It certainly was not tragic, it certainly was not classic and it certainly was not sombre. First of all the pianist played "Sephanie" Gavotte, a favorite of our own; then Franz Von Suppe's "Poet and Peasant," also a favorite of ours, and finally a selection from Auber's "Crown Diamonds," also a favorite of our own. It is unfortunate, or fortunate as the case may be, that we who write this have a tolerably good memory, and something more than a nodding acquaintance with popular music, and, as we have said, we smiled at the incongruity of a classic picture on a screen being accompanied to music written 2,000 years after the incident depicted was supposed to have taken place, and, moreover, unsuitable for the subject. We are dealing elsewhere this week, as last week, with the subject of music and the picture, and we think this fact is deserving of special mention here. We have no doubt that in time such a progressive firm as Keith & Proctor will do the right thing by the picture in all cases and assure the fact that such an anachronism will not occur again. There must have been many amongst the audience like ourselves who realized that to play modern dance music to a classic film was an incongruity. It is a mistake to suppose that people who attend the moving picture theaters are uneducated. We frequently encounter at these houses men of the very highest type of mentality and we are confident that the unsuitability of the music to this picture was noticed by others as well as ourselves.

But our special object in writing this article was to applaud the enterprise of the Vitagraph Company for the singularly fine bit of work that they put around the tragic film of "Elektra." We shall be curious to know how this film fares in the way of popularity amongst the moving picture theaters. We would be gratified to any of our exhibiting readers if they would let us know what effect it has upon their audiences. Indeed, we are always glad to hear from them on the subject of the reception accorded to the various films that are shown at their theaters.

The Construction and Conduct of the Theater

"Man is an evolutionary being," a wise sage and eloquent friend, Wm. H. Swanson, remarked the other day during an interview in which he discussed with us the efforts being made by the Independent faction to elevate their position. But "that is another story" the evolution of which we are still watching with unabated interest.

It is an axiom of life, however, that as man progresses, mentally and socially, his ambitions and his handiwork reach a higher plane. Evolution has transformed the rude abodes of the aboriginal Americans into artistic palaces of brick, stone and marble; so, in the march of progress it is reasonable to infer that the stucco and gingerbread decorations of the pristine moving picture domicile will make way for something more substantial. After repeated requests, which convince us that all persons interested in cinematography look to the MOVING PICTURE WORLD as their official guide and as the only recognized organ entirely devoted to moving picture interests at large, we have decided to devote some space to the construction proper of the moving picture theater.

The pictures of to-day are good. They are produced with much care and the improvements in projecting apparatus have kept pace with the improvements in the pictures. In the beginning, with poor pictures, any old store room was considered good enough to show them in; but with the advance of intellectual and technical quality in the pictures the cheap places are disappearing, to make room for more expensive and adequate houses. This is as it should be, for, "a good picture must have a good frame."

This transformation has even extended to the chairs. Exhibitors realize that the comfort of the patron has much to do with his attendance and comfortable opera chairs are now in use in almost every moving picture theater. Appearance is also being considered, although many fine lobbies are still disfigured by flaring posters. Not that we object to the poster. They are a necessity, provided that they are well made and neatly hung or framed; but sensational posters, tacked or pasted on the walls of the lobby, or on the ticket office, give a vulgar appearance to any place and deter the better classes from entering.

Lobbies decorated in white or cream plaster have been, and still are, in great favor, though this kind of decoration soon loses its attractiveness unless the painter is called in. Some cities, like Baltimore, for instance, have this ornamentation painted in dark colors to represent hardwood or metals, while, in other instances, the plaster front is replaced by marble, hardwood or rustic work.

There seems to be a lack of originality on the part of the exhibitors, and I doubt if a bright and glaring facade is the best thing for a patron to see just before he passes into the gloomy interior. "The Rustic Man," of Michigan, advertised in last week's MOVING PICTURE WORLD some suggestions for a novel front. We show a photo-

graph of a rustic theater front that quite attracts from its very familiarity to the conventional idea of [illegible] style and the lobby decorated with [illegible] work by wires and our observations will be based upon a close study of existing conditions. We do not pose as authorities or as architects. We merely say that being, as we are, constantly in touch with theaters throughout the whole United States, we feel that we are in a position to give some advice and point to certain improvements.

THE MOVING PICTURE WORLD has done its share in placing cinematography on a more solid basis. We have encouraged the progressive exhibitor, the desirable exchange and the intelligent manufacturer. Now, at a very important epoch of the business we deem it necessary to review the progress that has been made and will begin with

THE CONSTRUCTION OF THE THEATER.

From the very start, a certain type of construction has been adopted and has been followed by nearly everyone. A long dark hall with no light, no ventilation and no gallery. A waste of space for a lobby, open to the winds, decorated with a profusion of plaster reliefs, white and gold paint.

The absence of a gallery forces the builder to make the most of the floor space to accommodate enough seats. In the majority of the narrow houses we find not over 12 chairs in a row and, to seat 300 persons, we must have 25 rows, or a hall not less than 100 feet long. If a gallery was provided to seat 75 or 100 persons, we would gain a space in the hall of about 25 feet. The open lobby could be reduced and the space gained from the lobby and the hall could provide a very comfortable and spacious waiting room. The gallery could be so arranged as to have the operating booth on the edge and, by this arrangement, have a shorter throw and better pictures.

A waiting room offers many advantages that have been overlooked. For instance: In too many of the theaters, the spectators are treated to currents of cold air falling on their shoulders and making them so uncomfortable as to discourage them of ever returning. A waiting room or ante room, if you wish to call it so, would break this cold wave.

A waiting room has another advantage which should be seriously considered by the exhibitor. With the present system of continuous performance and of allowing any one to enter or leave the auditorium while a picture is on the screen, we discourage many devotees of motion pictures, who, deeply interested in a scene, have either to move to allow some one to pass in front of them or to have some newcomer masking the view while looking for a seat, or a lady removing her hat as slowly as possible, and this at the most pathetic moment. More than one spectator has expressed his disgust when reading a sub-title to have some one pass in front of him and shut off the view; and the moment he cannot read the sub-title on the screen he loses the thread of the picture and becomes dissatisfied with the show.

A waiting or ante room would be a genuine remedy to this drawback, as the ushers would allow no one to either enter or leave the auditorium while a picture is on the screen.

Many exhibitors have lost money by the lack of a proper waiting room. When the auditorium is crowded some rustic lamps would be a novelty—and a novelty will always draw the crowd. There is also a manufactured article known as "Artstone" that would be cleaner and more durable than the plaster decorations.

We have been repeatedly asked what is the best flooring for a moving picture theater? what is the best wall decoration? what is the best color scheme? the best method of lighting, etc., etc.? We will take up these the ushers keep the crowd waiting in the cold lobby and prospective visitors, when passing the door, seeing a number of persons already waiting in the open lobby, pass away to visit another less crowded place. Now, with a proper ante room, the passing visitors could not see the persons waiting on the inside, and would not know if the theater is crowded or not.

For these reasons and many others too long to enumerate in this article, we believe that a waiting room, situated between the open lobby and the auditorium, would increase the cash receipts.

Such an ante room does not need to be very high of ceiling and could be built under the gallery, so every inch of the floor space would be used to the best advantage. Such a waiting room could be made remunerative by installing a few vending machines for the benefit of the patrons wishing to chew gum, candy or peanuts during the show and bring easy money to Mr. Exhibitor.

In this waiting room posters and notices of the coming shows could be neatly framed and displayed on the walls; they would certainly tempt many of the visitors to return the next day or next week.

The ante room would decrease the length of the auditorium proper and give us a shorter and better throw for the pictures. The booth could be sunk below the level of the gallery and thus give a direct throw and avoid the bad angle found in some many theaters.

As it is not our intention to give a course on architecture, we merely make suggestions and will let more competent men work out the details. Many persons tell us that the pictures shown in small towns look so much better than what they see in big cities. In small towns the ground is not so valuable, while in large cities the price of the land is at high-water mark, and to save the expense of a too wide frontage, the houses are built the full depth of the lot, and narrow. In small towns the auditoriums are not so deep and not so narrow and under these conditions they can obtain a shorter and better throw.

JOHN M. BRADLET.

(To be continued.)

"PICTURE PLAYS" AND THEIR PRODUCTION

A Visit to the Powers Factory, at Wakefield

Pat Powers has long been the man of mystery of the Independent moving picture field. Not merely so, but one of the most talked about. We heard of "Pat" a long time before we met him—he will, we hope, forgive us for using his baptismal patronymical appellation;—first of all installed in an office in the World Building, New York City; secondly in the building formerly used as training quarters by the New York mounted police, at 241st street and Richardson avenue (Wakefield), N. Y.

P. A. POWERS, President of the Powers Company.

For months we had not the pleasure of meeting Mr. Powers, personally, but reports of his progress reached us, and frankly we commiserated him in our hearts, because we know that, like many other men who enter the moving picture field, he was buying his experience in the making of pictures very expensively. He was the victim; like many other manufacturers whom we know, of mendacity and incompetency, which unfortunately is still present in this industry, and which we are determined to root out of it. It is one thing for a business man to make up his mind to produce moving pictures; it is another for him to succeed in that desire, especially if he trusts too implicitly to the protestations of help, whose ability he has to take on trust.

When we judged that Mr. Powers, at Wakefield, had fairly settled down to the production of good photographs, we made up our minds to pay him a surprise visit. We gave him six months, there or thereabouts—a very fair time, even with the best available talent, in which to fit up a plant and turn out photographs that would be tolerated in a high-class moving picture theater. We paid this surprise visit last week, and Mr. Powers was our guide down to Wakefield in that little car which he knows so well how to drive.

Arriving at the studio, we were soon amongst old and familiar friends. There was Mr. L. G. B. Erb presiding over the technical end of matters and Mr. Joseph A. Golden in his element as stage director and producer. One glance at the stage convinced us that expert minds had been at work in fitting up an eighty or hundred thousand candle-power Cooper Hewitt light installation; that the stage had every facility for the production of high-class indoor plays; that there was no lack of properties; that the scenic artist was a master at his game; that there was a large separate building for the development of the negatives and positives; that the various other branches of the factory were all complete and up-to-date; that, in short, the Powers factory is, as it stands at this moment, very well equipped for the production of high-class moving pictures. Indeed, the building is almost ideal for the purpose of the work, with plenty of floor space and every facility for making what Mr. Powers calls his "picture plays."

Mr. Erb at the camera.

Rumor having alleged that the Bianchi camera in use at the Powers works is not satisfactory, we asked Mr. Erb to explain his idea of the working of the instrument to us while we carefully examined a book of specimen prints made both inside and outside by means of this camera. Mr. Erb stated to us that he found it was a perfectly satisfactory instrument, and that he was enabled to make pictures with it in the open air at so small an aperture as F. 11. Then came an actual trial of the Bianchi camera, with the writer of this article as the subject, or, rather, one of the subjects. Mr. Erb filled the camera and took up his position, whilst this same present (innocent) writer was deputed by Stage Director Golden to enact the part of a society villain on account of his six feet and half an inch of height and alleged Mephistophelian aspect, though everybody knows he is the reverse of villainous. This was the story: We were supposed to be dallying with another man's spouse. Being discovered in the act by Pat Powers, he drew the attention of the outraged husband to the fact, whereupon there was a struggle between ourselves and the other man—a struggle to the death, in which we were remorselessly clubbed to death with an unloaded pistol. However, all ended well, for we, in company with the lady and the other three men in the part, subsequently bowed our acknowledgment to Mr. Erb as he concluded turning the handle of the Bianchi camera. Thus ended the little Powers picture play in which the characters were impersonated by amateur actors tolerably well known in the moving picture field.

The negative, when developed, showed that the camera gives a well-defined, well-exposed picture of very good quality. Mr. Powers and Mr. Erb claim that they obtain an even better picture with this camera than with other cameras. This interesting test over, we gratified our curiosity by a careful study, in company with several other visitors, of the Powers picture play release of April 12, "His Mother's Letter." First of all we followed the story without concentrating or focusing all our attention upon it. With Director Golden responsible, we expected to find a clearly told story with strong dramatic points. We were more than satisfied with the story of "His Mother's Letter," nay, we were very agreeably surprised and delighted. It tells the story of a boy going to Nevada, meeting with many adventures there and subsequently returning to his old mother and leaving the gold behind. This is one of the most powerful stories ever released by an Independent film manufacturer. One scene in the picture we shall not readily forget: It is where the young miner, having lost all his money at poker, decides to rob the man who beat him at cards. They occupy adjoining rooms. The victorious gamester goes to bed, carefully placing a pistol on the chair to guard himself in case of attack. Then we see the would-be thief stealing from his room with a huge, murderous-looking dagger in his hand. He starts to pry open the door of the bedroom wherein sleeps the man whom he would rob. Then we see the latter awakened by the sound and stretch out his hand for his pistol. The would-be robber is just about to enter the room of his victim when his chum arrives with a letter from his old mother, who thus unconsciously saves her boy from becoming a criminal, or being shot dead as one. This situation should make the fortune of this film, and, incidentally, the reputation of the Powers Company as makers of highly dramatic moving photographs.

Now, what about the photographic quality of these "picture plays," as Mr. Powers prefers to call them? It is all that can be desired. The Powers Company have a very great command over the tinting, toning and developing of their positives, which are clean, strong, vigorous pictures, whether they be in monochrome or in color. The particular picture that we examined may be regarded as the Powers Company's first series of high-class releases. The quality of this picture could hardly be improved upon, either photographically or dramatically. Therefore, we cordially recommend the Powers picture plays to the notice of our exhibiting and renting readers.

In Mr. Powers we have great pleasure in welcoming a worthy recruit to the Independent moving picture side. His engaging personality, which has already made him immensely popular in the moving picture field, should be, and no doubt is, a valuable asset to the company. Moreover, he has a record for business success in the phonographic field, another valuable asset. In Mr. Erb and Mr. Golden we have two men who have won valuable experience in the technical and dramatic end of moving picture making. So that, all through, the Powers Company, in our opinion, is as well equipped as it possibly could be for the work it has laid itself out to do, and that is, the making and selling of high-class moving picture plays.

The Music and the Picture.

A Suggestion.

Exhibitors and managers of moving picture theaters will have an opportunity of suiting the music to the picture in the case of the Edison release of May 3d next, so we take this opportunity of drawing their attention to the fact. This release takes for its subject that of the Cigarette Maker of Seville ("Carmen"), the character of which is to be presented by Mme. Pilar-Morin. Now, every pianist, every musician of the smallest pretension, knows the music of "Carmen," which perhaps was the best known and most popular opera produced last century. Even the little boy in the streets whistles the Toreador's song and other favorite parts of the opera, which is also a ballet d'action. What we, therefore, suggest to the exhibitor and the musicians employed by him, is to assure that when the film of "Carmen" is shown on May 3d, or whenever or wherever it is shown, Bizet's music should be played with it. This is the second of the Edison grand opera stories. The first of them was "Faust," and we were disappointed that when we saw this picture Gounod music did not accompany it. Anyhow, there is the opportunity ready made for those of our readers who are interested in the adaptation of suitable music to the picture to do what we have so often asked them to do. We have no doubt that if and wherever it is done the pleasure of the public will be heightened.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

Moving Pictures and Music.

By Paul Evert Denton.

With the innovation of the moving picture show in the amusement field, demand for musicians has increased rapidly, until now hundreds of piano players and performers on other instruments are making good wages in the large cities and towns. Some shows can afford an orchestra.

It is a peculiar fact that the average spectator doesn't take much note of the music or realize its importance when he goes into a show. Yet he would miss it.

What is the moving picture show without music? Did you ever drop into one when, perhaps, the piano player had gone to supper, and there was no sound with the exception of that peculiar to the projecting machine? You know you were conscious of the fact that there seemed to be something lacking. You weren't at your fullest enjoyment. Somehow a moving picture show isn't half so entertaining unless there is a pianist to put you in the proper mood for the picture, so that you can best appreciate it.

How much more you enjoy seeing a big ocean liner leaving New York Harbor with its crowd of humanity, to the tune of some light waltz song. It seems entirely in keeping with the picture.

And how sad is that deathbed scene, or where some poor little child is thrown into the street by a cruel, drunken father, and as the snow begins to fall faster and faster, she swoons in the cold mass of feathery flakes—and how much more intensified is that emotion in you when you see the picture as the strains of the "Flower Song" (that composition indispensable to tragedy), or, perchance, "Hearts and Flowers," is wafted in your ears.

Moving pictures and music are inseparable. This the public cannot deny. And yet how little attention and praise the musician at the piano receives.

The musician or piano player in a moving picture show must be versatile. He should have accurate knowledge of the tunes of a catalogue of songs that have caught the popular fancy. Coupled with this knowledge he must have the power of application.

For instance: How fitting to play "Please Go 'Way and Let Me Sleep," when a tramp lays himself down in some quiet nook for a snooze, or perhaps play "Because I Love You," in a scene of domestic tranquillity punctuated by the hurling of cups and saucers, or, again, "Teasing," when the rest of an old grandfather is broken by the pranks of a Buster Brown who tickles the paternal nose. Hundreds of like examples could be noted, which are all up to the quick wit of the player and the conditions of the picture. The audience always enjoys this.

How peculiar would be the impression on a spectator to hear some lively quickstep played as a little girl's sick mother passes away and leaves her to the mercy of the "cold, cruel world."

The pianist must be able to quickly change his music to put the interested spectator in the mood the picture demands. He must acquire the ability of being able to play to the correct time in which the figures in the picture dance, if there is a Terpischorean film. This is no easy matter, as the figures sometimes change the time quite frequently in a picture. The pianist must watch close, because the effect would be rather marred if a two-step were played while a Colonial minuet was being executed.

Much has been written on the various devices for sound and imitation, constructed to lend realism to the pictures. But music is even a more important adjunct in the display of moving pictures than these.

Music, while it may escape the attention of the spectator, has the strange and subtle influence of creating moods, and that is why it is so important in the presentation of the moving picture.

The Villain of the Piece.

By Thomas Bedding, F.R.P.S.

In former article I have told my readers something about my experiences in the way of producing and rehearsing silent and talking plays; I also had something to say about the dramatic movement in the picture, and the enormous part played by the lady's hat in the moving picture house. Like all authors, I like to hear nice things said about my work, and as these little personal experiences are evidently to the taste of my readers, I propose to continue the series from time to time. There is a lot to be said about the lighter and more human side of the moving picture. I do not think that there is any subject of conversation on which men and women more easily get together than the moving picture. Politics, religion, science, art, all give way, I notice, to the moving picture when it is mentioned. I found myself, the other evening, a guest at a great and exclusive New York club, the members of which are men of eminence and renown, who discussed learned subjects in a learned way. Yet so soon as it was known that I was identified with the moving picture, so soon as the subject itself was mentioned, hardly anything else was talked about thereafter but moving pictures.

But this is not about the "villain of the piece." Who *is* this "villain of the piece?" Ladies and gentlemen, brethren and sistern, it is I, who write this, *moi-meme*, myself, my very own and undoubted self. I never had the ambition common to many, both men and women, of "going on the stage." Many boys have, as we all know. They either want to go on the stage, go to sea or drive a locomotive. I never had any of these things. I always wanted to be what I am—a knight of the pen. But I have had a sneaking, half formed desire to go on the stage very occasionally, and in one capacity only—that of the villain of the piece. I have no use for the hero, the old man, the adventurous soldier. I do not very much care for actresses, unless they are nice women, but I do love a right down, straightforwared, unmitigated villain on the stage. You know the kind of villain I mean. Lago; Richard the Second; Mephistopheles. Good old Mephisto! *There's* a villain for you; the very devil himself. I shall never forget the villainously villainous way in which Irving as Mephistopheles, in "Faust," turned, towards the close of the play, to Martha, the maladroit old woman of the piece, and said in that unspeakably sardonic voice of his: "*I* don't know what will become of you. *I* won't have you." Fancy the devil rejecting anybody! How very villainous, and how I would like, were I an actor, to play such a part. Such an opportunity of letting yourself go! I would not like talking platitudes, religion, sentiment, and the very usual things of the usual drama.

Well, I realized my secret ambition last week. I wanted to play the part of a villain, and to play the part of a villain in a moving picture play. I have no doubt that those of you who know me personally will say that I was not half a bad villain. Six feet and half an inch, 205 pounds and one of those saturnine expressions of countenance which may mean that the possessor of those attributes is either a detective or bank robber. A very obvious villain, eh?

The little drama of which I speak was rapidly arranged by Stage Director Golden, of the Powers Company. We were having tests made of a film, when with truly remarkably and rapid inspiration Golden wrote, cast and ar-

ranged the little drama on the stage, while Erb turned the handle of the camera, as you will see him doing in a picture elsewhere in this week's issue. So, if you please, I was cast for the not uncongenial part of a man making love to a lady, who happened to be another man's wife. I sat down by the lady's side and proceeded to business. We were getting on very nicely in our billings and cooings and Erb was recording it all down when the stentorian voice of Mr. Powers himself was heard!

"Pat" was the dam good natured friend who discovered the villain of the piece (me) making love to another man's wife! His voice was heard apprising the outraged husband of my little game. A heavy hand was laid on my shoulder. I turned, only to see before me a glaring face, and the cold muzzle of a murderously deadly six-shooter. "Villain," shouted a voice. "Aha. Aha," shouted I. I rose. We closed; we struggled; we swayed in the deadly combat! In a few seconds I was on the ground getting it pretty badly in the neck. "Spare him. Oh, spare him for his mother's sake," shouted somebody. I think it was Golden; I am not sure. So I was spared! To rise a resuscitated villain and stand with my friends, Powers, Golden and the lady and gentleman before the camera to show that, after all, it was only a play. Golden said I made a mighty fine villain. Were it not that my ambition had been satisfied I might feel inclined to treat with him or some other stage producer for a real job as a villain in a real picture.

Well, it feels pretty good to play the villain when it is love making, or robbing a safe, or having a good time; but the other end of matters is not so pleasant. Even though it only be playing you are apt to get some hard knocks when you are discovered doing that which you ought not to be doing. I have heard that actors are so often carried away with their parts that they inflict serious injury on one another. Cases have been known where in the heat of much passion people have been killed on the stage. Still, it is nice, to my way of thinking, to be the villain of the piece. The whole machinery of the play hangs upon your villainy and its greater or less efficacy or efficiency. If there were no villains there would hardly be any stage plays, for uniform goodness on the stage is just about as cloying as it is in real life. In life, villainy which, of course, I do not seriously defend, supplies the shadows of the picture as it does in the play.

On the whole I do not think that I will play any more villains on the stage. I mean the kind of villain that is found out by Powers and Golden. Give me the kind of villain where it is all love making, champagne, rolls of notes and a good time, and you are not found out and brought into uncomfortable propinquity with an unpleasant looking pistol.

G. Basil Barham, 347 Kingston road, Wimbledon, S. W., London, England, would like to have American manufacturers of electric specialties for show purposes to send him their catalogues and descriptions of their goods.

The "Roosevelt in Africa" pictures seem to have become a fad, for nearly every manufacturer of slides is supplying them to dealers. The latest entree into this field is Mr. McIntosh, who has made up several sets of these slides to sell at a very reasonable sum, and he anticipates a heavy sale, as the slides are clear and are based on authentic pictures.

The Nicholas Power Company have just installed through the Actograph Company a No. 6 cameragraph and adjustable inductor complete at the Lyric Theater, Oyster Bay, L. I. This combination produces such excellent results in economy of operation, reliable service and perfect pictures upon the screen that it is proving very popular with the exhibitors.

GOOD OPERATORS.

By F. H. Richardson.

One writer in a letter recently said: "There is one point of advice Mr. Richardson, you might give some of the operators, which you will, of course, do in time, though it may not be good policy to do it now, and that is for them to get a good operator and pay his price, instead of trying to make one through your column."

Now certainly, from the rest of the letter, the writer did not intend the expression in any offensive way. But I would like to ask him **where is the manager to get these good men?** In these United States there are about ten thousand places where moving picture films are shown. In fact, there are about that many moving picture places. Now I firmly believe it to be a fact that there are not in all this country one thousand really first class, high grade operators. By this I mean men who are **thoroughly** posted in all that pertains to their profession and are also ready and willing to apply that knowledge at all times! In other words there is, I believe, but one high class man to every ten jobs! Of course operators will object to this statement, but **that does not alter the fact!** There is probably a larger percentage than this who possess the requisite knowledge and are capable of doing really first class work, but many of them are **too infernally lazy to do their work right,** so what use is their knowledge? None at all! They might as well not possess it! The Operators' Column does not design to "make operators." It couldn't if it wanted to. The column is conducted for the reason that there is a **need** for it and The Moving Picture World is, to my mind, truly progressive in filling such a need. The trouble with the average operator is that he is altogether too easily satisfied. If his picture satisfies the "boss" that is enough. He, himself, is never dissatisfied with his own performance, hence he never progresses beyond a certain point. You seldom find him doing much real studying, though one can study projection for years and still find plenty to learn. His tool kit too often consists of a screwdriver, pair of pliers and film shear, all of which he carries in his pocket—he is therefore always ready for work. Line! His library consists of—nothing. Ask him what celluloid is made of and he would wonder if you were crazy, asking him so irrelevant a question. Ask him how many pounds pull the intermittent sprocket exerts on the film in starting it and he would have a fit. Ask him even so simple a question as to how he would measure a reel of film in his operating room, and four out of five of him couldn't tell to save his neck. Probably he would suggest a yardstick. Even ask him how many times the intermittent acts to each turn of the machine crank and I'll bet a surprising number of him couldn't tell you. But ask him if he is a first class operator and he'll swell up like a toy balloon and at once tell you he has "been running six years." That seems the standard answer—**six years!** As a matter of fact, the time a man has been in the business has not half so much to do with his ability, as has the amount of time he has put in really studying his profession. That is what counts. I know men who really have been running machines a number of years who are not worth a d—n as far as ability goes. I know others who have only been running a comparatively short time who are excellent operators and some of them first class men. Now please understand I'm **not** roasting the good men. I'm not even roasting the poor ones, but I'm simply telling them a few **plain, wholesome truths.** There is a great scarcity of really good men and this condition is likely to continue until managers wake up and demand better service, at the same time recognizing superior ability in the pay envelope. At present, operators' wages are too low to attract many high class men. It takes brains to run a moving picture machine—brains and real knowledge, if the best results are to be attained. Also it takes exceedingly close application on the part of the operator every second the machine is running. You cannot expect to buy this kind of service for a song, Mr. Manager. In this old world superiority in anything **must be paid for in dollars and cents!** Men of real brains, knowledge and ability don't have to, and won't, work for $15 a week. On the other hand, as conditions now are, managers can only secure a small number of high class men, as before stated, and that condition can only be changed by demanding ability and recognizing it in the pay check. Thus, gradually, better men may be secured, and thus only.

The Pittsburg Calcium Light and Film Company, Omaha, Neb., branch has moved to 1212 Farnam street, where they have taken an entire floor. This sounds like prosperity—and it is due to the demands of the exhibitor who clamors for the "Trevor Lion Screen."

Everybody appears to be singing "Kelly." "Has anybody here seen Kelly?" No matter where you go you hear the same tune, if not the same words—"Has anybody here seen Kelly?" But has anybody heard anything new in connection with the moving picture business? Aye! there's the rub, as Hamlet would say. I have been over the Broadway and the Whiteway for a week past and I have failed to discover anything new. Of course, I have heard that Hammerstein is still on the Independent list and all the Wm. Morris' houses are the same, and that is about all. There is an excellent opportunity here for a man to express (or register mail, for that matter) his candid opinion, but I dare not do so. Why? Because that editor who wields the blue pencil is on the lookout for me. If I say anything against the Patents Company I get a knock; and if I say anything for the Patents Company I get a knock; so I have decided to knock nobody but myself, so here goes.

* * *

Some people are not able to discriminate between a knock and a boost, nor are they capable of appreciating a compliment. I feel that I am in one or the other of these classes. A friend of mine told me the other day that I would make a good expert witness in a patent suit bearing upon moving pictures. I protested and begged that my name be kept in the dark. He reassured me with the assertion that I would not be kept long upon the stand because the men who knew the motion picture business from A to Z are always the greatest help to a jury. Now, what do you think he meant by that?

* * *

I made a few remarks in my last letter regarding operators. I wish to add a few more. Look out for the bogey man! He is not a myth, nor is he a specter, but he gets into your booth at one time or another. One of the most valuable assets of the operator is his card. When he loses that he loses his license. I know many worthy boys who depend upon their card for a livelihood. I know of others who think the card is good for anything from a joy ride to a trip to Europe. Be careful of your cards, boys. I may be treading upon the all-claimed territory of another writer, but I still give the warning cry. Look out for your cards! If you do not, the municipal department will. They have men out on the job. Don't lend your cards to someone else. If you must eat, see that the man who takes your place has his card. It is better for you to throw up your job than to have the department take your card from you. Take a case for instance: An operator with a card goes to supper and leaves his machine in charge of a friend whom he knows is perfectly capable, but the friend has no card. While the man with the card is enjoying his beef and —— an inspector drops in. The substitute is asked to show his card. Of course he has none, and an apology is made to the effect that the man with the card is out, getting something to eat. The inspector leaves a notice for the regular operator to report to the public department at a certain time. The operator complies and his card is taken away from him. In some cases the operator ignores the notice, and then the department shuts down the show. I have heard of no less than three cases of this type during the past week. The moral is that every operator keeps his eye on his card. This is not a question of unionism, but one of self-protection independent of all organization. The municipal department looks to you for your card and you must not only be on the job, but you must also have the card. When I refer to the card I mean the card issued by the municipal department.

* * *

By the way, I know of a young man who is an active union worker and holds a union card, but he failed to pass examination before the municipal department. I do not say the party I refer to was incompetent, but what I wish to convey is that when an operator gets his card he should not treat it as a license for life. All men who hold a job should always keep themselves posted on all things bearing upon it and be ready for examination. To get a license for the privilege of turning the handle of a machine is to get a license for nothing. The handle is one thing and the machine another. There was a time when an operator of a moving picture machine was looked upon as a craftsman, and he was. He was given an outfit and told to play a house. At times it happened that the house to be played had no electric wiring, and I am sure that some who may read these notes will recall the time when they were obliged to climb electric light poles and train a line into the hall they were expected to play in that night. But they were operators—not handle turners. They could go out on the road, set up, give a show, pull down, pack up, and give a show in the next town the next afternoon. In other words, they were men who entered and studied the business, and the most of them are among the foremost of our stage electricians to-day.

* * *

I heard a street rumor the other day that the Patents Company was on the job and that within a few days something would leak out that would make some people sit up and take notice. Take a tip from me. The Patents Company (which is practically the licensed manufacturers) is not doing anything radical. I am now speaking from a business standpoint, and not as the mouthpiece of any concern or combination. I feel as certain as certainty can be that, at best, all the floating rumors are the fruits of premature conception.

* * *

In conclusion let me say that the municipal department of Greater New York is fortifying itself on the non-inflammable film question. Every show of pictures of any importance is being watched and a report is made as to the quality of the film used. This has been drawn down to such a nicety that the city department has data showing that the Keith & Proctor houses have been supplied with non-inflammable film more frequently than others, and yet in the tally of one month these houses showed non-inflammable film exclusively but one day.

* * *

The latest I hear is that the electrical department is about to insist that the regular theaters using moving pictures must install booths. With flame shields, automatic shutters, non-inflammable film, etc., etc., as presented to-day in comparison with the crude, open work of the past, the remonstrances of the theater managers seem justifiable. Yet, where can you draw the line?

Pennsylvania Aisle Law.—A decision has been handed down by Judge Kunkel upholding the State factory inspector in his efforts to enforce the law requiring three 4-foot aisles in all moving picture theaters. The exhibitors nodded else this absurd law would never have been passed. Their thanks are due to the Pittsburg Calcium Light and Film Company for the fight that they have made and, although the first decision has been adverse, we are informed that they are appealing the case to the Supreme Court.

Coffeyville, Kan.—The Jefferson and another large theater have closed after a successful season. The Princess, Royal and Star are running moving pictures and vaudeville to S. R. O. nightly. We will have three airdomes for this Summer, which are now under construction. The Star Theater management are opening an airdome. Mr. Pachen will also open an airdome about the 20th of this month. Pollock & Catul will open their airdome immediately. Altogether the business is in a very prosperous condition in this part of the country, although most of the pictures have renewed their youth by reason of their age before they reach us.—C. F. Hutchinson.

The Casino Theater, on Madison street, Chicago, Ill., has a unique musical auxiliary in a set of electric bells situated at different points throughout the house, in which numerous selections are rendered. The bells are of the chime pattern and have a special muffler for soft passages, which brings out the distance effect when in accompaniment to films which require such assistance from these melody machines. Many theaters throughout the city are adopting these methods of attracting patrons, and not alone for this advantage but in order to be able to exhibit their film subjects with a better and more realistic effect.

"A Romance of the Western Hills" (Biograph).—Any film which depicts subjects in which Indians are shown is interesting, partly because the photography must be done outdoors and partly because there is a great interest in Indian subjects. It can be said, too, without fear of correction, that much good is accomplished by these films which show how the Indian has been abused and mistreated. In this picture the white man who trifles with the Indian girl should have been severely punished. Indeed, it was the girl who suffered through his perfidy. Obviously the white man could not love an Indian girl sufficiently to marry her, but he should not trifle with her. Even though the girl in this instance goes back to her own people, one feels that the man should be punished for deceiving her. The acting and staging are both good, and the photography is clear and accurate in tonal qualities.

"Jones' Watch" (Lubin).—A lively comedy, showing graphically what happened to a man when he forgot his watch. Calamity followed calamity, but all in humorous fashion. He narrowly escaped arrest, but by means of a clever ruse succeeded in restoring the watch taken under a misapprehension. It is a funny picture and never fails to raise a vociferous laugh.

"Hemlock Hoax, the Detective" (Lubin).—A travesty upon so-called detective work that develops into some good cross-country sprinting. The acting is clever, developing many amusing features as it proceeds. To see a detective hunting clews with a magnifying glass is funny indeed.

"The Fisherman's Luck" (Lubin).—All sorts of luck comes to fishermen, but not all fishermen are so unfortunate as this one. He catches everything but fish, and creates so much disturbance with his apparatus that he is thrown over a wall into the sea by his victims.

"Her Sister's Sin" (Pathe).—A love story worked out over the so-called sin of a sister and made to turn upon the loyalty of the living to the dead sister. She loves her lover, is abused and stoned and maltreated, but finally the sun breaks through and the clouds roll away. The acting is so sympathetic that one lives over the pictured scenes. The photography is clear, adding strength and beauty to the entire picture.

"One-Legged Acrobats" (Pathe).—A pair of acrobats at work with only two legs between them. They perform diverting and highly amusing stunts. Acting and photography are alike interesting.

"King Cotton" (Edison).—A picture giving a complete history of cotton from the seed to the finished product, one of those excellent industrial pictures which are such a pleasure to look at and which are so excellent in the way of instruction as well as entertainment. It is photographed with all the skill which the Edison operators show when doing work of that character, and is another valuable addition to the growing test of educational subjects.

"Vintage in Lanquedoc" (Gaumont).—A picture of wine making at Lanquedoc, a companion to the one shown last week. The artistic qualities of the work are quite as good, and the film is an addition to the long list of educational pictures put out of late.

"The Volcano of Chinyero" (Gaumont).—An excellent film illustrating in a graphic way a volcano in action. The photographer has done his work well and has succeeded in conveying the actual impression of a mountain. Operators make mistakes in this respect more frequently than they should, and there is too often reason to criticise a photographer's representation of a mountain; but in this instance the work has been well done and a sufficient proportion of the picturesque features have been retained to make it interesting.

"The Ranger's Bride" (Essanay).—A delicious bit of humor, with the acting so natural that it actually seems as though Bill was really frightened when he sees the spinster which the boys have rigged up for him and undertake to foist upon him through the offices of a bogus clergyman. When Bill runs they all run after him and the ceremony is performed regardless of his protestations. After they have all left, however, he discovers the deception and realizes that perhaps his friends have saved him from a cruel fate. At any rate he is cured of the loving habit and determines that single blessedness is quite the proper thing after all.

"A Family Quarrel" (Essanay).—A fast and furious comedy which is acted with all the dash and go which characterize such pictures in the Essanay studio. All ends well and the audience is kept laughing while the short film runs.

"The Kiss Was Mightier than the Sword" (Gaumont).—A rather strange method of forcing the leaders to settle a dispute which led to war, but perhaps it would be effective. The principal interest will be in the reproduction of Athenian scenery, with buildings, costumes and other features clearly represented. That the wives refuse to allow their husbands to kiss them until they promise not to prosecute the war further is interesting, but the photography of the scenery, including a view of the Ægean Sea, is so good that it cannot fail to attract. A good subject, well worked out and photographed with great skill.

"O'er Hill and Dale" (Gaumont).—A picture giving beautiful views of such scenery as can be found almost everywhere in a wooded hill country. There are glimpses of many beautiful sections of the country, showing fields and woods and streams and buildings such as can be seen in any ordinary landscape, making an exceedingly attractive picture. Yet it is composed of such scenes as are common about one everywhere. It is, perhaps, an unusual representation of usual subjects.

"A Hasty Operation" (Pathe).—A knockabout comedy of the rough house order. The amusing feature, the serious usage which a man receives at the hands of the corpulent nurse, is laughable, and after all his experiences, including the loss of a leg which the doctors cut off with sheer joy, he whips the corpulent female soundly and then she is avenged by his getting another drubbing at the hands of the mob who saw his action, but did not see hers. The danger line between comedy and rough house is here so close that one hesitates to undertake any criticism between them.

"Honest Peggy" (Pathe).—A girl finds a pocketbook and through that is given a good home, though an orphan and an outcast. It is a pretty story, well told, and the delight of the orphan when she realizes her good fortune arouses one's emotion very strongly.

"The Conqueror" (Vitagraph).—A dramatic recital of what a young man does who goes to the city and fails to accomplish his purpose. He is first a wreck and then aroused to a sense of his own shame, he resolves to begin again and this time he conquers that worst of all enemies, himself. It is a good picture, filled with suggestions for the young man beginning life and offering in a somewhat veiled way numerous suggestions for improvement in one's acts and life. It is a good story and should exert a beneficial influence, besides affording entertainment to those who appreciate fine acting and photography.

"Sandy, the Substitute" (Edison).—A realistic dramatization of Roy Norton's excellent story of the Wyoming mountains, dramatized by the author. It is the story of a man who substituted for the sheriff in the search for and capture of an outlaw, depicting with strong realism the pathetic parting scene between the outlaw and his wife, when Sandy forces her to shackle them together. Then comes the long, weary march back to the camp with the prisoner, over mountains and through an unbroken waste of snow. The $5,000 blood money is indignantly spurned by Sandy, who accepts it and sends it to the outlaw's wife. The dramatic quality of this picture is very strong and this has been strengthened by the best of acting and all is shown clearly in photography which cannot be questioned. It is one of the most interesting and strongly dramatic films the Edison company has turned out in a long time.

"The Gypsy Girl's Love" (Kalem).—A dramatic picture which ends happily, though for a time it looks as though the gypsies were going to be lynched for a crime of which they were innocent. The weak feature is that the mob would listen to a colored boy. A frenzied mob would not be likely to do that anywhere, much less, perhaps, in the section where the scene of this story is laid. There is a heart story running through it and the discovery of the perfidy of a lover is what leads to the difficulty. The acting is sympathetic and realistic, particularly in the mob scenes. The photography illustrates the steady improvement of this firm in that department and altogether it is a very satisfactory film.

"The Hunchback Fiddler" (Pathe).—A comedy from the Pathe studio which presents some novel features and keeps the audience in good humor while it lasts. The film in action and photography is up to the Pathe standard and usual style.

"Paula Peters and Her Trained Animals" (Pathe).—A scenic film which will please the children and will scarcely displease the older people. A marvelously well trained horse, a troupe of dogs and one or two monkeys perform remarkable stunts at their trainer's command. The horse is snow white, which makes him very conspicuous in the picture.

The work of all the animals is wonderful and excites great interest in any audience.

"The Tongue of Scandal" (Vitagraph).—While this is a very strongly dramatic picture, one scarcely sees any particular good arising from its production. Scandal mongers are too numerous in any community and events represented in this picture might well bring about scandal. It is scarcely conceivable that a man would force the concealment of marriage under such circumstances as are here set forth far too graphically for comfort. Without criticising the acting or the technical quality of the picture, we heard many object to the story, and point out besides that it seems far too improbable to be accepted as convincing. A motion picture should either instruct or amuse and this does neither. It seems all the more regrettable since this firm uniformly produces such excellent work in every sense. It would seem as though the producer or the director who had charge of the production nodded when this was put upon the stage.

"The Girl in the Barracks" (Vitagraph).—A love story, which is made novel by laying the scene in a Russian barracks. There is a harsh and forbidding father, a persistent lover and a peasant girl, who saves the life of the general in a dramatic manner. And at the end happiness for all who are connected with the affair. Often the shifting of the background makes a picture seem entirely new, when, as a matter of fact, the story is substantially as others which have gone before. The Vitagraph people have worked this out in an interesting way, supplying details true to life and making a film technically perfect.

"Their Sea Voyage" (Essanay).—A funny film, worked out with all the close attention to the requirements of the situations which characterizes the Essanay work. The picture is more than ordinarily funny, and every audience is certain to laugh. Even a New York day audience laughed at this, and that should be proof enough of its funny qualities. It takes something out of the common to excite the risibles of such a stolid set of people as drift into a New York motion picture house in the morning, and this film did it.

"The Old Fiddler" (Kalem).—Here is a picture out of the ordinary in both acting and photography. Produced by the firm's Southern stock company, it was so good that it was substituted for a reel previously advertised by the house. The story is a good one, embodying numerous dramatic situations which are carefully worked out and made the most of. The acting is sympathetic, revealing qualities which appeal to the audience which gathers in most motion picture houses. The photographer allowed no opportunity for doing good work to escape him and the result is a film which is going to be popular wherever it is shown.

"The Miniature" (Pathe).—A romantic picture telling an interesting love story, centering around a miniature of a handsome young woman. Powdered hair and patches, and costuming in keeping, help in making up a pretty picture, one that will please by its daintiness and, yes, one can say it truthfully, its freshness. The lady involved looks as though she had stepped out of a Watteau painting, and all the accessories are in harmony with the central character. A duel begins, but it ends when the lady appears. The ending is happy and the picture is as pretty and attractive as one might wish.

"Ice Scooters on Lake Ronkonkoma" (Pathe).—A view of a motor scooter, an ice boat invented during the past year and capable of making 120 miles an hour under favorable conditions. Two fast boats of this character, of radically different types of construction, are shown in an exciting race. The picture is interesting because of its novelty and its beauty is enhanced by careful photography.

"A Ramble Through the Island of Sumatra" (Urban).—A delightful picture illustrating picturesque points in Sumatra, affording a view of its scenery, its people and its industries. The photographer selected his viewpoints with unusual intelligence and the picture affords an accurate impression of the island.

INDEPENDENTS.

"The New Burglar Alarm" (Great Northern).—A short comedy which tells an interesting story and offers a suggestion of what to do under certain conditions. It is unnecessary to describe the picture. See it and judge for yourself whether it is good or not.

"The Hustling Mr. Brown" (Great Northern).—A lively comedy which represents the hustling Mr. Brown in action. Here the audiences will discover a laugh concealed in every line and the scenes only add to the laughable character of the story as it proceeds.

"The Valuable Hat" (Itala).—A representation of what befell a gentleman who placed his money in his hat and then some boys played a joke on him, making him think he has lost it. Every hat in sight suffers, but finally he discovers his own hat on his back with his money intact.

"At the Farm" (Itala).—A strong drama, with a farm scene as a background and against which the drama is worked out. It is an interesting and well told story, with actors in sympathy with and understanding their subject, and deserves a long run because of its excellence.

"Red Wing's Loyalty" (Bison).—An Indian romance in which an Indian girl is represented as succoring the man who helped her in her hour of need. The picture will, perhaps, be chiefly interesting for the views of prairie life, including a camp at night and numerous Indian and other scenes which are made as accurate as possible. This firm's work in this direction is too well known to require comment. The acting and staging are satisfactory and the technical qualities of the picture are sufficiently accurate to supply clear interpretation.

"The Actress" (Powers).—A strong love story with comedy situations which add to its interest. The story centers around a well known actress and a Western mining engineer. One of its unique scenes represents a behind-the-scenes view of a well known New York theater before the curtain rises. There is some good acting, including bits of pure comedy, which brighten up the film and increase its attractiveness. It is a clean, American play, well acted, well staged and well photographed.

"Daddy's Double" (Thanhouser).—A story of love in a boarding school, a foiled elopement and a resourceful young man, who makes up like the girl's father, fools the coachman so he is driven to the school in the family coach, marries the girl and is forgiven afterward by the father, when he discovers how resourceful and brilliant his new son-in-law is. Acting and photography are alike well done. The film is likely to be popular wherever it is shown.

"Strength of Duty" (Eclair).—A dramatic film, well described in its title. The acting is sympathetic, and the photographer has performed his work carefully. The picture is pleasing and holds the interest throughout.

"Rivalry in the Oil Fields" (Bison).—A love story centering around an oil well. Perhaps one of its principal points of interest is the fact that it illustrates to some extent scenes in the oil regions, necessarily unfamiliar to very many who will, because of this, see the picture with some degree of instruction. The story of fraud and deception helps to bind a number of isolated events into a connected story.

"His Mother's Letter" (Powers).—Laid in a Nevada mining camp, the scene of this film possesses considerable interest. The story is familiar enough. A man gambles with another's gold and loses it, but just as the culprit determines to do something desperate a letter from his mother, begging him to go home, changes it all. A few lively comedy scenes add to the picture. Acting and photography are sympathetic and clear.

"At Double Cross Ranch" (Nestor).—A film filled with action and the overflowing spirits of the exuberant cowboy. The games played upon an innocent tenderfoot make one wonder if it is possible the fools are not all dead yet. There are all sorts of wild stunts, including a hold-up by fake Indians, a whirlwind rescue by cowboys, and the riding of a bucking broncho, all intended for the beginning of the education of an Eastern gentleman who was persona non grata. It all works to a charm and the tenderfoot sits up all night to be sure not to miss the first eastbound train.

"Legend of the Cross" (Ambrosio).—Into a week of pictures which were otherwise free from the gloom of death and sorrow this one is injected, which represents a girl hurling herself from a cliff because of a monk's deception. True, the cross erected in her memory is always strewn with flowers, but why are such films necessary? They serve no purpose, and they spoil the rest of the program in the minds of a considerable number of people. Give the public something instructive, or something pleasing.

"Fricot in College" (Ambrosio).—Excepting as a vehicle for the representation of college pranks the usefulness of this film is questioned. There are some amusing points, but most of the sport is too much of the rough house type. Sport is to be commended, and even pranks can be tolerated, unless they descend to the boor's methods; and that is what happens here in places.

"The Rosary" (Imp).—A love story of interest, centering in a painter's studio where two students are studying art. There is the heart interest of love and jealousy graphically depicted and all the features of life pertaining thereunto. The representation of painting is clever and the idea of using a rosary as an inspiration is original. The acting is sym-

pathetic and one feels convinced that the conception of the author of the scenario has been fairly interpreted.

"Washed Ashore" (Lux).—A story of an abused child who ran away and with a companion conveyed a man floating on the sea, who proves to be the girl's father. While the scenes are worked out with care, the story itself is scarcely of sufficient strength to more than hold the interest. It is not disagreeing, nor is the gloom of death invoked, but the abuse of a child is not an entirely delectable subject for contemplation.

"The Attack Upon the Train" (Lux).—A picture representing a scrimmage in which shots are exchanged, an arrest follows, then comes the holding up of a train and lastly a cowboy celebration rough enough to satisfy the most exacting lover of excitement. The film has plenty of action, which probably will do much toward making it popular.

SELIG VERSATILITY.

Just to show that his retinue of talented artists can shine in other settings than backwoods scenes, war dramas and spectacular plays, Selig has favored us with an advanced peep at "The Angelus," a simple story of daily life. The story is inspired by Millet's historical painting of the same name and in a series of beautiful scenes the Selig players stir the emotions and bring out the beautiful sentiment of "Peace on earth, good will to men," that Millet, in his masterpiece, suggested by the expression on the faces of the listeners to the tolling of "The Angelus" bell. This picture will be released on April 28, and, as we have said, it shows Selig in a new role to which it is to be hoped he will return again.

ESSANAY ACQUIRES TALENTED LEADING LADY.

It was recently announced that the Essanay Company was organizing a very strong and capable stock company, but until now all names have been withheld. It is interesting to learn that Miss Martha Spier, a talented young German actress, who last season acquired considerable renown at the New German Theater in New York, has contracted with the Essanay Company for the Summer months to play leading parts in the excellent Essanay productions.

Although Miss Spier has been in America but a short time, she has scored brilliant successes in leading roles, playing to select German audiences at the New German Theater in New York. Here she attracted the attention of certain New York theater managers and received much flattering comment for her splendid interpretation of Hannele (in which Mrs. Fiske will shortly appear), and it was even whispered that when she appears in English-speaking plays she may even give the famous Russian, Nazimova, a good race. Miss Spier's work in stock at the New German Theater was highly complimented by the German newspaper dramatic critics. She has won many staunch friends and admirers during her brief season in New York and declares she was offered another season with the German Theater Company, which she refused, preferring to give the silent drama a thorough try-out.

In Germany, Miss Spier is acknowledged a very clever comedienne, and for several years essayed leading roles at the Hoftheater, Meiningen, one of the foremost of the German theaters, interpreting the best drama. The Meiningen institution, it will be remembered, is a court theater in the Hoftheaters at Berlin. With her own company Miss Spier has made extensive tours in Germany, Holland and Belgium, playing all the leading theaters in the principal cities and won much praise from the German newspaper critics. They have all endorsed her distinction of being unsurpassed in comedy roles. Miss Spier is also highly versed in a musical collection [illegible] and she distinguished herself in comedy at a contest at Meiningen, awarded by the nobility of the city, which supports the artistic institution.

Miss Spier had intended to come for the Essanay Company only until after the first of the year, but the many manifestations of her English, the only barrier at present between her and the English-speaking plays. However, since she has seen the work in motion pictures she seems one way to stay longer. She finds the work fascinating and revels in her parts and duties.

Miss Spier was at first not much impressed at rehearsals in silent motion picture work until she had viewed the making of pictures, the practical work, in the Essanay studio.

"It is wonderful," she said, "how much more there is to it than one has thought before seeing the actual work. Of course, I have realized the art of pantomime is tremendously hard to acquire, but there is something more to it than mere pantomime. I cannot fully express my eagerness to study this delightful new art and am sure I shall enjoy it."

Miss Spier is slightly below the normal in height, but does not appear to be so. She has a personality [illegible]

[illegible] beautiful and expressive eyes. Her personality is charming. Her individuality and character are in her every gesture. She has been an earnest student of drama and comedy, with more than average results. She is altogether a charming actress.

The Essanay Company is to be congratulated on the acquisition of this talented young lady and the film world will undoubtedly await with interest her first appearance under the Indian Head.

The Essanay educational film, "Aviation Meet at Los Angeles," is directly responsible for having reunited two long-separated brothers. Separated by the Johnstown flood, a decade ago, each thinking the other dead, John Robinson, of Reading, Pa., discovered in this Essanay film that his brother still lived. Following up the clew, he found his brother in Los Angeles, Cal.

KALEM DOINGS.

Wednesday, April 27, the Kalem Company will release a very ambitious picture entitled "The Sacred Turquoise of the Zuni." This is an Indian picture that is out of the ordinary and one that no doubt will become a classic among other Indian productions. While the story is purely an imaginary one, it is based upon true incidents described by Mr. Frank Cushman, the well-known author, who lived for many years among the Moki and Zuni Indians, being eventually adopted by them. His works are the most complete study

of their customs and history known to science. The story of "The Sacred Turquoise of the Zuni" was worked up by Mr. Frank J. Marion from details furnished by Cushman's books and the Kalem scenic artists and property men made special studies of the Indian exhibits at the American Museum of Natural History, where the finest Indian display in the country is to be found. The picture will no doubt cause considerable comment, owing to its unique conception and execution. Mr. Sidney Olcott, producer in charge of Kalem's Southern Stock Company, was brought North especially to produce "The Sacred Turquoise of the Zuni." Exhibitors and exchange men will remember his previous Indian productions, such as "Hannah Dusten," "The Priest of the Wilderness," and others," all Indian pictures of great merit.

VITAGRAPH GIRL FETED.

A very novel treat was afforded the attendances at Saratoga Park, Brooklyn, moving picture parlor last Saturday evening. A reception was tendered Miss Florence Turner, known as "The Vitagraph Girl," by Manager Robertson and a special exhibition of Vitagraph pictures was given. The theater was crowded to its fullest capacity. When the title page of "The Vitagraph Girl" song was thrown on the screen, the applause was deafening, but just as soon as Eddy Warden began to sing her charms as the song slides displayed them, the audience was admiringly and patiently waiting for the chorus in which they all joined with a right good will and they demanded an encore so they could sing it again. Miss Turner was introduced by a Vitagraph representative. After the applause subsided, she responded in a very naive and fetching little speech. The approval was instantaneous. Her admirers were not satisfied until she acknowledged their appreciation by accepting a magnificent bouquet of flowers.

LUBIN NOTES.

There are little laughs in picture making that do not get into the film. One came to a section of the Lubin players last week when a comedy picture was being taken with the exceedingly plump comedienne of the Lubin Company as the star. One trick scene required her to run up and down hill several times. Twice she ran to the top of the hill and down again, but the third time she stopped halfway. "I can't get up," she cried to the director. "Then come down," was the sane suggestion. "I can't go either way," came the despairing cry; "I'm all out of breath." "Then hold," advised the director of strenuosity, and the picture making stopped while the plump comedienne recovered her long lost breath.

"Rastus in Zululand," to form one of the early Lubin releases, is one of the few pictures to be made under two flags. A part of the film was made in Philadelphia, where the start of the picture is supposed to occur, while the scenes in Zululand were done under the British flag in the West Indies. It is a comedy subject and about as good as they make them for real laughs.

THANHOUSER NOTES.

Tiny Marie Eline, who made a hit as the juvenile Sherlock Holmes in "A 29-cent Robbery," is slated for early use in the production of a classic by the Thanhouser Company. The classic is of the "St. Elmo" order, rare and rich in heart interest, and of a certain age, but of a strength that has held popular favor decade after decade. Tiny Marie's part will not be a leading one, for the play calls for no tots in important roles, but readers can be assured that the part, such as it is, will be shown at its best by the tiny star of "A 29-cent Robbery."

"A 29-cent Robbery" was the leading picture on the first reel with two subjects put out by Thanhouser Company, which event bears date of April 15, 1910. The reel was an experiment: the Thanhouser people were anxious to know if the much talked of "split reel" was in demand. They are now convinced it is, if not overdone, and the releases of this company will be marked by a variety of "split reel" issues. The next will appear Friday, April 29, and be of a strong comedy flavor, as the titles will indicate. They are "She Wanted to Marry a Hero" and "The Cigars His Wife Bought Him." They are welcome "laugh" additions to any program, and the Thanhouser people expect to hear favorably from them.

"She Wanted to Marry a Hero," the opening subject, is a lesson and a warning to young women who delve too deeply into Laura Jean Libby. It's nice enough to read "love stories" occasionally, but don't devour them until they influence and bewilder you. The heroine in the picture wishes she hadn't. The Libby yarns made her throw over her commonplace sweetheart and seek a heroic one, like those Miss Libby writes about. Her search proved to her that no hero is perfect and book heroes are fakes, so she concludes that her original sweetheart, in spite of being unheroic and unromantic, is good enough for her. Anna Rosemond portrays the hero-seeking girl.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Regarding Lens Action.—Toledo, Ohio, asks the following: "How many times does the light cross itself after leaving the arc until it reaches the screen? Where does the picture right itself? At what point does the light cross itself?"

The light rays cross themselves once between the arc and screen, namely at a point halfway between the two lenses which go to make up the projection lens. At that point the rays all meet in a point theoretically no larger than the point of a needle and it is at that point also that the picture "rights itself," that is to say, becomes right side up. If you will write the Bausch & Lomb people I make no doubt they will mail you catalogues containing cuts showing the action of the light rays in lenses, so that you may study same at your leisure.

Toledo also says: "I wish to thank Mr. Byron Carrier for his reply to Mr. H. F. Hoffman's article concerning operators and degenerates. There are just as many gentlemen among the operators as there are in other fields of motion picture endeavor. In fact where the operator has to work ten to twelve hours in an iron lined cracker box, besides getting the film, which takes from one to three hours addition at the average exchange, he has little time to be much of a degenerate or do anything else but work and sleep."

* * *

About Carbons and Shutters.—Kansas (name of town suppressed by request) asks the following: "(1) What is the use of the perforated shutter on the Edison machine? (2) Should the two carbons be in a perfectly straight line or should the lower be slightly to one side (alternating current)? (3) What causes the carbons to sputter and give a violet light? Is it on account of poor carbons? (4) My carbons seem to always burn off at one side. Should they not burn evenly?

(1) I do not quite catch your meaning. If you ask why the wing of the shutter is perforated, it is for the reason that they decrease the flicker, or make it less noticeable by perforating the wing so that some light will pass through it, thus producing a sort of gray instead of black curtain as this wing passes in front of the light. If you mean why is the wing present at all, it is by reason of the fact that the more rapid the flicker the less flicker you see. Without this wing you would find that, while your picture would be much more brilliant, there would be such a noticeable flicker that the picture would be ruined. Take all the spokes out of a wagon wheel but one and revolve the wheel rapidly and you see that spoke all the time. Put all the spokes in and at the same speed you see no spokes at all. That is the principle. (2) The lower carbon tip should be slightly in advance of the upper one, just enough to force the upper crater to face the lens as squarely as possible. (3) I think that the trouble you are having is caused by using carbons with bad cores. If the core of a carbon is bad, or if it has none (the hole is empty, I mean), it will not give good light. Possibly you are using poor quality of carbon. (4) Evidently your carbons are not exactly in line sideways—as you look through the condenser opening, I mean. If your carbons are not **exactly in line sideways** the crater will burn to one side, thus destroying much of your illumination.

* * *

Bad Lens or Film Buckles.—Wilmington, Ohio, writes: "My film is out of focus in center. Sides are clear. Have put in new aperture plate and tension springs. What is wrong?"

The trouble may be in your projection lens. See if there is any oil on its inner end. Get another lens and try it. It may be your tension springs set too far in or out, not bearing squarely on the aperture plate tracks, thus causing the film to buckle or belly in or out as it passes the aperture.

Lens Too Small.—Belfast, Me., says: "Am projecting a 12 x 14 stereo picture at 75 feet. The corners do not come out clear but have a red shade. Have a 14½-inch back focus lens. Am using 4½-inch condensers. Are condensing lenses made of different focal length?"

I think you are using what is known as a "quarter size" stereo lens. You should have a "half size" instead. With that long a focus quarter size lens you will most likely not be able to get the shadows entirely out of the corners. You are also using condensers of remarkably short focal length. Very few of them are used in this country. You do not say what size your motion picture is, but it is safe to say that you should have at least two 6½ condensing lenses. Yes, condensing lenses are made of different focal lengths, as follows: 4½, 6½, 7½, 8½ and 10½. There are other lengths also, but those are about the only ones used in projection in

this country, I believe. Very few 4's and 10½ are used and 6½ and 7½ are the most commonly in use.

* * *

Answers to the "Hard One."—A couple of weeks ago I passed a "Hard One" up to our readers and here are two replies: Woodcliff-on-Hudson, W. W. Madison, writes: "I was called in to examine a machine in the South which showed a trouble similar to the one described and you may offer this solution to our Iowa brother. I found the shutter was just screwed barely taut to the beveled gear shaft. I found that while it felt tight it really slipped back and forth on the shaft. I have also found that some telescope lens tubes will slide in and out, thus producing a blur on the screen. I have also known the lens to be loose in its holder and teeter from the vibration of the machine. How would some of our friends like to hear some of the hair-raising episodes a crank twirler has bumped into in thirteen and a half years' road experience—and still alive?"

It does not seem to me that any of the above offers adequate explanation of Iowa's trouble. Slipping of the lens tube throws the whole picture out of focus until it is remedied. Slipping of the shutter would produce travel ghost and teetering of the lens would produce vibration on the screen. Iowa's trouble was a blurring of any figure **when it moved,** it being again clear the instant it was stationary. No doubt the editor of The World would appreciate the experiences you mention if properly detailed. That, you realize, would hardly come in my department.

Rock Springs, Wyo., Mr. Thos. Berta, writes: "I think Iowa must be in error in his statement of the case, when he says the figures blur only when in motion. I had a similar trouble and if he will watch closely he will, I think, find his picture becomes blurred and clear and blurred and clear in succession. The film really seems to bulge in and out in front of the aperture. But there must be some cause! Most likely it is getting service from a distance and leaving the film in a hot room or where the sun shines on it, thus causing it to dry and shrink abnormally. The best remedy I have found is to place the film in a tight box with damp cloths under it for a time, of course not allowing the film to touch the wet cloths."

The above explanation is unique anyhow and not so unreasonable at that. But should Iowa try moistening his films he must be very careful not to overdo it, since should the film get too wet the emulsion will stick to the back of the film. Many thanks to Brothers Madison and Berta for their letters.

WILKESBARRE PROBLEM SOLVED.

By F. H. Richardson.

A week or two ago I submitted a problem, inviting our readers to try their hand, or brain, at evolving a solution. Mr. O. C. Miller, Atchison, Kan.; Mr. A. W. Crowe, Watertown, S. D., and Mr. Chas. Young, Chicago, have sent in correct solutions, one of which is appended in full. As I stated the problem, the crank speed at which the phenomenon became apparent was practically 80 per minute. Mr. Miller very properly points out that I probably made an error in measuring the speed. I did not! But it does not follow that because you are told that current is "60 cycle" it is exactly that. It may be a little more or a little less, usually more. The dynamo may be running a trifle over speed or under speed and this will account for the apparent discrepancy.

The Solution.

"Allow me to present the following solution of the 'Wilkesbarre Problem,' on page 561, of The Moving Picture World, of April 9, which, in my estimation, is purely mathematical and mechanical:

"If a three-blade shutter intercepts the line of light three times for each intermittent movement of the film, and there are 16 movements per revolution of the crank, and 75 (not 80) revolutions per minute, we will have $3 \times 16 \times 75 = 3{,}600$ times per minute that the line of light is cut off.

"With 60 cycle a. c. we have 60 reverses of current per second, or $60 \times 60 = 3{,}600$ periods per minute during which there is no current pressure between the carbon points and, consequently, no light production.

"Hence, if an exact speed of 75 revolutions per minute could be maintained, and the position of the shutter be such that the line of light was unobstructed at the instant the current was reversing, the screen would be practically dark, even though a first class arc be burning in the lamphouse. On the other hand, if the machine should be advanced or retarded 1-96 of a revolution, and an exact speed of 75 revolutions per minute could be maintained, a normal flow of light would result.

"With a machine driven at 75 revolutions per minute by the same line shaft that propelled the a. c. generator which furnished the above current, either of the [illegible] conditions could be maintained.

"The apparent dying down and flashing up of the light mentioned by Mr. Richardson, was due to the tendency of the operator to maintain an absolute speed of 75 revolutions per minute. The Wilkesbarre Problem could not exist where d. c. is in use.

"Yours truly,

"O. C. MILLER.

"Atchinson, Kan., April 7, 1910."

OPERATOR GETS INTO TROUBLE FOR TAMPERING WITH FIRE SHIELD.

The perverted attitude of the ubiquitous newspaper correspondent towards the motion picture is again evidenced in a copy of the Cleveland "Plaindealer" to hand, which in one column records a near panic in a church by a small headline, "Singer's Hat Burns," and in the next column, in big type, makes capital out of a trivial incident in Keith's Hippodrome by scare headings: "Fire Panic Averted by Usher—Picture Film Explodes—Moving Picture Operator Burned While Fighting Flames." Then follows the usual garbled newspaper account which contradicts itself.

Our Cleveland representative, who happened to be in the house, has furnished us with an accurate account and we would not mention the incident at all if it were not to correct the wrong impression created and point to the source of the trouble as a warning to other operators.

The Hippodrome is probably the largest theater of its kind in the United States, with the exception of its patronymic in New York, and at the time of the accident to the film there were over 2,500 in the audience. The entire equipment of the Hippodrome is of the best, so also is the operating booth used in connection with the projecting of motion pictures. It is the finest booth that we have ever had occasion to see, and is built entirely of steel, the floor of the same being covered with rubber mats. It is a very spacious booth, and will easily accommodate four persons, and is rigged for two machines, and they are always set up when pictures are projected. The doors of the booth are drop doors, this in case of fire, and the ventilation system used in the booth is most perfect. In case of a fire, all that would be necessary for an operator to do would be to drop the steel slides in front of the holes, this where the pictures are projected, leave the operating room and drop the entrance door, which would then confine the fire in the booth and solely to the booth, and the audience would see neither flames nor smoke, and really would have no chance to know that a fire existed in the operating room. This plainly shows you that Mr. H. A. Daniels, manager of Keith's Hippodrome, took all possible precaution when he installed the booth.

Let us now offer a few words in rebuttal of the newspaper article referred to. In the first place, there was absolutely no explosion, and why should there be? The film burned to the magazines, and the fire was confined to the magazines. We again state there was no explosion. It is just such wildcat articles written by an ignorant reporter that tend to blacken the reputation of the house at which the fire took place, but it also hurts the motion picture business in general. Again, there was absolutely no panic, for some of the people really did not know what took place, so quick was the action of the operator and the attendants near the booth. We venture to say that less than one hundred people in the audience knew what really had happened. This is a conservative figure. In fact the article itself contradicts the headlines which state there was a "fire panic." In the article the reporter states "others throughout the house were scarcely aware that anything unusual was happening." The man that shouted "fire" did not finish the word, for he was not given the chance to yell, as the attendant, Mr. Riley, the usher, took quick action with him. We naturally would expect, and any one else would, that a woman would set up a commotion, but would not expect that from a "man." It could not have been a man that yelled "fire," although he may have looked like a man.

Mr. Cox, who was the operator, is supposed to know his business, and it was only due to his carelessness that the accident occurred.

The film destroyed was a Gaumont issue entitled "The Golden Lily" and "Ascending the Jura Mountains," a most beautiful film. The Hippodrome is served by the Lake Shore Film and Supply Company, who take special pains to see that their films are in prime condition. The machine on which the film was being projected was a Pathe Professional model, latest type, and in the best working order. The fire was not due to any imperfections of the machine, it was not due to weak sprockets, poor patches or any other imper-

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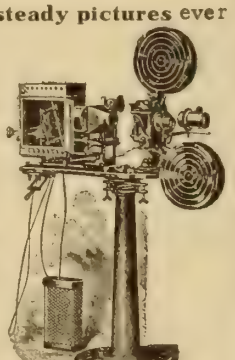

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tions in the film, but, as already stated, it was due to negligence of the worst kind on the part of the operator. It seems that he considered the automatic fire shutter as unnecessary, although all leading manufacturers of motion picture machines to-day use an automatic fire shutter. We presume the operator thought he knew more about machines than experts do, and he therefore took a rubber band and **fastened up the automatic fire shutter** with same. He fastened the fire shutter to the **upper tension roll.** We do not know whether he stopped cranking his machine, or if he cranked it so slow that it caught fire, but he, as well as his assistant, and also others who know, admitted that the rubber band held up the automatic fire shutter.

We are stating the facts just as they occurred, and contrary reports which you might read are erroneous. The "Plaindealer" reporter endeavors to make a hero out of Mr. Cox, the operator, but he was not even scorched, so efficient were the fire preventive facilities in the Hippodrome booth.

ROOSEVELT DESCRIPTIVE LECTURES.

Exhibitors can obtain descriptive eight-page lectures on the Roosevelt picture from the Kalem Company, New York City, at the following prices: Lots of 1,000 or more, $5 per 1,000; 300 to 500, $2.50; less than 300, $1 per 100.

Imprint of exhibitor's theater, date of announcement, etc., all to be included within five lines, will be printed on the back page of the lecture in lots of 1,000 or less, $1.50 extra; 2,000 to 5,000, 75 cents per 1,000 extra. Above prices are net, f. o. b. New York, cash with order.

THREE OKLAHOMA SHOWS SELL FOR $35,000.

Negotiations were closed last week whereby E. H. Hulsey, amusement promoter, of Galveston, Tex., secured control of the Powell moving picture houses in Oklahoma, and gained for himself the title of Oklahoma City's Picture King. The deal amounted to $35,000 cash, and was swung by J. E. Thompson, of the Putnam Company.

Hulsey came to Oklahoma City only recently and closed the deal after three days' dickering with B. H. Powell for his three houses, the Gem, 117 North Broadway; Orpheum, 220 West Main, and Olympic, 112 West Main street.

"I have also secured option on another location on Main strett, where I will open on July 1 one of the finest moving picture houses in the entire Southwest," said Mr. Hulsey, to a World correspondent. "This new house will be run in conjunction with the others and the Texas houses owned by myself. No pictures will be shown in my houses but those censored and inspected by the National Board of Censors of New York City. This board is composed of the leading educators of the metropolitan schools."

Mr. Hulsey is known as the "Amusement King" of Galveston and is the pioneer moving picture operator in that city. He owns and operates four houses in Galveston and Houston and is also heavily interested in a Texas film exchange. O. McLane, of Houston, will arrive in Oklahoma within a few days to become general manager of the local houses.

Hulsey states that he is thoroughly enthused over the Oklahoma City spirit and intends to spend most of his time in that city.

NEW THEATERS FOR WEST PHILADELPHIA.

Ground has been broken at Fifty-second and Ludlow streets by the Greater Philadelphia Realty Company for a new edifice —the Nixon Theater, which will have a seating capacity of 3,000.

Mr. John D. Allen, the architect, has designed this structure somewhat on the lines of the new Forrest Theater, which is noted for its safety and comfort. The building will be absolutely fireproof, being constructed exclusively of steel and concrete. Unusual precautions have been taken in the matter of exits and fire escapes. The owners have insisted upon even more than what was required by the Building Department and the Department of Public Safety. Mr. John D. Allen is noted throughout the country as an expert in the science of acoustics, and his theories will be carefully carried out in the building of the Nixon. The stage of the Nixon, like that of the Forrest, will be designed to accommodate the most massive productions. The contract to build this theater has been awarded to Mr. A. Raymond Raff, one of the city's best known builders, and it is estimated that the cost of construction will exceed $250,000. This theater will be personally directed by Mr. F. C. Nixon Nirdlinger, who has been general manager for Nixon & Zimmerman for a number of years, and Mr. Thomas H. Love, business manager of the Nixon & Zimmerman Theater Company. These gentlemen have promoted the enterprise and will superintend its construction. The theater is expected to be completed by the first of next November. The building will include a [illegible] ball room, 72 x 90 feet, which has been specially designed for the requirements by Mrs. Mary E. Lovett, who has met with notable success in conducting select dancing classes in that vicinity. There will be in connection with the ball room a [illegible] floor devoted to ladies' parlors and resting rooms, waiting rooms and gentlemen's smoking room. The Fifty-second street front will include two very handsome stores with an arcade effect, opening both on Fifty-second street and on the theater foyer.

MULLER'S BRONX CASINO PUTS IN MOVING PICTURES.

Mr. G. W. Muller, proprietor of Muller's Bronx Casino, 2072 Third avenue, New York City, has placed an order with [illegible] Hallberg for the following moving picture equipment: 1 Mutograph No. 1, 1910 model, moving picture machine with [illegible] stereopticon attached; 1 Motiograph No. 1, 1910 model, moving picture machine, combined with double dissolving stereopticon attachment. These lamps will operate on a specially constructed "Hallberg" Economizer, made for 208-volt 60-cycle 2-phase alternating current to deliver direct current of 20 amperes to each of the two dissolving lamps or 30 to 40 amperes to each of the moving picture lamps. There will also be installed a special double lamp "Hallberg" A. C. Economizer to deliver alternating current to the moving picture and dissolving lamps when desirable. This Economizer equipment is the most efficient and modern in existence and the saving of 75 per cent. on the electric current bill as well as giving the most brilliant illumination which could possibly be produced. There will also be installed two "Hallberg" 4,000 candle power flaming arc lamps and complete [illegible] tric ventilating equipment. Mr. Muller has made up his mind to produce the best moving pictures possible and has spared no expense in accomplishing there results.

"IMP" GETS AFRICAN PICTURE.

With characteristic enterprise the Independent Moving Pictures Company of America have secured an African jungle picture which they release April 16. This is a full reel culled from some 10,000 feet of negative made in the African wilds by W. D. Boyce, of the Chicago "Ledger." On another page will be found a brief description of the film, which, we are told, is the real goods. Independent exhibitors will no doubt "yell with joy," to quote the presiding genius of the Imp, over this chance for them to come in on the Roosevelt popularity wave.

Mr. E. H. Montagu, formerly sales manager of Pathe Freres' Chicago office, has moved to New York and assumed charge of the advertising of red rooster films. He is located in the St. James Building.

BILL STEINER GOES INDEPENDENT.

Just as we go to press we are handed a dispatch from William Steiner, president of the Imperial Film Exchange, asking us to state that he will manufacture films and will begin to release in four weeks. With this was a copy of a letter that he had sent to the Patents Company:

New York, April 15, 1910.

Motion Picture Patents Company,
80 Fifth avenue.

Gentlemen—The Imperial Film Exchange hereby notifies you that it has this day withdrawn as a licensee of your company, in respect to all offices at Troy, Washington, D. C., and New York City.

This company hereby surrenders each and all licenses which it has heretofore received from your company.

Respectfully yours,
WM. STEINER, Pres. Imperial Film Exchange.

This piece of news is so unexpected that we cannot make any comment further than to say that we wish Mr. Steiner all due success in his manufacturing venture. The Independents gain a good recruit—a leader, in fact—and Bill's many friends on the other side will miss his genial personality.

DROLLINGER FILM SERVICE CO.
(Agents for Philadelphia Projecting Co.)
Receiving TWELVE REELS of the
BEST INDEPENDENT FILMS WEEKLY
Don't you think that will handle you?
WRITE US A LETTER Phone 3286
106 Upper Second Street EVANSVILLE, IND.

LUBIN

RELEASED THURSDAY, APRIL 21st

Approximate length 950 feet

The Angel of Dawson's Claim

One of the most successful child pictures ever produced, a film that will be played back time and again in response to popular demand. If you have a cranky local censorship board get them to see this picture. They cannot resist its charm and it will help with other releases.

RELEASED MONDAY, APRIL 25th

Approximate length 632 feet

A Child of the Sea

Made by the southern company, an interesting story is told in a succession of unusually beautiful natural settings along the seacoast. All the value of a scenic release and a strong romance besides.

On Time for Business

Approximate length 280 feet

A snappy little farce played with the usual Lubin vim and dash. A comedy startler from start to finish. Play this reel at the end of the show and send the audience out in a frame of mind that will bring them back next day. These two subjects will do it.

Send for Free Catalogue of our 1910 Machine

LUBIN M'F'G CO., 926 MARKET STREET PHILADELPHIA, PA.

The Excela Soundograph

The only complete and up-to-date effect-producing machine ever invented is now complete and ready for the exhibitors. Everybody pronounces it a wonder. Almost any sound or effect imaginable is easily and realistically produced by simply turning a crank, pulling a handle or pushing a button. The effects are all mounted in a handsome cabinet structure, 25 x 40 inches square and 42 inches high, with means exterior for the operation of each effect separately, or they can be operated in combinations. The Soundograph can be located either in the orchestra, pit or back of the screen as the exhibitor prefers. No expert operator is required, any one person is all that is needed to operate the Soundograph and produce perfect sound effects. A boy or some other employee of the theatre learns quickly to work the effects, thus relieving the exhibitor of the services of an expensive operator. It will put life and realism in your pictures and delight your audiences. It holds their interest and attention to the end of the reel and assures you of big box office receipts every day.

Let us ship you a Soundograph now

PRICE, $100,00

EXCELA SOUNDOGRAPH CO.

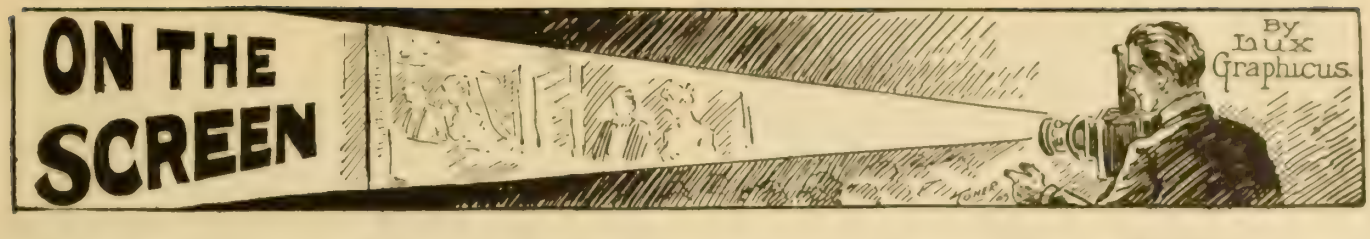
PITTSBURG, PA.

Office 1101 Empire Building

WESTERN AGENT

AMERICAN FILM SERVICE

77 South Clark Street, Chicago, Ill.



"Oh, my heart is weary waiting, waiting for the May" and "the flowers that come in the Spring, tra la." I am anxious to disport myself in the merry Springtime, tra la. For in the Spring a young man's fancy lightly turns to thoughts of various things. "I'm to be Queen of the May, Mother." Such a lot of things are going to happen in May to all of us. I presume that I shall have my share of the happenings, and shall see what is to be seen in the moving picture field. There will be much doing in May, it is said.

* * *

First of all, there will be the annual meeting of the National Independent Moving Picture Alliance, at Chicago. Then we shall not only see what we shall see, but we shall know what we shall know. We shall know the outcome of the recent palaver at the Imperial Hotel, and the fate, temporary or otherwise, of the constitutional changes or attempted changes on the Independent side of the moving picture business. So, "my heart is weary waiting, waiting for the May."

* * *

"Wait until May the first," people are saying in the business. I have wondered what they have been waiting for. I think I have found out. Assuming an absolutely impenetrable disguise I have made a number of inquiries as to the intentions of an organization which looms large in the moving picture field; which throws a black and sinister shadow across the entire moving picture business of the United States, if not of the world. I mean the General Film Company, with that amazing capitalization of $2,500,000. I am enabled, after all my inquiries, to give my readers some interesting information about this Colossus of the business, that has quietly taken shape under our very noses, and which if it emerges in the open, possibly next May, must have a truly terrifying aspect to us all.

* * *

Talk about trusts, monopolies, combines! Why, they are no more than pigmies compared with the potentialities and possibilities of the General Film Company. It would take your breath away if I were to tell you the amount of money that is behind this concern. It would double you up, not to say asphyxiate you, if I were to put down in cold print the scheme which is in the minds of the incorporators of the General Film Company. It would make the Motion Picture Patents Company look like thirty cents. Beyond that the language of comparison can hardly go.

* * *

Reader, what do you say to a company like the General Film Company, which might concentrate, in its own organization, **the entire moving picture business of the entire world!** At a very rough calculaton there are probably a hundred high class film manufacturers in the world, allowing twenty for the United States, twenty for Great Britain and the remaining sixty for the other countries. Just imagine the General Film Company controlling all these! Of course it is hardly necessary to say that, first of all, a working agreement with Lumiere, Eastman and the other raw stock makers must be made. This clearly would give the General Film Company a control of things at the very beginning. They would be in on the ground floor.

* * *

Then we have the theaters. Twelve thousand in the United States, 5,000 in Great Britain, probably 40,000 or 50,000 in the other parts of the world. Manifestly, therefore, with the film agreement in its pockets, the General Film Company would find no difficulty in assuming control of all the theaters in the world. Isn't it gigantic? Doesn't it take your breath away? Mr. Rockefeller must appear quite a tiny person besides the masterful Colossus who could conceive the idea of the General Film Company and is slowly and deliberately maturing his plan. Ain't it orful, Mabel?

* * *

Of course, in this condition of affairs the dividing line between trust and Independent would disappear. The whole business would be swept into one net. The General Film Company would out-Murdock Murdock. The Sales Company would be swallowed up in the same mouth. As for the Alliance, it would disappear in the voracious maw of this mammoth amongst trusts and combines. Fancy, worldwide control of the moving picture centered in one man who would be the master of wealth beyond the dreams of avarice!

* * *

Then comes the renter or film exchange man in the business. Would he be required? If so, how much of him and how many of him? Or would, as seems feasible, one vast distributing agency be erected in New York City, with branches in the other cities of the world? Just in the same manner as the Standard Oil Company works. Consider the enormous control to be exercised by the General Film Company and then you will realize the mighty power it would possess. Film renters would be dispensed with as easily as we are casting off our overcoats. They would be put right out of the business; there would be no film for them to handle and nobody to sell them to. Isn't this enough to make the poor renter unable to sleep at nights?

* * *

When the Patents Company was formed it was perceived that a big power had entered the film business, but by comparison with the General Film Company it must now appear a very small thing, indeed. This is the age of great things. Worldwide combinations are the order of the day. Consider how Mr. Morgan, with a truly imperial instinct, organized concerns like the Steel Trust and was instrumental in bringing the International Marine Company into existence. The General Film Company would probably be as big as either of these and have command of the entire moving picture business of the world. A two billion-dollar corporation is well within the bounds of feasibility. I do not know what will become of me. Still, my friend, who has given me this information, has hinted that Lux Graphicus will be taken care of. Probably I shall be given a million or two stock in the concern in order to keep my vitriolic pen quiet. So, as I have said, "my heart is weary waiting, waiting for the May," when, according to some authorities, all this is likely to happen. To quote George Bernard Shaw, "You Never Can Tell." All I have to say is, keep your eye on the General Film Company, as the newspaper, "Variety," seems to be obtaining some valuable information which manufacturers, exhibitors and renters would do well to ponder over. But I flatter myself that I have gone one better than "Variety" and have got nearer the heart of things.

* * *

And—it is almost too good to keep!

"Everthing in Lantern Slides"
THE SONG SLIDE SERVICE THAT SATISFIES
Novelty Puzzlettes Announcement Slides
NOVELTY SLIDE COMPANY
10 East 14th Street. 221 East 53rd Street
NEW YORK CITY
BRANCH: Real Estate Exchange, SCRANTON, PA.

SONG SLIDE SERVICE
25 cents a set per week. All sets guaranteed complete from Title to Chorus, Music in nice condition, and your weekly supply of sets forwarded in one consignment, which saves you express charges.
Chicago Song Slide Exchange
Dept. 1, Ninth Floor
MASONIC TEMPLE :: CHICAGO, ILL.

MOTION PICTURE PIANO MUSIC

This is a book of descriptive music, regular sheet music size, and arranged for both hands. Specially selected, arranged and composed by one of the best descriptive Pianists in the U. S., who for the past twenty years has been Musical Director in all lines of Theatrical Productions. This work is the result of actual experience, and is now being used in hundreds of M. P. Theatres. Contains music, for all probable scenes, actions, characters, etc., and its suggestions are entirely practical. Increases the value of YOUR SHOW 100%. Descriptive circular sent free to anyone upon request. This book sent promptly upon receipt of price. $1.00 Remit either by P. O. or Express Order, Draft or Check to

GREGG A. FRELINGER

1009 Ferry Street Lafayette, Ind.

CENRE TRANSPARENCY CO.

507 NORTH CLARK STREET, CHICAGO

LATEST SONG SLIDES

ADVERTISING AND ANNOUNCEMENT SLIDES

W. E. GREENE Film Exchange

The Oldest and Largest Independent Film Exchange in New England

BUYING THE PRODUCT OF ALL THE INDEPENDENT MANUFACTURERS

If You are in the Market for a First-Class Independent Service, Write or Call and See Us

W. E. Greene Film Exchange

228 Tremont Street Boston, Mass.

Opposite Majestic Theatre

Members of the National Independent M. P. A.

Curtainyline For three years has given satisfaction to the most exacting Exhibitors—they will use nothing else on their curtain.

Brings Out the True Photographic Outlines. Fireproofs Your Curtain.

Try a $3.00 Carton and Note the Wonderful Improvement in Your Pictures.

A $3.00 carton is sufficient for any ordinary curtain. All exchanges carry it in stock.

Curtainyline Curtain & Producing Co. 22 Fifth Avenue Chicago, Ill.

CHICAGO NOTES.

The question often arises with the exhibitors who favor a change of subject each day as to whether a continuance of a good subject for more than one day would be to their advantage. Mr. Sam Levin, manager of the Orpeum Theater, has put this matter to a test and has proven to his own satisfaction that a continued run of a good film brings pleasing results. The Orpheum recently showed the "Fly Pest" film of Urban and after a most satisfactory introduction on the first day it was decided to hold this subject over, with the result that Mr. Levin was swamped with telephone inquiries and managed to pack his house. It is evident that when a patron is well pleased with any subject it is only natural that they should spread the publicity among their friends and "The Great American Tongue" is considered the best medium of publicity in the world. Mr. Levin is well pleased at the result of his experiment and expresses his approval in a manner that is convincing.

* * *

Mr. Frank H. Prude, operator at the Orpheum Theater, has recently perfected a novel device by means of which he is able to project the lines of the choruses of each song separately as they are sung. This not only enables the audience to read the lyrics with greater rapidity, but by using this simple mechanical device he is able to throw the scenes depicted with each line by the use of the dissolving projector.

* * *

Mr. A. Powell, who controls the Ideal Theater, of Kokomo, Ind., recently purchased the Airdome Theater, in that city, and, after making extensive alterations and effecting many improvements, it is expected that he will open the house for the Summer. Mr. Powell attributes his success as an exhibitor to the fact that he always accompanies his films with appropriate music and sound effects which add very greatly to the interest displayed by the audience in his animated pictures. All of the employees about his house have their certain duties to attend to and each in himself is an auxiliary, lending his personal aid to the production. His operator must know when to run a reel more rapidly and when to slacken up for a pathetic incident in the pictures. The piano player must also be alive to the times when the music must be regulated to suit the occasion and with all these aids Mr. Powell bids fair to continue his former success and convince his patrons that it is his policy to offer them every possible inducement and give them an entertainment that will bring forth praise from every hand.

* * *

I am greatly gratified to see that The Moving Picture World is not only read, but that its advice is taken into serious consideration.

Several theaters, objects of some previous letters, have taken notice and, fully realizing the good work done by the Orpheum, are fast modifying their music and adopting some sound effects. In other words, the manager, the first one interested in the receipts of the place, is not allowing his pianist and other musicians to amuse themselves with any noisy old rag-time tunes to the detriment of the pictures. No, Mr. Manager stepped in and gave some orders.

At the Pastime, the other day, they had a Vitagraph picture of a Mexican type, and the musicians gave us a good Spanish selection, very appropriate to the production, and excellent sound effects were rendered. There is still room for improvement, as it is not very correct to give the gallop of horses running on soft ground; but as long as the managers show the real spirit of reform we must be a little lenient and encourage them the best we can.

The managers should have the same faith in the future of moving pictures as we find on the part of the manufacturers, and not jump to the conclusion that pictures are merely a side show or a curtain raiser. Cinematography is still in its infancy and will last for many generations to come. Capital is invested every day in the erection of new theaters and in the promotion of new branches of the industry.

An example is the great prosperity of Bell & Howell, of 90 Illinois street. These enterprising young men have so many orders booked ahead for their different machines that they are compelled to increase their plant by moving to another floor of the same building, where they will have double the present space with better facilities.

The Old Reliable Film Renovating Company has also been forced out of their old quarters to seek increased facilities at 22 Randolph street.

The exchanges report excellent business. The American Film Service occupies the bank floor of the building 77 South Clark street, and looks like a bank, with its large, spacious anteroom and its fine hardwood and glass partitions. Six windows with brass ornamented gratings complete the ap-

peatance. The windows are marked: "Cashier," "Information," "Booking," "Song Slides," "Films Out," "Films In." Everything looks cheerful and prosperous.

The Standard Film Exchange occupies the whole second floor of the two buildings, 159-161 Washington street, and is a model exchange. A spacious anteroom, furnished with open chairs, is provided for the operators waiting and returning the reels. One side of the front part of the building is occupied by a very tasty private office for Mr. Hopp, in the rear of which is still another smaller private office, a real cozy corner. The remaining part of the front is devoted to the general offices and a large exhibition room for machines, etc. In the rear is found a very large room for the examination and rewinding of the films, with two large vaults in which are kept the reels, each reel in a galvanized iron box. Along in the rear is provided a well equipped and well lighted repair shop and a store room for posters, etc. In the center of the floor, back of the partition and windows are the booking office, the song slide department, the film service, etc. With all these increased facilities, the Standard Film Ex-

The Unique Film and Construction Company, with The Geo. M. Hoke Supply Company, have just moved to fine quarters at 81 South Clark street, and is another well equipped film exchange.

The United States Film Exchange has also secured fine quarters at 81 South Clark street.

One thing struck me rather forcibly is the number of typewriting machines used in the exchanges, the large force of pretty, vivacious stenographers and the mountains of boxes of envelopes, circulars, etc. Yes, a modern exchange looks more like a mail order agency than a film house. No one would think that a rental office would require such a clerical force. Is it a sign of good times?

Typewriting machines, well dressed stenographers, can, to a certain degree, impart an air of prosperity to persons not familiar with the business. To men knowing that exhibitors in general have very little time or do not care to read circulars, but expect good service, as upon the service depend the cash receipts, all this outlay of an expensive clerical force is the sign of something wrong. Where is the flaw?

A QUESTION AND AN ANSWER.

By An Exhibitor.

In a recent issue of The Moving Picture World the query was propounded: "What do exhibitors generally, in view of their own experiences, think of the future of the moving picture?" In one instance at least the question has been answered in a spirit of enthusiastic hopefulness, and as it was answered in deeds and not in words alone, it seems well to take a closer view of the splendid playhouse, devoted to moving pictures, music and song and lectures, erected but three weeks before The Moving Picture World asked its most interesting question. It is an entirely new building, situated in the busy and populous city of Springfield, Mass., and is called the Bijou. There is not anywhere in these United States a playhouse, whether devoted to moving pictures or to the highest class of theatrical attractions, with which this house in Springfield cannot sustain a favorable comparison. It was built at a total cost of $35,000.

The builders and promoters are not what are known as "showmen," but belong to the best and most solid citizenship of Massachusetts, men of weath and inclined to be conservative.

It may be well now to take a glance at the theater itself. It has a seating capacity of just 1,000 and every one of the 1,000 seats is a marvel of comfort. The writer is physically a large man and as a rule undergoes a mild species of martyrdom in the seats of playhouses, but he felt entirely at ease while seated here. The cushion was soft, the look of the thing elegant and refined.

The first impression is one of light and cosiness; that is, after the inviting lobby, with its retiring rooms opening on either side, has been passed. To the left on entering is the room for men and on the right that for women, heavily carpeted and supplied with a lounge and comfortable chairs. These two rooms, to be sure, are but minor features of the house, but are furnished with the same lavishness which characterizes the equipment of the house. Perhaps the most notable feature of the interior, where the walls are finished in salmon pink, outlined by the white woodwork, is the admirable arrangement of the clusters of electric bulbs on the front of the boxes and at frequent intervals about the semi-circles formed by the balcony. The ceiling has been finished in green, white and gold. The house is lighted up during the running of the pictures—a great gain with the best people. There is a corps of operators, a corps of singers, a lecturer, a lady from Boston, an orchestra, attendants

[illegible] two ticket sellers in two different booths. The operating booth is constructed of iron and [illegible] machines, two of which are constantly in use. It is provided with running hot and cold water and every possible comfort to the operators.

Now how has the public responded to the effort to give the people the best and give it in the best style? In this answer to this question comes the test. The public cannot get enough of the entertainment offered. Night after night the house is crowded after a similar fashion, as the cut will show, no "standing room," the people are standing on the sidewalk out into the street for quite a distance. That is quite of the fact that the location is by no means the best and in spite of the fact that a larger house, containing [illegible] situated in the very heart of the city, is likewise running moving pictures, interspersed, I am bound to mention, with "vaudeville."

What is the secret of it all? I have seen precisely the same thing in Philadelphia, where one house, giving [illegible] of first runs and illustrated songs and nothing more, is eminently successful and is conducted on the same high class methods. One thing seems sure. With what the [illegible] film makers now offer in pictures of fine quality, there ought to be and there is a similar striving for an "up lift" among exhibitors. The taint of cheap and nasty has gone from the pictures, the vulgar and freakish side of the industry has wellnigh disappeared, and because the moving picture deserves a better home, people are building them. I have no doubt whatever that the present moving picture will attract the best quality of public, if properly presented and [illegible] in a fitting home. Around the Bijou you see no crowds of dirty urchins hanging about, but there are plenty of automobiles. The surroundings invite the confidence of the best public, and order in such surroundings maintains itself. In the face of such facts, the still existing belief that the moving picture is intended mainly for half grown boys and the unwashed rabble generally is bound to disappear, even in the press and the pulpit, and we are approaching nearer to the "ideal picture house," of which so much has been said and written.

The management is in the hands of Edward L. Knight. The head operator, the youngest in the State, is Henry B. Schoch.

SHE WILL NOT!!!

Dame Opportunity may knock on your door, but do you expect her to lay in wait for you and bang you on the coco? You're doomed to disappointment. Wake up!

WE'VE got a film service that's got all the others tied to the mast; just ask our customers.

We're the biggest buyers in the East, got more advantages than any others

Roosevelt in Africa

Not $50 a day, but call and get our prices or slip us a letter.

PARAMOUNT FILM CO.

PHONE 3281-3283 Chelsea — 61 West 14th St., New York

1188 Main Street Bridgeport, Conn. — BRANCHES — 389 Main Street Springfield, Mass.

CORRESPONDENCE.

THE MUSIC TO SUIT THE PICTURE.

Maywood, Ill., April 5, 1910.

Editors, Moving Picture World:

Gentlemen—In several recent numbers of The Moving Picture World articles have appeared in which the piano playing at the Pastime and other moving picture theaters of Chicago has been subjected to severe criticism, with regard to the music that is played as accompaniment for moving pictures. As the critics say, the music generally **is** inappropriate.

In justice to one theater, where the playing **was** appropriate, however, I wish to mention the music formerly produced at a small theater on Adams street. For some months past there has been a good pianist there, but who has recently left. In my opinion, his interpretation of the music appropriate to the pictures was excellent, in many ways characteristic, and closely following every change in the films. The former manager of this theater evidently realized the value of proper musical accompaniment for his pictures.

But recently the management of this theater was changed, and a new pianist and operator installed. I do not have to speak of the music that is played there now—"J. M. B." has covered that subject thoroughly in The Moving Picture World for February 12.

I believe that if the managers of the downtown picture houses of Chicago were thoroughly impressed with the importance of proper musical accompaniment for the films, they would **insist** upon more careful work on the part of the pianists along this line. I am interested in moving pictures, and have visited nearly all of the larger picture houses throughout the city of Chicago, and, I am sorry to say, have found the same general disregard for proper accompaniment for the films.

I wish to ask as a constant patron of the Chicago moving picture theaters, if the managers do not believe it worth their while to look into this matter?

JOHN W. RAYMOND.

801 South Twelfth avenue.

SELECTING A SHOW.

Washington, D. C., April 12, 1910.

Editors Moving Picture World,

Gentlemen: I wish to say a word about the propriety of showing certain films in the "family" or outlying theaters. The matter was brought to my attention the other night in a most striking manner, while I was attending the evening performance at one of the numerous family picture houses in the vicinity of Fourteenth and U streets.

The film on the screen was the recent Biograph production, "The Love of Lady Irma." I was seated toward the front of the theater, the section most popular with the young folks; and was watching, not so much the film itself (I had seen it several times before), but the effect which it produced on the children seated all around me. Their interest in the plot was intense, and when the scene was reached where the two thugs, hired by Lady Irma, draw their knives across her husband's face, several of the boys, whose ages I should guess at being from twelve to fifteen years, stood up and with clenched fists discussed "what they would have done if they had been there." Some of the girls present shuddered when this scene was reached, and hid their faces, while many took no interest in the rest of the film. When I passed out after seeing the rest of the show, I found a group of young boys standing in front of the theater still talking in excited tones about the film they had just seen.

Now, surely this is no suitable film to be shown in a theater where fifty per cent. of the evening's audience is composed of children ranging in age from five to fifteen years. The effect on them is anything but desirable and I think that the management should make it an object to secure films that would interest their youthful audience, and yet not work them up to such an undesirable state of excitement.

Please do not misunderstand my object in writing this article. I am not in any way criticising the Biograph Company's work or their plot in "The Love of Lady Irma," because I believe that the film is a fine one, and the plot exceptionally strong and interesting. The point I wish to bring out is simply this: Keep films of this class for use in the downtown districts, where the audiences are generally composed of grown-ups, who are capable of understanding and appreciating such stories as this without expressing any particular emotion.

I would suggest, for theaters which are patronized regularly by the coming generation, a program composed of films on the following order:

1. Good Scenic or Record Flms, as
   a. Urban Eclipse—Over the Appenines of Italy.
   b. Pathe Freres—Rhine Falls at Schaffhausen.
   c. Gaumont—Poetry of the Waters.
   d. Eclair—Trip to Berne.
2. Good Educational or Industrial films, as
   a. Edison—King Cotton.
   b. Pathe Freres—Tobacco Culture.
   c. Urban Eclipse—Fly Pest, and Acrobatic Fly.
   d. Selig—Industries of Southern California.
3. *Clean* Comedies; as
   a. Biograph—What's Your Hurry?
   b. Imp—Stung.
   c. Selig—Wizard of Oz series.
4. Biblical Subiects, as
   a. Vitagraph—Life of Moses series.
   b. Pathe—Passion Play.
   c. Gaumont—Fall of Babylon.
5. Subjects taken from Literature, as
   a. Edison—The Prince and the Pauper.
   b. Biograph—Leather Stocking.
   c. Pathe Freres—Return of Ulysses.

A program composed of two or three reels of any of the above or a host of other similar films would not only prove of extreme interest to a youthful audience, but would also in itself be largely educational, a very desirable factor.

Respectfully yours, R. J. W.

[We hope that this letter will have the good effect of causing some of the managers of family theaters to use a little discrimination in the selection of proper films, and that it will emphasize what we have been trying to preach through the columns of the Moving Picture World.—Eds. M. P. W.]

QUANTITY VERSUS QUALITY.

Washington, D. C., April 5, 1910.

Editors, Moving Picture World:

Gentlemen—I have had the pleasure for nearly a year to receive your valuable paper and I must say it is the first piece of mail that I look for every Monday morning. I find that your paper not only contains valuable information for a man in the moving picture business, but also on photography and other subjects.

I have in a way watched the improvement of the moving pictures from the time C. Francis Jenkins first discovered the principle (?) by which a moving picture could be thrown on a screen. To me it is a source of regret that we, having first discovered the moving picture, should let a foreign country, namely, France, outclass us in the production of moving pictures, not only in product but also in artistic quality. The moving picture has advanced so far that the mere making of hundreds of feet of film is no longer the only end in view. Some makers even now must think that is all if we are to judge by some of the stuff they are turning out. A picture should be made from the best point of view to produce the most artistic results. Then the film should have the proper exposure so as to get the proper values of light and shade and not have mere black and whites which is so often the case. Notice the values in a Pathe film and you will easily see where the majority of our films are deficient in this valuable quality. There is no reason why we should not get results here unless the American habit of making things in a rush is the fault. By this I mean not taking time to study the subject at hand and photographing it from the best point of view; taking into consideration light effects and producing the most artistic picture that the subject at hand would

I would like to ask an exhibitor why it is that the film producers give us so much dramatic stuff. In looking over a recent list of licensed film releases I find that our best maker of films has, from February 10 to March 31, given us sixteen subjects and of this number there is but one comedy. The cry of the patron is, give us something to laugh at. Life is serious enough without always being reminded of the sad things. I admit that if all pictures were comedies there would be a howl, too, but if you have a goodly number of clean comedies we exhibitors would not then make the life of the exchange man miserable by clamoring for something to amuse our patrons. Film makers please take notice and help us out, also don't be afraid to let us have good scenic pictures (artistically taken) and industrial subjects and you will find that the great thinking public will be pleased, and the **moving picture art** will have a good show for a long existence. Try and eliminate all stabbing, shooting or other violence as much as possible, and when necessary to introduce it, do it in such a way that the severest critic could have nothing to say. This can be done in a moving picture play as well as plays on the legitimate stage. I feel that if the film makers will look to these things and be ever watchful to produce clean plays and get the best that can be gotten out

of a subject, both photographically and artistically, then they will appeal to the thinking public, which is in a great majority, and the worries of the film exchange and the exhibitor will be greatly reduced. Very respectfully,

WILLIAM P. HERBST

GIVING THE AUTHOR HIS DUE.

Chicago, Ill., March 8, 1910

Editors, Moving Picture World:

Dear Sir—Authors should be given credit on the screen regardless of whether they are noted or unknown ,or whether the public is interested in knowing who they are, or not.

Because an author is noted in the magazine field it doesn't necessarily follow that he will be a successful writer of scenarios for motion picture use. A well known film company of this city, in one of their circulars have this to say on this point: "We receive a majority of our manuscripts, perhaps, from magazine writers, some of whom have won reputation in this department of literature. The reason so few of the manuscripts are found practicable is because of the long experience of the authors in writing pretty lines and phrases to the neglect of interesting situations and plots."

I have seen many films by noted American authors but have yet to see one that is in any way superior to stories furnished by unknown writers; and as a matter of fact, the best films have been those where no credit was given on the screen; so where does the justice come in?

I think many people are interested in knowing who write all the good stories and I, for one, have often wondered who the authors were.

The magazines are filled with stores each month by unknown writers and credit is given; a theater program gives credit to the authors, composer, scene painter, dressmaker, wigmaker and others of a production; and I don't think it can be said that the public is any more interested in knowing who all these people are than they are in knowing who the writers of scenarios are.

The credit on a screen will not help a well known writer very much, but it would help an unknown one and give him a little encouragement to go ahead and do more and better work and thus make his work more sought after by film makers. Yours truly,

CHARLES R. WILHELM,

EDUCATIONAL FILMS APPRECIATED IN THE WEST.

Portland, Ore., April 8, 1910

Editors Moving Picture World:

Gentlemen—In your issue of April 2, 1910, Volume VI, No. 14, you publish an editorial entitled "The Educated Classes and the Moving Picture," in which you declare that "It cannot be pretended that as yet the moving picture in any of its phases has attracted the sympathetic notice and patronage of the educated classes." I have no doubt that you speak advisedly concerning conditions as they exist in the East, but in the States of Oregon, Washington, and Idaho, such a statement would not be justified because for months past we have been engaged in an educational campaign which has brought to many of our houses the patronage of the very best people in the community, and we are constantly emphasizing this phase of motion picturedom. I am enclosing articles from the Portland "Oregonian," the leading paper of the Pacific Coast, and also from the Oregon "Journal" and the "Evening Telegram" of this city, which is some slight indication of what we are doing in this direction.

We would like to suggest that you use your influence as a journal with the manufacturers in endeavoring to have them cooperate so that the weekly productions will be diversified to such an extent as will enable us to blend our programs as they should be in order to make up an attractive program, building it up to a climax. For many years I was the general manager of the Pantages Circuit, and I gained my knowledge of blending programs through a rich and varied vaudeville experience, and since my connection with the picture business I have endeavored to put into play the same theory of organized and blended entertainment. I am frequently diverted in this plan, however, on account of a lack of diversity, and a woeful dirth of decent, intelligent comedy. Trusting you will not consider my suggestions in this matter presumptious, I remain,

Very respectfully yours,

PEOPLES AMUSEMENT COMPANY,
Melvin G. Urnstock, Gen. Mgr.

[The clippings referred to show that the press is alive to the importance of educational films, especially those of the class of "The Fly Pest," to which we have already referred.—Eds. M. P. W.]

EDISON FEATURE FILM FOR NEXT WEEK

GALLEGHER

Richard Harding Davis' great newspaper story dramatized by the author. The pantomime portrayed of the cleverness of the newspaper "kid" who got on the trail of a murderer, wormed his way into a prize fight and out again after the criminal's arrest, stole a cab and won a "scoop" for his paper will excite the admiration of young and old. An exciting and absorbing film.

No. 6621. Code, Viottolina. App. length, 985 ft. To be released April 26.

Other Edison Films

DROWSY DICK, OFFICER No. 73

A short farce-comedy depicting the complications which the chronic sleepiness of a new recruit on the police force got him into. Humorous situations accentuated by some new and clever tricks of photography. An uproarious short film.

No. 6622. Code, Vioulto. App. length, 200 feet. To be released April 29.

A YORKSHIRE SCHOOL

An adaptation of a portion of "Nicholas Nickleby," by Charles Dickens. The familiar characters of Nicholas Nickleby, Mr. Squeers, the overbearing schoolmaster, and Smike, the drudge, are sharply drawn. Scenes and costumes are historically correct and the Dickens atmosphere is carefully preserved in this splendid dramatic film, which deals with the main incidents of the famous story.

No. 6623. Code, Viporatoro. App. length, 800 feet. To be released April 29.

THE CIGARETTE MAKER OF SEVILLE—With Mlle. Pilar-Morin in the role of "Carmen." **No. 6624. Code, Viporollo. App. length, 995 feet. To be released May 3.**

THE SENATOR AND THE SUFFRAGETTES—A Comedy written by E. W. Townsend. **No. 6625. Code, Vipores. App. length, 635 feet. To be released May 6.**

LOVE AND MARRIAGE IN POSTERLAND—Fantastic Comedy. **No. 6626. Code, Viporotta. App. length, 365 feet. To be released May 6.**

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A complete generating outfit designed to take the place of Oxygen and Hydrogen Gas sold in cylinders which are cumbersome and impractical for general use. Compact in size, portable and entirely automatic in its action.

Produces chemically pure Oxygen directly and automatically in a safe, simple and direct manner. Saturator especially designed to produce an inflammable vapor to take the place of Hydrogen or illuminating gas for use in calcium light jets for projection purposes, and for blow-pipe work generally. Our Dynamic High Power Calcium Light Burner has the highest efficiency of any on the market.

PRICE, $42.00.

To Be Released May 13th

CARMINELLA

A dramatic story of New York's East Side by E. W. Townsend

Order Display Posters Of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

EDISON MANUFACTURING CO.

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JOBBERS OF EDISON KINETOSCOPES

BOSTON—Howard Moving Picture Co., 564 Washington Street
CHICAGO—Kleine Optical Co., 52 State Street.
CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Ave., N. E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street
NEW YORK—P. L. Waters 41 East 21st Street
PHILADELPHIA—Chas. A. Calehuff, 4th and Green Streets
SAN FRANCISCO—Geo. Breck, 70 Turk Street

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED APRIL 18th, 1910

Thou Shalt Not

A LESSON IN SELF-SACRIFICE FOR OUR CHILDREN'S SAKE

Never in the history of motion pictures has there been depicted as powerful a lesson as in this Biograph production. It is bound to do a world of good for humanity by portraying in a most convincing manner a subject that has for some time past been brought to public notice by column after column in the newspapers, to wit. Tuberculosis, or "White Plague," as it is sometimes called. Edgar Thurston is afflicted with the dread disease and his physician persuades him to break off an engagement to marry a young girl, but she, impulsive-hearted, refuses to do so, reasoning that the doctor may be in error. The doctor, however, resorts to a plan whereby the character of Edgar is apparently blackened and thus induces in the girl moral repulsion. It is a subject that is bound to attract widespread attention from the fact that it is a powerful argument on the principles of the medical profession, the Health Board of every community and the worthy Tuberculosis Committee. Aside from this it tells a decidedly interesting story, with photographic quality and scenic beauty never before excelled.

APPROXIMATE LENGTH, 987 FEET

RELEASED APRIL 21st, 1910

The Tenderfoot's Triumph

HE BRINGS THE BLUSH OF SHAME TO THE FACES OF THE THOROUGHBREDS.

It was in the surprise that the hero of this Biograph comedy won out. A reward of $500 is posted by the United States Marshal for the apprehension of the leader of a gang of horse thieves, and to make the affair more attractive, the daughter of the Marshal, who is beloved by all the boys, promises to give her heart and hand to the captor of the outlaw. A young minister just arriving from the East, experiences a desire to enter the contest, and as he is a handsome young chap, his determination meets the girl's approval. Well, the boys fail wofully in their operations, while the young Easterner, unarmed and alone, takes the outlaws by surprise and leads them into camp, where he claims and receives the reward.

APPROXIMATE LENGTH, 989 FEET.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects — MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY

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Among the Exhibitors

Rockford, Ill.—C. Albert Johnson's handsome new theater, The Olympic, has at last opened and will run all up-to-date moving pictures.

Medford, Wis.—F. J. Long has leased the Opera House here and will convert it into a moving picture theater.

Racine, Wis.—Charles Kraynik, proprietor of the Kraynik Bowling Alleys on Main street, is having it converted into a new moving picture palace.

Springfield, Mass.—A new moving picture theater is being erected at Main and Franklin streets, which will have a seating capacity of 2,000 and will be under the proprietorship of P. L. Morse.

Rockville, Ill.—The New Olympic Moving Picture Theater, which for the past months was being built, has at last opened its doors to the public and will run all first-class films and vaudeville.

New York City.—The Baptist Church at 116th street, west of Fifth avenue, is being converted into a moving picture theater for Bergoffen & Doran.

Sayre, Pa.—A new picture house is being erected here for F. J. Tillman.

Quincy, Ill.—The Trapp building, on State street, is being converted into a moving picture theater for Leo O'Donnell.

Oconomowoc, Wis.—The Western Film Exchange, who operated the Crystal Theater here, have sold it to the Huebner Brothers.

Lockport, N. Y.—Joseph Eilers and John Proctor are making arrangements to erect a moving picture show in Brookins Hall.

Scranton, Pa.—This town is to have another moving picture theater; this one will be erected on the vacant lot opposite Clark Brothers' store at West Lackawanna and North Main streets.

International Falls, Minn.—The Parlor Theater is being remodelled into a moving picture theater.

Milwaukee, Wis.—The Empress Theater has been converted into a picture show.

Galveston, Tex.—G. Sachs has leased the Peoples' Theater here and will open a moving picture theater.

Lawrence, Mass.—D. F. Conlon will open a moving picture theater which will be able to seat about 1,100 patrons. It will be situated at the corner of Broadway and Valley street.

Newark, N. J.—C. D. Sire will erect a picture theater at 520 Broad street.

New York City.—Alterations are being made on Bernard P. Golden's moving picture theater at 176 Park row.

Crookston, Minn.—Charles Treadwell will open a moving picture show at Bagley and Fosston streets.

Du Bois, Pa.—The Empire is the name of the new moving picture theater which is being erected here.

Corry, Pa.—A new moving picture theater is being erected here for Irving Davis.

Hamilton, Ohio.—B. F. Malan has purchased the Queen Theater at Front and High streets.

St. Johnsville, N. Y.—Elmer Fox is erecting a new moving picture theater at the corner of East Main and Washington streets.

St. Louis, Mo.—The New Delmar Theater, on the south side of Delmar avenue, just east of Kings highway, is almost finished and will throw open its doors about April 15. The O'Reilly Realty and Investment Company have taken a long lease on the property. The seating capacity is about 1,000. This theater will run all of the latest and best moving pictures and vaudeville. A handsome front has been put on.

Binghamton, N. Y.—The Hippodrome, a nickel moving picture theater on Court street, has been sold to Mr. Overhiser.

Wilkesbarre, Pa.—Simon Miller has purchased from the Adams Bros. the moving picture business on Broad street.

Middletown, Conn.—Harry Thomas is the new manager of the Nickel Theater here.

Hartford, Conn.—George Hallaby, Peter Perukas and Gabriel Tarzian have purchased the Scenic Theater on Main street.

Townsend's Inlet, N. J.—The fishing station here is being converted into a moving picture theater.

Freehold, N. J.—The Old Lounsberry store is being converted into a picture nickelodeon.

Canandaigua, N. Y.—Charles Persons, proprietor of the Bijou Moving Picture Theater, in the Hubbell Block, has secured a ten-year lease on the adjoining store, soon to be vacated by Ahrens & Breen, and proposes to incorporate it into his popular palace of amusement.

New York City.—Arrangements have been filed for the erection of a new picture theater, to be situated at 1703 Third avenue, for Harowitz, Reace & Kapplan, which will cost $5,000 when finished.

New Haven, Conn.—The Auditorium, on Chapel street, has been converted into a moving picture theater and will have only first rate pictures and the best vaudeville they can furnish. Five, ten and twenty cents will be the admission.

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THOU SHALT NOT. Edgar Thurston imagines he is suffering from what is usually termed a broken heart, and resorts to some of the most outrageous antics supposed to portray such disorder, but without effect. Edgar is engaged to Miss Laura Edwards, who loves him so devotedly as he does her. Their future seems so promising until Edgar, growing weary, succumbs to a physical examination which results in the discovery that he has consumption in an advanced stage. The doctor upon learning of his actions exclaims: "Marry him, want to possibly transmit your weakness to others that shall be? Has intelligence almost thanks Edgar's mind, but upon the doctor's expert information he writes: 'Dear Laura: My physician tells me I have consumption in an advanced stage and that we must not marry. He is right. Though I love you good-by, Edgar.' However, the persistent rejected girl refuses to heed her sweetheart's decision, considering it a quibble. We may it pertains for things to count in others but never count to us. We do ourselves because this one to Edgar writing, but Physician always gives us worthing scatter we need it or not. Laura even goes so far as to threaten to end herself, to drink off the edge of a cliff if Edgar persists in becoming what she deems the silly advice of the doctor. He convinces her that mental strain is in vain and finally decides to take his advice. Then Edgar is disposed to treat the doctor's statements with polite indifference, until he is shown a recent newspaper of what might follow its marriage. In the person of a little child filled with the dread disease. He is now willing to do anything to avoid a deed that to him now seems criminal, hence the doctor plots. He fears to almost destroy Laura's faith in Edgar, and to do this he engages an actress to play the part of the "other woman," dispatching the valet to give the girl an inkling of his master's double life. The plan succeeds, and though it almost broke their hearts, it surely prevented an aftermath of woe. Here is a subject that is bound to attract widespread attention from the fact that it is a powerful argument to the principles of the medical profession, the Health Board of every community and the worthy Tuberculosis Committee.

THE TENDERFOOT'S TRIUMPH.—"It's in the surprise" that great plays are made and battles won, and our tenderfoot friend, appreciating this, pulls a victory that is amazing. The Western camp folks had suffered the loss of a number of horses at the hands of a gang of horse thieves led by Black Pete, who up to date eluded the United States Marshal and his deputies. Their deeds becoming more brazen, a notice is posted offering a reward of $500 for the apprehension of Pete, and while this reward is rather tempting, formal efforts have proven so fruitless that the boys of the camp are slow to move. The marshal has a pretty daughter, on whom every boy has set his heart. They vie good naturedly with each other in engaging her attentions, but she treats them all with the same consideration, liking them all, but no one in particular. It remains for one of them to do something extraordinary. Ah! an idea. "Say, boys, I like you all immensely, but I will give my hand for keeps to the captor of Pete." With a cheer the boys rush to get into saddle, all eager for the expedition. At this moment, a handsome young tenderfoot arrives at the inn, and upon learning the cause of the excitement, wishes, after meeting the girl, that he was eligible for the contest. The more he thinks of the matter the more he longs to play the hero. The cowboys are already on their way and have taken all the available horses, and the only beast of burden at hand is a donkey. However, on this he starts, alone and unattended. The girl, though feeling kindly towards him, considers his efforts a joke. Meanwhile, the cowboys have been surprised by the horse thieves, who disarm them, take their horses and order them back to camp. Well, never was there such a gang of seasoned cowboys as they when they faced the humiliation on their return trip. They try to convince the young tenderfoot that his endeavor will prove futile, but he is determined to take the chance. He resolves that his movements must be subtle and cunning, and so he selects. Taking out his shaving brush, he saunters along the ridge above the thieves' lair and seemingly rambles over into their very arms. For a moment his dreams of life are slim, but they accept his explanation that he was reading and not looking where he was going. His humor and speech disarms them off their guard, and watching his chance, he grabs up two revolvers and cries "Hands up!" Well, "it's in the surprise." There are four in the gang, so he makes one bind up the three while he keeps the guns leveled at them. Job a string of ties he brings Pete and his gang into camp, where he claims and gets the $500 reward together with the special hide-out. The heart of the girl which she most cheerfully gives.

THE COWBOY'S SWEETHEART. The opening scene discloses the front of the village postoffice

ESSANAY FILM MFG. CO.

in a small Western town. A lady whose dress is something more elaborate than the average of Mustang usually affords comes from the postoffice reading a letter. A cow pony is hastily brought and with unusual dashing leaves on and when she walks leisurely away, to follow perhaps after her. In a strip of woods she overtakes the rider attempts to hide his affections, but she is too. She repels him, but he seizes her in his arms and presses a kiss to her lips just as Jesse Lewis, another cowboy, comes on the scene. The lady explains that she has been insulted by the greaser and the latter is bound to lay the trespasser out for life. After the "greaser" rides away, Jesse lifts her up and volunteers to escort the lady to her home.

Here is the beginning of the complications that follow. Jesse Lewis is engaged to a Western girl, but the Western girl has left the country with the man whom he has addressed as Miss, but changed his feelings. Meetings between Jesse and the lady ensue at the "Bar Q" ranch, located near Flagstaff, while Jesse evidently discovers that he has lost all use for Jessie the Western girl.

While a letter must be sent to the other one evening and asks her to "clear the thing." The greaser, who is almost hopeless, grows [illegible] and Jesse hits him.

The rich guest at the "Bar Q" has exposed her true character of "being" the wealth Western girl to be not. She was pretended to make love to Jesse and has even promised to be his wife.

The "greaser" who was fired in mind he found he received from Jessie Wells critically the fine lay average and the conformity really noticed. Leading the lady of the "Bar Q" stealing the words one day, he follows her and witnesses her slip a letter from her hand. Words are passed of start to stop the controversy and gets in the letter. It reads:

My Darling Wife:

Hope you are enjoying yourself on that ball with Western sport, and I am intensely awaiting your return home.

Your affectionate husband,

HARRY

The "greaser," with the letter, steals off toward the woods, mounts his horse and rides off toward Jennie's home. When he arrives he shows her the letter and tells her he can offer proof that Jesse has been completely captured by the Eastern lady and that they are planning an elopement. He intimates, too, that Jesse is aware of the lady being married to an Eastern man, as the letter points out.

The two ride to the wooded trysting place, toward which the "lady of the Bar Q" was walking when the greaser obtained the letter. When they slip quietly through the woods they come upon the lovers.

The greaser endeavors to win Jennie, but she declares that she loves Jesse despite his shortcomings and will endeavor to win him back.

The next morning she mounts her horse and rides over to the "Bar Q." The lady receives her coldly at first, but when she has heard the little girl's story, she becomes thoughtful and finally resolves to help her in winning back the deserter.

The next morning when Jesse calls on his new sweetheart he surprises her, as he thinks, in a drunken condition, and pulling a cigarette. Jesse is disgusted and finally rushes out of the room, while the lady sinks back in her chair, relieved and happy in the thought that the trouble she has caused has been corrected.

Jesse is sick at heart when he thinks of his having forsaken his little Jennie for this vile woman. He desires to make amends and rides slowly to Jennie's home. It is his intention to offer an abject apologies and beg her forgiveness, then to leave the country for good, but when he mentions this last feature in his plan of redemption she turns to him with a little cry and stretches out her hands to him. Jesse understands, then, with a glad cry, takes her in his arms, vowing never more to forsake her.

GAUMONT.

(George Kleine.)

VINTAGE IN LANQUEDOC. Languedoc is a [illegible] of France which lays between the Garonne River and the Rhone with the Pyrenees and the Mediterranean on the south. In Spring and early Summer no part of France possesses more delightful climate than Languedoc and the province is of interest to the world in general because of the fact that it is considered a great pleasure resort for consumptives.

Here may still be heard the soft accents of the Langue d'oc, a language which has not even yet stooped its last word in the realm of the world.

The ruins of the old Roman town the Pont du Gard, the two mediæval fortresses, the old tower and [illegible] the picturesque scenery of the Eastern Pyrenees with the castles and chateaux make the scenery one of the most interesting in the whole of France.

In this film we are introducing to the public as well as a short trip through this interesting province, the vineyards belonging to one of the wealthiest and most known of French gentlemen. The every process of producing wine is shown in detail and many of the [illegible] scenes in the scenes go so well throughout that we are thrown into the scenes assisting as [illegible]

THE VOLCANO OF CHINYERO. [illegible]

THE STUBBORN LOVER. [illegible]

MEPHISTO AT A MASQUERADE. [illegible]

TOURING THE CANARY ISLANDS.—The Canary [illegible]

A PENITENT OF FLORENCE. [illegible]

THE MIRROR SCREEN

Is being installed in many of the up-to-date houses. **Montgomery**, the Moving Picture Man of **Memphis, Tenn.**, visited Shelbyville to see a demonstration of the Mirror Screen and as a result ordered one for each of his houses and secured the agency for Tennessee, Louisiana, Arkansas and Mississippi.

Here is what exhibitors say regarding Mirror Screen since it has been installed, all of which are unsolicted testimonials.

Consolidated Amusement Co., Baltimore, Md.—(Great, better than we expected.)

B. H. Brunton, Springfield, Ohio.—(Mirror Screen is a great success.)

Orpheum Theater, Indianapolis, Ind.—(Pictures fine, receipts increased 20 per cent.)

Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

Eastern Exhibitors can see the Screen in use at

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Beware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,319 (Jan. 18. 1910). Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co.

SHELBYVILLE - - - - - INDIANA

are blessed of remarkably pleasing personalities and the the best of companions until that day they both become enamored of Calonice, a fairer maid than any of the many whom they knew.

Calonice shows a preference to Lorenzino, while Gillio, against his desire, feels a deep jealousy of his younger brother. The dark thoughts presented thus to his mind so tormented him that he becomes melancholy and broods over his loss of the fair haired girl.

Gillio one night, when the sense of loss weighed most heavily upon him, betook himself to the region of her home that he might, if the fates were kind, catch sight of her, then to his impassioned gaze was presented the picture of his more favored brother serenading Calonice.

Crazed by jealousy, after a moment's quarrel, he stabs the dear companion of his pleasant boyhood and presuming he has killed his brother he returns to their home, confesses to the mother, and becomes a fugitive from justice.

We are permitted to watch him in his wanderings and to see his dreams as he mentally recalls the happy days of youth.

When he finally returns to Florence, after years of wandering, the reunion of the brothers during divine service is a remarkably strong finale. He enters the cathedral while Lorenzino is singing the Alleluia alone, soon another familiar voice blends with his and as the two brothers clasp hands, the grand melody rings sweeter to the listening ears than they have ever heard it sound.

URBAN-ECLIPSE.
(George Kleine.)

THE LOOK-OUT; Or, Saved From the Sea.—An unreasonable old man of wealth, his beautiful daughter, her sweetheart, a poor music master.

His suit rejected by the father, the young musician, despondent, attempts to hurl himself from the rocks into the sea.

He is saved by a hillsman, member of a band of freebooters, who persuade the discouraged youth to cast his lot with them.

He is appointed sentry for the company, and in this capacity is enabled to assist in saving his sweetheart and her father from the bandits.

The old man, impressed by this action, accepts the youth as a son.

A RAMBLE THROUGH THE ISLE OF SUMATRA. Native market scenes. Performing monkeys and their dusky audience. Realistic mock fight by natives armed with dirks. Ruins of a Hindu temple. Sublime scenery—cascades, boulders, cliffs, jungle. Temple ruins. Carving most ornate, every detail standing out with remarkable clearness.

Sumatra is in a large measure a dependency of Holland, though a matter of thirteen times the size of that country. The island is well supplied with mineral wealth and one expedition alone collected more than 100 kinds of timber. The principal cultivated plants are sugar cane, coffee, sago, rice, cocoanut palms, yams, sweet potatoes and tropical fruits. The film carries the interest of a drama.

KALEM MFG. CO.

THE SACRED TURQUOIS OF THE ZUNI.—Scene I.—Finding the Stone. A young Zuni Chief enters a turquois mine and prepares to work. He gathers up various good sized fragments of rocks and proceeds to smash them by crushing them with another big rock. When he has worked a sufficient length of time he discovers a magnificent turquois, a stone so big and beautiful that it seems to emit rays of light. Just then an Apache Chief comes into view. As the Apache notes the find he stealthily creeps down and tries to attack the Zuni from the back. But the Zuni is too quick and turns just as the Apache's knife is about to fall. They have a fierce fight in which the Apache is scalped and left for dead. The Zuni exits and when he has gone the Apache revives and crawls away.

Scene II. The Apache Camp. A group of Apache Indians in various occupations scattered about playing a game. As the game is proceeding famously a runner comes in to announce the return of the Indian who was scalped in the first scene. He crawls in apparently half dead, is behind from his horse and falls exhausted to the ground. A squaw fetches a bowl of broth and when the Indian drinks this he revives somewhat and tells his story in graphic pantomime. At its conclusion he gasps and falls back as if dead. The other Indians thereupon hold a powwow. The Chief makes a speech and they don their war bonnets, get their horses and start out to avenge their brother and capture the wonderful jewel.

Scene III. The Turquois Consecrated to the Gods. We see the interior of a Zuni Temple with a big idol on a stone platform in the center. The entrance is up high on the side. Two Zuni priests are doing a snake dance before the altar. The young Zuni of Scene I., then enters and after a brief pow-wow in which he describes the finding of the turquois and the fight, he gives it to the priests who place it on the breast of the idol where it emits rays of mysterious light. As it does so, all three prostrate themselves and then exit.

Scene IV. The Theft of the Sacred Turquois. A clear night in Arizona. The light from the moon comes only through the high door and falls on the statue of the Zuni god. The temple is empty and quiet. Then slowly an Apache's head appears peering in the door, then disappears. Then it comes again and slowly the Apache enters and is followed by another. The two exhibit by signs half in fear and pride, but finally one of them mustering up courage enough to inspect it closely. He discovers the turquoise and while his companion is watching the door, he pries it out with his knife, conceals it in his pouch, and the two sneak out as they entered. They fail to notice that they have left their knife behind.

Scene V. The Theft Discovered.

Scene VI.—The Pursuit.

Scene VII. The Apaches Captured.

Scene VIII. The Turquois Recovered. The wounded Zuni with difficulty drags himself into the temple, restores the turquois to its place on the breast of the idol and then drops dead at its feet.

THE LOVE ROMANCE OF THE GIRL SPY.—This is the fourth and last of the Kalem Company's celebrated series of productions relating the fascinating adventures of Nan the Girl Spy. In this is shown how Fate played a trick on Nan, how she found the man to whom she entrusted herself and her future happiness, in the army of the enemy she hated so bitterly.

Scene I. The End of the Battle. Nan Meets the Wounded Union Officer.

Scene II. One Month Later—Love's First Awakening.

Scene II.—Captain Wilkins Bids Nan Farewell.

Scene IV. The Girl Spy is Captured.

Scene V.—The Escape.

Scene VI.—Nan Tells Gen. Lee of Her Failure.

Scene VII.—After the War Captain Wilkins Claims His Rebel Sweetheart.

VITAGRAPH COMPANY.

THE CALL OF THE HEART. A rich old grouch of a fellow is so much embittered against the world at large and so self satisfied in his accumulated and increasing wealth that he will have nothing to do with and absolutely refuses to listen to the appeals of the helpless and needy.

A poor widowed mother is taken ill and being near death she instructs her little daughter to trust God and seek a shelter and home where He may direct her and pins a note to the little one's dress, telling of her mother's death.

The child leaves and the mother dies. By some strange disposition of fate the child is led to the home of the hard-fisted old "grouch," who is comfortably established in his fine home and rich surroundings, thinking of no one but himself. The little girl arrives at his home and is taken in by the housekeeper, who fearfully and timidly takes her to the old man.

He has just awakened from a dream in which his conscience has been aroused. He realizes his hard hearted meanness and has been brought to an appreciation of the greater riches and blessings of charity and a practice of the golden rule.

When he sees the little orphan he can scarcely realize that she is not a part of his dream. The good housekeeper shows him the note the little girl has brought with her, and the old fellow cannot resist the winning ways and sweetness of the little one. He takes her to his heart and home, and gradually his heart completely melts under the gentle influence of the child. He seems to have been born again and to have become as a child himself.

THE MERRY WIDOW TAKES ANOTHER PARTNER. "The Merry Widow" is a winner. A short time ago she had cast aside her weeds and wedded an Italian count who has recently departed this mundane sphere to join his predecessors. Free and unfettered by matrimonial ties, she again longs for somebody and another partner to share her joys and sorrows.

Puff and Grunt, the two fat and disappointed suitors for the widow's hand, lost of her heart less and determine to try it again and ever more their friendship is disturbed by the rivalry with which they plunge to secure her as his very own. The feeling becomes so intense that they challenge each other to a fist fight in order to establish a claim to the prize. They both seek the assistance of a professor of physical culture in order to better themselves in the manly art of self-defense.

They are fit, in their own estimation, to battle for a kingdom or the championship of the world. They meet in the ring, each with his second "down to the nuts," and proceed to demonstrate their science and determine the rightful claimant to the fair widow's hand and fortune. While they are in the midst of the "bout" a messenger boy enters and announces the marriage of the widow at the little church around the corner.

Off go their boxing gloves, pell mell over goes the fat for their hats and coats and to the door. Regarding the sport they indulge in an unceremonious race for the widow's home, then to the church, where they arrive just in time to meet the widow and her newly acquired spouse, in the shape of a diminutive and corpulent dwarf, coming out the church door with the bridal procession, and never so much as a glance at the vanquished rivals.

Puff and Grunt link arms and dejectedly make their way to a "thirst parlor," where they impose sufficient resolution to seal their friendship and make an avowal of "Never again."

LOVE'S AWAKENING.—The circus is in town and everybody goes there. "Mlle. Morula," the great equestrienne bareback rider, is the "star liner"; the clowns are funny; the acrobats are great every [illegible] the stage. [illegible] the general [illegible] the country [illegible] Mlle. Morula. [illegible] [illegible] Mlle. Morula, but everybody doesn't [illegible] [illegible] has [illegible] [illegible] [illegible]

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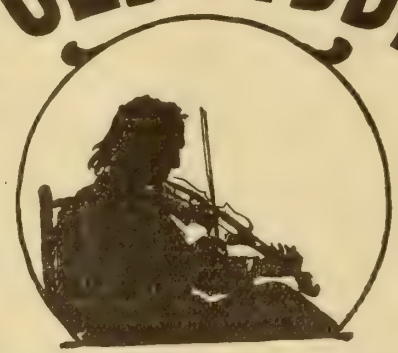

ISSUE OF APRIL 13th—Length, 870 Feet

"THE OLD FIDDLER" which we have just received from our Southern Stock Company, is such an exceptionally strong production that we have taken the liberty of substituting it for the reel made up of "The Sheriff's Young Bride" and "A Runaway Fire" as advertised in last week's issue of the Film Index. We trust that all First Run Managers will make careful note of this change and thus avoid misunderstandings.

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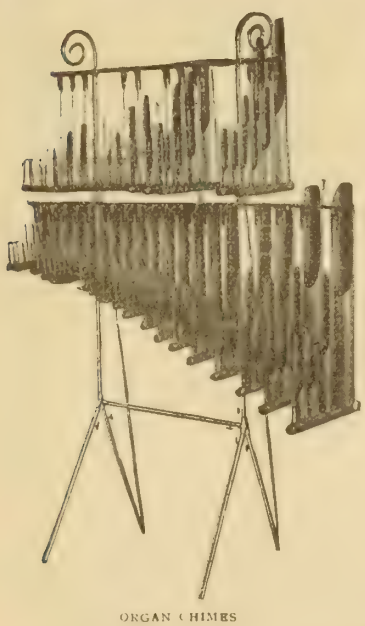

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Among the Exhibitors.

Arlington, N. J.—Arrangements have been filed for the erection of a new moving picture theater, to be established on Kearney avenue.

New York, N. Y.—William J. Gane, proprietor of the Manhattan Theater, on Broadway and Thirty-second street, announced that he has taken a lease on some property in Easton, Pa., where he will establish a new moving picture theater which will have a seating capacity of 1,200.

Wheeling, W. Va.—The moving picture show formerly owned by W. B. McMechen was sold to Charles K. Wells.

Westchester, N. Y.—A new moving picture theater has opened in Westchester square, giving a first class double show, lasting two hours. Souvenirs are given to the patrons of this theater.

New York City.—Arrangements have been filed for the erection of a two-story moving picture theater, to be built at the southwest corner of Second avenue and Sixty-third street.

Bangor, Me.—The new Bijou Theater will open this week.

Pittston, Pa.—The Dreamland Theater, in the Babich Building, has at last opened its doors to the public.

Columbus, Ohio.—Charles Garner will open the New Auditorium shortly.

Chicago, Ill.—The Hopkinson Amusement Company will erect a new moving picture theater at 3834 Madison street.

Lancaster, Ohio.—C. B. Clarke is making arrangements to start a new moving picture theater here.

Oberlin, Ohio.—Francis V. Brady is making arrangements to start a new moving picture show here.

Eaton, Ohio.—J. D. Clear is making arrangements to start a new moving picture theater here.

Marshall, Mo.—W. C. Robertson is making arrangements to open a new moving picture show here.

Divernon, Ill.—Mr. Ryder has purchaser Mr. Peter Smith's interest in the moving picture show here.

Mineral Point, Wis.—The Grand Theater Company has opened a new moving picture show here.

Lancaster, Ohio.—Charles Smith will erect a new airdome here.

Columbus, Ohio.—Alex Bravson is preparing to open a new moving picture theater here.

Murfreesboro, Tenn.—J. G. Connor is making arrangements to open a new moving picture show here.

Colorado Springs, Col.—L. E. Cummings has purchased the Fairyland Theater, on North Tejon street.

Rockville, Conn.—Stevens & Jackson will erect a new moving picture theater here.

Palmyra, Mo.—J. C. Yeager, of Louisiana, Mo., will open a new moving picture show here.

Milledgeville, Ga.—N. B. Fillson and J. J. Barrett have completed arrangements for the opening of a new moving picture theater here.

Brocton, Ill.—G. D. Mainard will open a new moving picture show here.

Raymond, Wash.—Riezner & Calvin are erecting a new moving picture theater here.

Stroudsburg, Pa.—A new moving picture theater is being erected on Washington street for Albert De Pue and Clarence Dreher and will be known as the Star Picture Palace.

Rockland, Ill.—Plans have been filed here for the erection of a high class picture house, which is to be known as the Colonial Theater.

Springfield, Mass.—The property on the corner of Franklin and Main streets is being converted into a nickelodeon for M. Mose.

Buffalo, N. Y.—Grove Amusement Company; capital, $30,000. Directors: Adam H. Grove, William J. Hickery and Otto C. Schorb.

New York City.—Joy Amusement Company; capital, $10,000. Directors: Albert E. Turpin, Edgar C. Turpin.

Oswego, N. Y.—Oswego Amusement Company; capital, $5,000. Directors: Joseph A. Wallace, George Roberts and Charles P. Gilmore.

New York City.—Houston Hippodrome Company; capital, $3,000. Directors: Henry Steiner, Charles Steiner and Irving M. Minsky.

Port Richmond, N. Y.—Leo Amusement Company; capital, $2,000. Directors: Martin Leo, Tobias A. Keppler and Robert Joplin.

Richmond, Va.—Jefferson Theater Company; capital, $25,000. Directors: E. P. Harris, J. S. Galeski and S. Galeski.

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Dreamy Town.
I'll Make a Ring Around Rosie.
Flippitty Flop.
Sunbeam.
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Mar. 14—The Converts (Dramatic).....986
Mar. 17—The Love of Lady Irma (Dramatic)...988
Mar. 21—Faithful (Dr.) 994
Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....997
Apr. 4—As It Is In Life (Dr.).....981
Apr. 7—A Rich Revenge (Com.).....980
Apr. 11—A Romance of the Western Hills (Dr.).980
Apr. 14—The Kid (Dr.).....981
Apr. 18—Thou Shalt Not (Dramatic).....987
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Mar. 25—The Suit Case Mystery (Dramatic)..935
Mar. 29—Bradford's Claim (Dramatic).....750
Mar. 29—The Capture of the Burglar (Com.)...270
Apr. 1—Michael Strogoff (Dramatic).....995
Apr. 5—The Heart of a Rose (Dramatic).....670
Apr. 5—It Pays to Advertise (Comedy).....330
Apr. 8—Sandy, the Substitute (Dramatic).....990
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Apr. 16—The Mistaken Bandit (Dr.).....578
Apr. 20—A Wise Guy (Comedy).....368
Apr. 20—She Wanted a Bow-wow (Comedy).....607
Apr. 23—The Cowboy's Sweetheart (Dr.).....1000
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Apr. 5—A Drama of the Mountain Pass (Dr.)..525
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Apr. 12—Vintage in Lanquedoc (Industrial).....374
Apr. 13—The Volcano of Chinyero (Scenic).....158
Apr. 12—The Stubborn Lover (Comedy).....452
Apr. 16—Mephisto at a Masquerade (Com.).....486
Apr. 16—Touring the Canary Islands (Scenic)....478
Apr. 19—A Penitent of Florence (Dramatic)....1020

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G. Kleine.

Mar. 23—Over the Appennines of Italy (Scenic).351
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SELIG POLYSCOPE CO.

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"IMP."

IN AFRICA.—The entire civilized world (yes, and a big part of the uncivilized) is agog with the doings of the great American faunal expert, Theodore Roosevelt. Pages upon pages in the press of the world have shrieked forth not only his departure, but have vied with each other in publishing every detail of his activities in Darkest Africa. It has remained for W. D. Boyce, however, to train the infallible eye of a moving picture camera, and bring back to us a complete record of the wonders of life and travel in the land of darkness and wild beasts. Of course, we first see the arrival of the expedition at Mombasa, together with the Governor of East Africa. And a mighty caravan it is, indeed, that the adventuresome American takes with him into the jungle. Not only are there four bullock wagons, but also no less than four hundred native porters, afoot, each carrying his burden, weighing sixty pounds. Among other scenes are shown the fording of the G'Uaso Nyiro. Roosevelt made this spot one of his chief encampments, on account of its natural advantages, and it was from here that a great portion of the tidings of his progress reached the outside world.

But travelling in Africa was not all hunting, for many diversions both amusing and instructive were afforded the visitor. We are shown the Chief of the Masai tribe, a black of tremendous proportions, making a fire in the primitive way, by friction. We also see natives making rope with Nature's own tools, their hands. First they cut some fibrous bark from young trees, and this they deftly pick and roll into amazingly adequate rope, using the bare thigh as a rolling-stone.

Something that will amuse us of the trolley, subway and Twentieth Century Limited, is a "leg-power" road in Africa. It is a line of cars that look like the cars on a Coney Island toboggan slide, which fleet-footed black boys push along the track. Great travelling—it is not!

Archeologists have told us that the orang-outang and gorilla, with their awful physical might, are good samples of primitive man, and the living species that proves it is the African savage. We are now able to see some specimens in wrestling matches, their favorite pastime. Each one of them is a giant, of most terrible muscular development. It is sad to contemplate what would happen to Jeffries or Sandow in the grip of one of these Samsons of the jungle. Their bouts are splendid exhibitions, their great chunks of muscle making their ebony skins bulge alarmingly as they strain and tug at their rivals' ponderous weight. Their speed and agility is natural and surprising.

We are also given a treat in the way of a balloon ascension. Mr. Boyce took a big air-craft out with him for the delectation of the savage, and we see him taking with him a friend who is dear to the hearts of the American newspaper-reading public—John T. McCutcheon, the noted cartoonist, now on the Chicago "Tribune." The American flag is attached to the basket, and it is an inspiring sight to see the dear old colors soaring above the heads of a horde of black, half-nude savages, who gaze on the balloon reverently as if it were a supernatural mystery.

One could go on for a week telling of the wonders that made our Teddy's trip a delight to him, but the anticipation might rob a view of the picture of some of the thrills. Suffice to say, Africa outdid itself in honoring and amusing Mr. Roosevelt. And just how the dauntless hunter attended to the serious business of his trip makes a wonderful chapter in our picture story. 'Way off in the distance, we see a herd of beautiful, wild zebra. The graceful, striped beasts are innocent of the proximity of the keen-eyed hunter, and are grazing peacefully; suddenly there is a puff of smoke—and in less than one-tenth or a smaller particle of a second than was ever computed, that entire herd goes shooting out of sight like greased lightning. It's a wonderful sight to witness, and you can just imagine what it means to follow the tracks of that bunch fast enough or cleverly enough to get something in the bag.

Still, Teddy Roosevelt is reputed to be just as good a hunter as he was a President, so you can bet he handles African beasts as well as he did the Washington variety!

THE NEW SHAWL.—Out in the Canadian northwest a pretty girl is bound to have a goodly supply of admirers. Marie is one, and she likes Jacques very much; even now she is writing a note telling him to meet her at their favorite trysting-place. Jacques gets it, but in walking through the woods a bear trap suddenly snaps closed, and his foot is caught. In pain, he hallooes for help, and who should come along but Victor, his rival for the hand of Marie. Does Victor release him? Oh, no! Instead, he seizes Marie's note which Jacques has been fondly reading, and off he goes to meet her.

Marie borrowed a pretty shawl from her friend Annette, who got it from her husband. When she arrives at the appointed place and sees Victor instead of Jacques she flees, dropping the shawl. Innocent Annette's husband has gone to the aid of Jacques in the bear-trap, and accompanying him to the scene, has been just in time to see the fleeing figure, and the shawl on the ground. Of course, he jumps at the quickest solution (the wrong one) and his wife cannot convince him that it was not she who met Victor; neither can Victor himself tide the awful storm of the maddened husband, until finally, when Jacques' fellow-trappers come to the cabin to make Victor explain the mean advantage of Jacques in the bear-trap.

Nothing makes a man feel more sheepish than to find that he had been following the wrong track—especially when he's a big, northwestern trapper.

THE POWER OF A SMILE.—How often have we contemplated on the very small events in life that have sometimes changed completely the course of our ways. Here we have a man, wicked, criminal, rough; he sits on a park bench and beside him is a young woman, reading. The story moves her to smile. It is a magnetic smile; he must smile, too. The situation changes, she frown; his face changes with hers through every expression as she reads, sweetly unconscious of his presence. Presently she finishes and departs. She has forgotten her purse. The crook picks it up, finds a key in it. All he needs is her address—he follows her, and plans the job.

Later, when he enters the house, she returns and surprises him. But he's a quick thinker. Thus far he has only pocketed a photograph of her smiling face, so he gallantly returns her purse to her as an excuse for his visit. She takes a kindly interest in him, and soon proposes that he take a position at her husband's office.

He gets a good job, and his pal, a recently liberated ex-convict, notes his reform cynically. And prospects are rosy, until the reforming man suddenly learns that his pal of other days is blackmailing his employer. He sees him ushered into the private office several times, and after one of these visits he steps into the office. He is just in time! His employer has come to the end of his tether, and seeks refuge from unavoidable blackmail in suicide. The ex-crook just prevents it, and after telling his employer very plainly what he thinks of a man who is mixed up in crooked deals and tries suicide having such a pretty, innocent wife at home, he walks out.

Going back to his den, he meets the ex-convict, and over a bottle of whiskey not only draws from him the reasons for the blackmail, but by a clever trick of feigning drunkenness gets possession of the papers that are the key to the situation.

We now see him on the old bench in the park; he puts a burning match to the documents; then he draws the picture of his smiling benefactress from one pocket, and a newspaper from another. With the cheery face smiling on him, he runs his finger down a column; the heading reads "Help Wanter—Male."

GREAT NORTHERN.

THE HIDDEN TREASURE.—Three treasure hunters obtain possession of a document describing the location of a treasure which is hidden away in an almost inaccessible part of the mountain country. While they are discussing their plans at a small inn, the famous Dr. Nicola comes in and learns of their intentions. He notices that only one of the three men is suited for the business which the three are about to undertake. He decides, with the help of this man, to seek the treasure himself. He leaves, and soon after sends one of his Chinese servants to the inn, requesting him to come and see him at once. On his arrival he is persuaded to seek the treasure with Dr. Nicola, the latter explaining that he is more experienced than the other two men in such matters. The treasure hunter finally agrees to all that Dr. Nicola suggests. However, the other two find out that they have been betrayed, and make up their minds to have revenge. Secretly they board the steamer on which Dr. Nicola and their betrayer are passengers and put an infernal machine in the hold. Dr. Nicola, always ready for an emergency, appears suddenly from behind them and forces them to throw the machine overboard. Later on, when Dr. Nicola has taken lodgings in a small country inn, the two treasure hunters send a scoundrel into his room with the intention of disabling him. Again the doctor awaits his assailant, and successfuly hypnotizes him as soon as he enters the room. Finally, after all these troubles, Dr. Nicola and his man find the treasure, arriving on the spot just before the other two, who are very much put out at the result of their efforts, and as a last resort they try to get hold of the treasure in Dr. Nicola's home. But the doctor again gets the upper hand, and to put a stop to their game altogether, he hands them over to the police.

THE POWERS COMPANY.

A NEWSPAPER ERROR.—Will Dean leaves his sweetheart, Helen, to whom he is engaged to be married, and goes to Mexico to make a fortune in the silver mine there.

At the Hotel Diaz he meets the hotelkeeper's daughter, Arnita, who falls in love with Will and wooes him in the impulsive Mexican fashion.

Will saves the life of "Bob" from a bad Mexican who is about to stab "Bob." The two Americans become fast friends and partners in a mine, in which they strike rich silver ore. Having made a neat fortune, Will and "Bob" "choose up" to see who goes back to the States, and Bob wins. He goes away, taking with him a letter to Will's girl, Helen, asking her to come out and marry him in Mexico, and to bring her sister, Grace. Bob falls in love with Grace and marries her. A stupid newspaper reporter confounds the names of the two sisters, and Will reads in a copy of the paper that his sweetheart Helen is married to his chum. A letter from the girl to Will explaining the mistake is destroyed by the Mexican girl, Arnita. Crazed with rage Will marries Arnita. The Mexican girl is a terror, particularly when she is drunk, and she makes poor Will wish he were dead.

A powerful dramatic situation comes when Bob and the two girls arrive. Will's fury against Bob subsides into woe when he learns that the sister, Grace, is Bob's wife, and that his girl has been true to him. The Mexican girl comes in maudlin drunk, and Will has to confess that she is his wife.

Helen is about to go back home. Will kisses her, and then he goes out to end his wretched life. Bob snatches the pistol from his hand and makes him promise to be a brave man and endure his trial. Meanwhile Arnita has skipped away, leaving a note saying, "You can have your American girl. I've goth three other husbands anyhow."

Will doesn't know what to say or do now. But Helen's kid brother does. He puts Helen's arms about Will and makes them kiss and be re-engaged.

NEW YORK MOTION PICTURE CO.

BISON—

A HUSBAND'S MISTAKE.—A happy family picture—Mr. and Mrs. Jones and their little daughter—at the table. A friend joins them, and remembering some important papers that he desired to show Stiles, Jones goes to his office. When alone, Mrs. Jones and her guest play cards, the wager being a kiss—the terms are laughingly accepted by Mrs. Jones. The youngster has become tired and is sent to bed, but just as Mr. Stiles is taking his forfeit she stands in the doorway and sees him. She is again sent to bed and they settle down to another game, when they are attracted by a noise in the next room and discover a burglar, at which Mrs. Jones faints. The father returns, asks the child where her mother is, and hearing of the scene the child witnessed, shows anger and refuses to listen to Stiles. Both Mrs. Jones and he are compelled to leave the house, and they separate, each to go their own way. The little daughter misses her mothr, and when she is taken ill her chances for recovery are slim. The father advertises for a nurse and Mrs. Jones applies. The doctor receives her, and learning who she is admits her at once. He then tells Mr. Jones that the youngster will probably get better. He joyfully enters her room, and in his great gratitude kneels at her bedside. He feels a hand stealing across the bed, clasping his, and looking up sees his wife. There is a reconciliation and the doctor says his charge will recover.

ADVENTURES OF A COWPUNCHER.—Pedro, the foreman of the Colonel's ranch, very willingly complies with Daisy's request that he get her horse. As she is about to ride off Pedro offers her a rose, which she accepts graciously. She goes some distance on her way when her saddle becomes disordered. At this moment Slim, a cowboy, happens along and helps her. For his kindness he is rewarded with the rose Pedro had bestowed upon Daisy. Slim starts on his way when he observes a placard announcing help wanted at the Colonel's ranch. He applies and is taken before the foreman. Pedro recognizes his rose, remarks about it, and is finally angered when Slim refuses to return it. Daisy enters and as Slim passes the offending flower back, Pedro snatches it and dashes it in Slim's face. A quarrel ensues and only Daisy's intervention keeps the cowboys from joining Pedro. Slim is ordered from the ranch and Daisy appeals to her father for the discharge of Pedro; with him go all the cowboys. Daisy leaves a note telling her father she has gone in search of Slim. Pedro takes the note and follows after. Daisy is captured by Pedro and taken to a shack, where he taunts her. An Indian girl is an unseen spectator and endeavors to find help. This she does, in Slim, who gives her his horse to ride to the ranch, while he makes his way to the shack. Slim rescues Daisy, but after a hard ride, during which Slim is wounded, they are made prisoners. The Indian girl has meantime reached the ranch and a party have started to help Daisy. They arrive just in time. Slim's reward for his bravery is Daisy's hand given him by her father.

AMBROSIO

THE HEART OF A VAGABOND.—A tramp wanderng from house to house in search of food and shelter is greeted with scorn and turned away as if he were a shabby dog. Charity to him seems no longer to exist on earth. He finally plucks up courage enough to enter a rich miller's house which looked so homelike, and just at the proper time, as he thought, as the family were at dinner enjoying their evening meal. Here he receives the usual gruff treatment and is obliged to continue his long and weary journey. Shivering and trying to overcome his drowsy feelings, he succeeds in reaching a mountain. Everything seems quiet, when suddenly a desperate cry breaks the stillness of his surroundings. The tramp hastily runs in the direction of the sound and there finds a young boy moaning as if he were in severe pain. With great effort he lowers himself down an ice-covered steep and at the bottom of it finds a boy half covered with snow. He tries to assist him and on close inspection recognizes in the boy the rich miller's son, who had so cruelly turned him away from his door. A sudden thought of revenge makes him hesitate. The tramp is overcome by his human feel-

tugs and cannot do an injustice, so he extricates the poor boy from his painful position and carries him to his parents, this being his generous revenge.

NESTOR FILMS.

DAYS OF '49.—As Bob Canby struggled onward over the alkali desert with parched throat and stiffening limbs, he almost wished he had not left his partner, Jack Willoby, hors de combat, after a stunning blow on the head, and skipped out with their combined gold.

But he had no map of the mines, which turned out to be one of the wealthiest in the country, to retrace his steps would be useless.

Six months passed and Mrs. Willoby, receiving no word from her husband, took their little daughter, Nona, and started in search of him. The trip, however, proved too much for her strength, and ere the prairie schooner had finished its journey she died.

The child she placed in charge of Sheriff Johnson, and his good wife, having no children of her own, gladly welcomed the motherless little one.

Willoby, unlike his young partner, had made a map of the mine, but when he revived his reason had flown, so for ten years he wandered aimlessly around, always closely guarding the sketch of his claim.

It was in his usual aimless fashion, after a long tramp, that he fell exhausted on Sheriff Johnson's ranch, and Nona, riding up, had him carried into the house.

Upon reviving, Nona's marked resemblance to her mother awakened his sleeping memory, and upon showing her a pouch she had worked for him and covering up his long beard and scraggly hair, the girl was able to recognize him as her father.

Bob Canby, who had settled near the Johnsons, had that day proposed to Nona and had been refused. He was telling the Sheriff of his ill fortune, when Willoby caught sight of him and instantly recognized his former partner.

Not so Canby; he needed the additional proof of the map of their mine, which Nona had let fall as she examined the pouch. However, she returned in time to prevent Canby from pocketing it, and with the Sheriff, locked it in the chest of drawers.

Unseen, Canby had watched them from the door, and as soon as all but Willoby had left the house, he called in Hank Barton to assist him in obtaining the map.

Barton had just lifted it from the drawer when Nona entered. Canby managed to evade her, but his accomplice she caught sight of as he ran into the closet. Quickly bolting the closet door, she called to her father, and placing a rifle in his hands, bade him shoot should his partner attempt to escape; and then mounting her horse, galloped after the Sheriff.

Luckily she lost no time in finding her guardian and his men, for, in the meanwhile, Canby had stealthily re-entered, overpowered her father, and, releasing Barton, had put the old man in his place and started to flee when Nona and the men rode up to quickly release Willoby, relieve the conspirators of their stolen property, handcuff them and lead them away.

LUX FILMS.

GRANDPA'S DARLING.—Brown, an old trusty servant in the house of Mr. Simpson, is retiring on his life's savings and recommends to his employers a young man to take his place. But Thomas returns evil for good. On learning that Brown is entrusted by his old employer to send off money by post he stealthily follows him back to his home and takes the checks from the letters. But he is caught in the act by the little grandson of Brown, who happens to come in at the moment. The cowardly rogue terrifies the poor child with a revolver. Some time after Mr. Simpson is advised that the checks are missing. Suspicions are on poor Brown. He is confronted by his employer and is filled with horror and dismay when he is accused of the theft. He is arrested just as the little boy returns to his grandpa's house. He is about to explain when again Thomas is there brandishing the revolver and goes away leaving the poor child stupefied. He is found by his older sister, to whom he relates all. Hand in hand they rush to Mr. Simpson's house just as their poor old grandpa has arrived with the police. The tale is told the real culprit is unmasked and Mr and Mrs. Simpson are happy to find that their old devoted servant is all they thought him to be. We leave him with his darling saver in his arms.

ECLAIR.

THE SIX-LEGGED SHEEP. The entire fortune of the old showman, Petrus, consists in his pet six-legged sheep, but the phenomenon fails to command much enthusiasm, and, therefore, Petrus and his family continue in dire poverty. It happens that a passerby noticing the beauty of Lucie, the daughter of old Petrus, falls in love with her, and in order to escape the misery of her poverty-stricken home she consents to an elopement. When the old father discovers that his daughter has left him to marry Rudolph, he is broken hearted, and falls ill with want and sorrow. As they have no resources, Petrus' old wife is obliged at length to dispose of the beloved pet of the family, the six-legged sheep, in order to supply nourishment to the sick man and bring him back to health. When he recovers he continually inquires for the pet which has so long been the only means of earning bread for him and his, and at last the wife is obliged to tell him that she was forced to sacrifice the dear sheep to save his life. The scene is a most touching one and the distress of the old couple is beyond expression. Meanwhile, Lucie and Rudolph, happily married, are on their way to visit and bring cheer to the old couple, and on their way they meet the slaughter-house girl, in whom Lucie recognizes the girl and playmate of her childhood. The cart is stopped and the sheep bought back, and the young people immediately perceiving what has happened, hasten to restore the lost treasure of old Petrus and his wife. So the old couple have the double joy of seeing their dear daughter well and happy, and also welcome with tears the return of the sheep.

THE ACTOPHONE COMPANY.

DOWN IN MEXICO. In sunny Mexico dwells a beautiful girl named Papita. Her father, a grasping old rascal, wrings from her every penny she can earn as a flower girl. Tony, her vaquero lover, is one true friend who clings to her with dog-like fidelity. Among those fascinated by the spell of her charms is "Doc" Bradley, an El Paso dance hall proprietor, who determines to possess her at any cost. Misrepresenting himself as a Doctor of Medicine to the father and also making a liberal display of cash insures the help of the old man in his "love suit." Papita despises him utterly, and sooner than marry him would sacrifice her life. There is but one alternative, to abduct her. His real intention being to make her his favorite among the habitues of his place. Placing her in a carriage and driving at a frightful pace, he is pursued by Tony and his infuriated Mexican friends. Arriving across the border at his saloon, he has just landed her safely inside when the pursuers arrive and rescue the half-fainting girl. Tony with supreme contempt foregoes his intention of shooting him on sight, and resolves to show "Doc" up as a cowardly cur. Acting on a custom well known in Mexico, he produces a box containing three pills [illegible] Papita swallows [illegible] Doc [illegible] Papita [illegible] Tony [illegible] Doc [illegible] Tony [illegible] Papita [illegible] Doc [illegible] Tony [illegible] Papita [illegible] Doc [illegible] Tony [illegible] Papita

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Apr. 4—After the Fall of the "Eagle" (Dr.)..605
Apr. 4—Theater of Phenomenons (Comedy)....345
Apr. 11—The Strength of Duty (Dr.).....
Apr. 18—Love the Conqueror (Dr.).....650
Apr. 18—Ascending the Sea of Ice (Scenic).....290
Apr. 25—The Six-legged Sheep (Com.).....795

GREAT NORTHERN FILM COMPANY.

Mar. 5—A Pleasant Walk (Comedy).....415
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March. 12—A Wedding During the French Revolution (Dramatic) .....
Mar. 19—The Theft of the Diamonds (Dr.).....564
Mar. 19—A Quiet Honeymoon (Comedy).....269
Mar. 26—Tsing Fu, the Yellow Devil (Dr.).....827
Apr. 2—Madam Sans Gene (Dramatic).....1000
Apr. 9—The New Burglar Alarm (Com.).....492
Apr. 9—Hustling Mr. Brown (Comedy).....367
Apr. 16—The Hidden Treasure (Dr.).....1000

"IMP."

Mar. 21—Stung! (Comedy) 300
Mar. 24—The Stage Note (Dramatic).....700
Mar. 24—Stunts on Skates by Edmund Lamy....250
Mar. 28—Transfusion (Dr.) 960
Mar. 31—Hard Cash (Dr.).....960
Apr. 4—The Miser's Daughter (Com.).....980
Apr. 7—His Second Wife (Dr.).....970
Apr. 11—The Rosary (Dramatic).....950
Apr. 14—The Ace of Hearts (Dr.).....980
Apr. 18—In War Time (Dr.).....970
Apr. 21—The Maelstrom (Dr.).....960
Apr. 25—The Power of a Smile (Dramatic)....
Apr. 28—The New Shawl (Dramatic).....

LUX FILMS.

Mar. 16—The Two Brothers (Dramatic).....655
Mar. 16—Life in the Next Century (Com.).....295
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Mar. 23—How a Bad Tempered Man Was Cured (Comedy) 353
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Apr. 13—Washed Ashore (Dramatic).....609
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Apr. 20—A Young Aviator's Dream (Comic)....367
Apr. 20—Grandpa's Darling (Dramatic).....487

NESTOR FILMS.

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Mar. 16—The Silver Lining.....980
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Apr. 16—A Mistake (Dr.).....500
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Mar. 23—The Sea's Vengeance (Dr.).....572
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Mar. 30—An Unworthy Fiance (Dramatic).....565
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Apr. 6—An Unpleasant Dream.....645
Apr. 6—My Life Remembrances of a Dog.....373
Apr. 13—Legend of the Cross (Dr.).....470
Apr. 13—Fricot in College (Com.).....510
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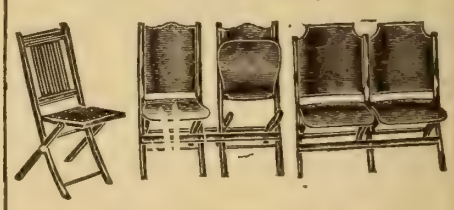
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A Story of Old Mexico
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The Debt Repaid
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MAY 5th, 1910

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I desire to inform my numerous friends and patrons in the Moving Picture Field, that in order to provide facilities for the constantly increasing business of my Film Rental Exchange, I have secured by leasing, the entire building at 110 Fourth Avenue, near the Subway Express Station at 14th St., and the third Ave. "L" Station at 14th St., an ideal central location in New York City, convenient, as well, to all surface car lines.

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FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

We present for Tuesday's "Bison" release "HAZEL THE HEART BREAKER" an American comedy production which is certainly a screamer, together with a short film entitled "RATTLESNAKES," which is thoroughly realistic and intensely interesting, showing the catching of rattlesnakes and the process of extracting their poisonous fangs. Friday's "Bison" release, "THE RESCUE OF THE PIONEER'S DAUGHTER," is another frontier picture taken in the wilderness of California. It shows the burning of the pioneer's cabin, the captivity of his daughter by the Indians and her final rescue; the photography of this subject being excellent.

"BISON"—Release, Tuesday, April 26th

"HAZEL THE HEART BREAKER"

"RATTLESNAKES"

"BISON"—Release, Friday, April 29th

"THE RESCUE OF THE PIONEER'S DAUGHTER"

"AMBROSIO"—Release, Wednesday, April 27th

"A DOCTOR'S REVENGE"

"FRICOT IS LEARNING A HANDICRAFT"

"ITALA"—Release, Saturday, April 30th

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"THE FALSE FRIAR"

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Code word "MIX"

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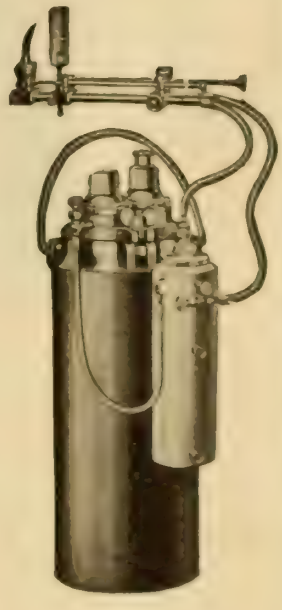

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Modern Art.

As our eyes rest upon a handsome sepia enlargement of a scene from Pathe's "Cleopatra" which adorns our sanctum through the courtesy of Mr. J. A. Berst, we are stirred with thoughts of the importance and possibilities of an art, yet in its infancy, which has reached such a high state of perfection. Only recently we were shown by an artist friend a portfolio of platinum prints which he had obtained through the courtesy of a member of the Vitagraph Company. Among them were scenes from "The Life of Moses," which, as our artist friend truly remarked, looked like steel engravings from a de luxe edition of the Old Testament. When we consider that the original of any of these pictures is but one from the fifteen thousand more or less which go to make up a reel, we realize the enormous advantages the people of to-day have over their forefathers. The moving picture is to art what the printing press is to literature. And as every printed book is not a literary gem, neither is every picture in the millions reeled off day by day a work of art. But in the plentitude of quantity there is enough of quality to establish the supremacy of this modern form of enlightenment.

The Moving Picture Afloat.

The tide of transatlantic travel is now at its highest, from both these and European shores. And one of the problems of those responsible for the transportation of the enormous number of people who either leave these shores or come to them is to amuse and entertain them on their voyage. Each new leviathan of the deep possesses some special feature in the way of entertainment, such as a palm garden or a roller skating rink; anything, in short, to satisfy the modern craving for novelty and diversion.

Some time ago a well-known British comedian startled the world by giving daily monologues on the pleasure steamers plying in the North Sea. There the idea remained, until the other day when Mr. Charles Frohman, the American theatrical magnate, sprung a surprise upon us by organizing a theatrical performance on board the great Cunarder "Mauretania." So it will be seen that those who make it their business to provide entertainment for us are alert to the opportunities which these densely crowded steamships afford them.

Consider, now, such a steamship as the "George Washington" bringing, maybe 3,000 steerage passengers from Europe. There is surely a fair amount of money to be made out of such a crowd of people in a seven-day voyage, for particularly amongst the poorer travelers on these steamships time occasionally hangs very heavily on their hands.

This brings us to the suggestion, which was recently made to us, and which we desire to say is not entirely original with ourselves, that the moving picture steps in to supply a cheap, attractive and always fresh form of entertainment on these great steamships. There is space to spare, if only in the dining rooms, whilst the cost of the installation would obviously not be very great. Again, the charge for admission might be just what it is ashore—say five or ten cents. There is no reason why, in our minds, the first and second class passengers should not be catered to as well as the third class. Anyhow, looked at from the business point of view, with an audience consisting roughly, on these great ships, of two or three thousands on the spot for a week, the enterprise should surely be remunerative.

We throw out the suggestion in the hope that some enterprising man of business may take it up and bring it to a practical issue. We know from actual personal assurance that several of the great steamship companies are alive to the value of the moving picture as an advertising agency. We believe that if it be brought to their

attention as a cheap and effective means of entertaining their millions of passengers they would be sympathetically inclined towards it. The electric current, of course, is obtainable on all modern steamships, most of which have photographic dark rooms. There would be the further possibility of the making of lantern slides on the trip and their exhibition. Moreover, the use of the moving picture camera on board would afford many opportunities of illustrating the life of the voyage. The whole idea, in fact, is full of opportunities.

Silent Drama Music.

By Pilar Morin.

I am glad to see the interest which the lack of silent drama music has aroused among many lovers of silent picture plays. I personally have been begging for such music for many years, ever since I understood the future of silent picture plays, meaning so much to me in connection with the work and art I have had the honor to introduce to America in the wonderful silent play "L'Enfant Prodigue." I knew it would only be a short time before these silent drama plays would be understood and gradually become better in quality. It meant that silent drama had found its representation on the screen. These picture plays begin to be more carefully selected every day. Authors of fame have written the scenarios, understanding the value of action and art such plays can be surrounded with, understanding also that their work through motion photography will live for future generations to study.

But the music, generally, speaking, has remained at a standstill; it has done nothing to illuminate the emotions of acting. This seems almost a sin, especially when one knows what music means to action and the inspiration it gives to listeners. The silent picture play is a pantomime to the eye. Hence, who would ever think of that art separated from its soul, which is music? Richard Wagner became the great man he was when he went to Paris, at the age of seventeen or eighteen, and heard a famous opera partly consisting of silent action. The music illustrated every thought and painted with color tones the emotions of the action, giving feeling to each character. This opera was partly the means of Wagner's awakening, to the inspiration he had aimed at. From that day he said: "I'll be that painter, that musician."

It was silent drama action which helped to give to the world of music the great Wagner; why should it not awaken the desire for some musician to give the public lovers of silent picture plays, at least some pictures with music illustrating feeling and action? Surely it would be the means of forcing the moving picture theater manager to engage a real pianist with ability and knowledge. Such houses would be packed to the doors; everybody loves good music, from the smallest child to the oldest man or woman. Those theaters would then cater to the ear as well as to the eye. Can anyone who saw "L'Enfant Prodigue" think of this play put on the screen without its music? This music is in itself an opera, being the very heart-beats of the silent drama action. How impossible it would be to separate them, and what inspiration this music would create on an audience! The day will yet come when musicians will write for picture plays, manufacturers will print the music for such films, managers will gladly pay for same, pianists will be engaged to enchant the public, who are so willing to go and hear as well as see, that which it craves for, good music in connection with silent picture plays, music that speaks for itself—the music of silent drama.

THE PLAY.

By Louis Reeves Harrison.

A New York dramatic critic of wide renown says: "To write above the heads of the people may be foolish, but to write below their heads is sinful. I can not help thinking that the human things called people prefer to look up, even if they have to crick their necks to do so." It is a good thing to turn the spot light on the audience before writing a play, to get at the motives and sensibilities of those who, from some gregarious tendency of human nature, crowd the low-priced theaters. A simple way to do this is to settle down in a chair among the common, conglomerated mass and center all attention on the comments and reflections made on what is visible from the front. The wide diversity of impressions will furnish no end of entertainment, but when the observer becomes conscious of a mental assimilation, that some idea has strongly fixed the attention of the crowd, it is time to sit up and notice the production; there is something doing which reaches into the sentiments, preferences or experiences of the crowd, merging their separate entities. One well-grounded conclusion will result; any play which takes possession of an audience, fixing the attention of its members or holding them breathless with expectation is a success, whether or not it is applauded at the end. It will also be found that popularity, a word misused when it conveys a suggestion of inferiority, becomes attached to a fine motive so presented as to be within the comprehension of all.

The fact that the plays of Shakespeare have survived the ages, instead of standing with "The Inferno" and "Paradise Lost," mile-stones in the slow evolution of human intelligence, is partially due to superior stage settings and improved acting, but largely because the great dramatist knew how to reach the hearts of common people, while appealing to cultivated minds.

The stage upon which events occur is a great source of poetic and emotional suggestion, but no scene painter can produce a perspective which is true from all parts of the house, he often fails to catch the expression of nature's face, and all the improvements in lighting fail to portray her varying moods. The motion picture artist has nature at his beck and call in outdoor scenes. If his sense of beauty is keen, he can fill our souls with the enthusiasm of those who travel for no other purpose than to enjoy the subtle charm of exquisite landscape. Even the indoor scenes are in true perspective. In many of them exquisite harmony is attained, not so much by lavish outlay of money as by the exercise of artistic knowledge and feeling. It is asking a good deal of a hard-working director that he shall demonstrate that he has the soul of an artist, but there is room for improvement in this branch of his work. Many of those who attend the motion picture exhibitions know the rigors of life only too well, they are heart-sick and weary of the commonplace, tired of back yards and dirty streets, and down deep in the hearts of the humblest is a love of beauty. Except in a scene which requires squalid settings, there can be no practical objection to an infusion of loveliness wherever it is not inappropriate. Fine backgrounds add greatly to the effectiveness of the play, they promote harmony to all the parts; to give the playwrights ideals, reality and actors their full opportunity, there should be no jarring note in the scene.

The actors in picture plays are more versatile and interesting than the mummers who repeat the same performance for weeks at a stretch and talk about it for hours at a time. Many of the former are artists of high quality in facial and gestural expression and furnish examples in heroic and romantic drama superior to those

seen on the regular stage. When, however, the play approximates real life, when the characters are not those that we never see, but the ones who appear in our daily lives, acting in the silent story becomes a fine art. To give a heightened expression to the actual comedies and tragedies of daily existence, in a restricted space, with a time limit imposed, requires a quick grasp of the situation and alert attention to the smallest details. Villainy unmasks and virtue triumphs before you can say "now I lay me." The mind of the motion picture actor has no more chance to run stale than that of the playwright who is obliged to produce fifty-two masterpieces a year to keep principle of existence in his carcass. It might be well, in rehearsing intelligent men and women for acting in a natural play, especially in genre scenes, to allow them full liberty of movement; to attune their individualities to the large purpose of the whole effect. An interesting personality is quite as attractive on the stage as in real life, and the absence of external incitement leads to a spontaneity of action which is half the charm of the play. In this compressed style of play, the actor must appear wrapt up in what he is doing, notably in moments of intense emotion, hence it might be well to allow him complete freedom of action, to succeed or fail in his own interpretation. The whole production is composite, depending upon the staging, the acting and the material furnished by the playwright.

Robert Louis Stevenson, who would have made a great dramatist, says: "It is sometimes supposed that drama consists of incident. It consists of passion, which gives the actor his opportunity." When the sentiments and passions are those of the spectators, when the action is modern and present, where there is a sharp conflict of interest, one character colliding with another, materials for the drama of action exist. The playwright has only to use his powers of observation to find an abundance of materials in events and scenes occurring habitually, but in order to select those which the audience will accept, he must not allow his study of technics to fix rigid ideas in his mind, but rather adapt himself to conditions as he finds them. Plays of ingenuity are not so generally acceptable as those of feeling; we are all more emotional than intellectual. One of the best all-around plays is a tragi-comedy, involving a situation of extremity or sorrow, containing a light touch of humor mingled with pathos. Another is a simple story of struggle and longing which gets a strong grip on common emotion. The sensational episode with a thread of suspense and relief at the end, the bright comedy with a surprise in store, and the farce of ludicrous situation are also popular, but the laugh is sometimes on the producer. A play came out of the West which portrayed the sensible and wholesome American girl as a weak-minded country maiden who was nearly overcome by the city villain. The "city chap" was arrayed in an outing cap and a linen duster like the one pop wore in 1876, when he went to the Philadelphia Exposition, to indicate that he was an automobilist. When this fascinating creature sat down on the steps of a back porch which needed scrubbing, his pants drew up and disclosed a pair of white socks, such as city men always wear! The climax came when he was billed as the "Treacherous Easterner," but the sub-title failed to indicate whether from Skowhegan, Me., or the cranberry bogs of New Jersey. It is difficult for any man, who knows the West and its people, to understand why they should be typified by a small fry of cowboys. They and the dime-novel Indian are not at all representative of the prairies of to-day, whereas the robust and intelligent young farmer, the man who is becoming one of the greatest factors in our national strength, stands for the character of an enormous and virile class in that section of the country. He is not at all crude, but broad, manly and unconventional, a noble type, who may be used to picture newer conditions and brought into contact with an ultra-refined New York society woman with a character contrast which would be to the detriment of neither and situations that are really American. It is not necessary to dig up the bones of the Immortal Bard and turn poor De Maupassant over in his coffin to find the materials for a play. They exist around us in our business and social fabric, and, when they exhibit our fundamental traits, they can be set forth as characteristically American.

THE OPTICS OF THE MOVING PICTURE.

By Thomas Bedding, F.R.P.S.

CHAPTER III.

(*Continued from page 460, March 26.*)

The Objective.

Since the second chapter on this subject appeared I have received several communications approving of the projected series of articles, particularly one from a Vancouver friend with whom I worked in photographic and projection matters elsewhere, suggesting the republication of the articles in book form, as in his opinion they promise to be extremely valuable. I have no doubt that by the time I have reached the end of the series I shall have succeeded in imparting much useful information on the subject.

We have considered the fundamental offices which the radiant serves in optical projection. I have not hitherto used the word "radiant"; it is nevertheless a common expression in optical projection. The radiant, in other words is the light, be it electricity, oil, gas, acetylene. But it means something more than light; it means a point whence light radiates in all directions. Light, as we have seen, may be either a fine point or a mass; it may be the electric arc, or it may be daylight, whereas a radiant simply means the point of light whence the rays or pencils that emanate from it diverge. I emphasize this point with regard to the word radiant, because I want the reader, however elementary, to get hold of some easy scientific terms in projection matters. Much of what is written about the optics of the moving picture is loose, ill-informed and in many cases misleading. Therefore it is my object in this series to lead the reader along gently to an understanding of the proper terms. You will find after a bit that it is easier and certainly more useful to be exact than inexact. Scientific men all over the world speak one common language, so that when the word "radiant" is used in this connection it is universally comprehended.

There is another point that I want to make in this article. It is, that though the series is entitled "The Optics of the Moving Picture," the principles about which I am writing apply equally to the magic lantern or the stereopticon. There is only a difference of degree between a picture projector and a lantern slide projector. The principles of both systems are the same; nevertheless it is well that the moving picture end of matters should be emphasized in a moving picture publication.

What the radiant or light does in moving picture projection, and what office the condenser serves in con-

trolling that light or radiant has been explained. We have seen that unless a proper optical system (or lens) were placed at the proper distance from the radiant, or light point, a great deal of the light would be lost or scattered outside the projector, whilst the remainder would not fulfill its office of properly illuminating the picture as it passes in front of the cone of rays thrown from the light.

To recapitulate, what happens when the condensers are placed in their proper position? Simply that a cone of light is formed the diameter of which, roughly speaking, is equal to the diagonal of the picture illuminated. In other words, if the single moving picture is a circle, let us say, of 2½ inches in diameter, it is necessary that the cone of light projected on it by the condensers should also be 2½ inches in diameter. To sum up, the condenser which, as I have pointed out, is a lens, must cover the size of picture, whatever it be, that is to be projected.

Having got our light going, our condenser in position, our picture moving, the uninitiated might imagine that the system is complete, and that all he has to do is to drive a strong concentrated light through the picture to assure that an enlarged image will appear on the screen. It does not and it won't. Supposing that only the condensing system were used and the picture put in motion, what would happen? Simply that on the screen there would be a kind of formless blur. In other words, no image would be formed. This is easily explained. The condenser, while acting the part of a lens, that is, of bringing rays to a definite point, is not a lens in the ordinary acceptation of the term. It does not form a real image like a microscope or a photographic lens. It is not constructed or corrected for that purpose, hence it is that, by itself, it is incapable of projecting on the screen a sharp image of the picture through which it is passing the light. Consequently we have to seek some supplementary means of compensating for the optical deficiencies of the condensing lens. Let the reader refer back to the radiant and consider the functions of the condenser with regard to it. Practically the same state of things exists when the light rays are passing through the moving picture. Here you have the light in a cone. If this travelled on without hindrance it would practically scatter in all directions; some of it would reach the screen and some of it would not. The result of it on the screen would be, as I have pointed out, a formless blur.

It therefore becomes necessary, as the intelligent reader will perceive, to use another lens for precisely the same purpose as the condenser is used at the radiant end of matters. The object is to gather up diverging bundles or rays of light and compress them so that they can be carried on to the screen and give the necessary clearness, illumination, definition and other qualities.

Unlike the condenser, the secondary lens has to be of a definite optical property. It has to be constructed for finely defining purposes. It must, in short, be able to form either on ground glass, or on a sensitized surface, a sharp image of an object placed in front of it. In other words it must be a photographic lens. The condenser, let it be understood, simply controls and condenses light—plain light—no matter what its nature. The lens in front of the moving picture does something more than this. It practically controls the picture, that is to say, it gathers up the rays of light: the lights, the shadows, the half tones, the details, that are projected or sent through the picture by the condenser; it must gather up all these details of the picture and project them on the screen so as to form a perfectly sharp image. The lens must be specially corrected and constructed for these purposes.

Supposing for the sake of illustration we were to place in the position occupied by the projecting lens another condenser or set of condensers resembling those controlling the radiant. Would they do? Would they form a picture on the screen? Would they project a sharp, well defined, non-distorted image? In other words a perfect picture? Assuredly not. The condenser is not constructed for projecting sharp images or for taking sharp images. It is simply a light condensing system, whereas the second lens in front of the moving picture is, as I have pointed out, specially made either for the projection of a picture or the taking of a picture.

This secondary or supplementary lens in a projection system is known as the "objective." I want the reader to get hold of that word "objective," because the word "objective," in a projection system, is another instance of easy scientific language of world-wide comprehension. An English, a French or a German worker would understand it, and there is no reason why an American worker should not. The objective on a moving picture projector is, then, the front lens or object point, which the elements of light, condenser and picture all make for. It is the object point of the system; hence its name, "objective." The term "front lens" is clear enough. It will do, of course, like many other things in the terminology of moving picture making. All the same it is best, I think, for the reader to be accurate as well as correct: a distinction and a difference. In the next article I will more fully discuss the uses and functions of the objective in moving picture projection.

The Construction and Conduct of the Theater

II.—Flooring.

Pending the preparation of some illustrations of interior arrangement and lighting we will discuss this week the various substances available for theater flooring. A plain pine floor offers many disadvantages. The pine is not always well seasoned, and as it dries out, cracks appear between the boards. These afford nests for dust and breeding spots for diseases. Unfortunately, all patrons of moving picture theaters are not scrupulously clean in their habits or persons; certain people cannot be cured of the expectorating habit; the trampling of many feet deposits on the floor the filth of the streets; all of which point to the duty of the purveyor of public amusements to adopt the best available preventives of disease or discomfort. Some places have hardwood floors, but, like cement or mosaic flooring, they are not only noisy but very slippery. As to carpets, rugs or runners, they are most undesirable, being more unsanitary than the plain pine floor, besides being uneconomical.

After much experimentation and comparison I have decided that CORK TILING is the IDEAL FLOORING for moving picture houses. It is non-absorbent; it is non-slippery; it is sanitary; it is noiseless; it is elastic; it is durable. What other substance has so many points in its favor? The price may be high, but it is not prohibitive. It is said to cost seventy-five cents per square foot laid down, and if any of our readers desire other particulars we are at their service.

Now a word as to the manufacture and composition of

this ideal flooring: Cork of fine quality is pulverized and compressed into molds by hydraulic pressure. It is then heated to a high temperature, which liquefies a portion of the substance and binds the particles into a dense homogeneous mass—practically a block of natural cork, as no cement is used in its composition. The tiles thus made are one-half inch thick and in natural wood colors from light oak to dark walnut. This tiling can be laid on any existing floor: wood, concrete, stone, or metal. The surface is left in its natural state, or oiled, which gives it a somewhat richer appearance. The only care it ever requires is washing.

Cork tiling or flooring will outwear any hard material, having the toughness and elasticity to save it from abrasion or the effects of friction. It will not rot or deteriorate like rubber tilings, which lose their elasticity and become brittle in a few years. Liquids such as oil, ink, etc., can be washed off the cork without leaving a stain. It is chiefly on account of its great elasticity that it is durable. Besides saving it from abrasion, this quality saves it from cracking and breaking in the unsightly and unsanitary manner of tiling, marble, or any plastic flooring. It yields, but does not break. Its elasticity renders it soft and silent and comfortable to walk and stand upon. It does not tire the feet. It is odorless. The method of laying and finishing the tiling hermetically seals the entire surface, and, being absolutely non-absorbent and impervious to liquids, it is impossible for germs or filth of any kind to obtain an entrance, or for vermin to find a hiding place.

This flooring, as I said, seems to be the *ideal* one for motion picture houses, and I feel encouraged in recommending same, when I am told that numerous railroad companies have laid cork tiling floors in their passenger stations, including the new New York terminal of the Pennsylvania Railroad. Churches, banks, hospitals, libraries, hotels and other public buildings are users of cork floors, so we can feel safe that the qualities claimed for it have been fully tested.

The great amount of disinfectants sold yearly to moving picture theaters, shows the unsanitary condition of the present floors, absorbing and retaining all the filth carried from the street.

For these various reasons, a non-absorbent, non-slippery, but a sanitary, noiseless, durable floor should be welcomed.

Booths.

I will not attempt to deal with this question, as I do not wish to conflict with the different State and municipal ordinances governing the construction of the booths. I merely want to state that the very best regulations will not offer much safety if the booth is abandoned to a young, inexperienced operator. We cannot deny the danger of the film, yet with good care and first-class operators, the danger is reduced to a minimum.

I well remember that before the erection of the five-cent theaters, the first films were shown in regular theaters. The machines were placed in an open space on the balcony, as they still are in many cases, and I do not remember that we can trace any disaster to this method of showing motion pictures. Personally, I advocate the open booth, like it is operated at the Keith houses in New York City, and my reasons are the following ones: In an open booth, the operator is constantly watched by the audience; he is a sort of attraction, and, knowing it, Mr Operator is more attentive and more careful in his work In an open booth, the operator does not dare to smoke in view of the manager or of the audience, as he sometimes does in a closed booth where no one can see him A closed booth is poorly ventilated; the heat of the lamp house turns it into a regular oven, and it is not to wonder that under such conditions, the operator, exhausted and perhaps dizzy from the great heat and perspiration, gets careless or sleepy. Some operators are negligent in their work, but we must have a little mercy on them when we peep into a closed booth and see what they have to suffer for the sake of a few dollars. Many railroad accidents have been traced to overworked employes; the same can be said of moving picture places: too many of the operators have to work too long hours, and this under very poor conditions.

As I said, I do not wish to conflict with the different authorities, and for this reason I will rest this question of booth on my belief that an open booth is less dangerous than a closed booth.

Front of a Moving Picture Theater.

As the film manufacturers are fast abandoning such subjects as sensational burglaries, murders, infidelity, and the foolish chases, to produce pictures of a higher class and to make of cinematography the greatest educator of the world, it is time that the builders of five and ten-cent theaters abandon the flimsy decorations of a passing fair.

We do not want any more these light plaster buildings to last just one season. We want suitable buildings to house the best pictures. We want an exterior to appeal to the public; that does not flaunt the signs of a mere side show but invites the public to enter and enjoy the greatest library of the world. (Excuse the word "library," but I cannot find a more fitting one for the cinematography of to-day, as we now see on the screen the motion pictures of the best books preserved in libraries.) Numerous of the best known authors have already been presented in motion pictures, while there is not a manufacturer to-day who is not working on a production taken from one of the favorite authors. *A* library, as there is not a public library where the story of the "Fly Pest" is so forcibly told as it is shown to-day on the screen. *The* library, as we cannot find in any other library such wonderful scenic records as shown daily in our five-cent theaters.

If New York is spending millions of dollars on a new Public Library; if other cities have been as lavish with the money of the taxpayers, to house in proper style the books of the period, is it not proper that we should erect for cinematography theaters that have the appearance of something solid and lasting? The cheap plaster decorations, or gingerbread decorations, as I call them, were all right for temporary buildings; but for a building to last for years, they are, in the long run, more expensive than carved stone.

In Philadelphia, one of the first moving picture theaters erected was a small affair entirely made of lath and decorative plaster work. It was erected by Mr. Lubin in the grounds of the Industrial Exhibition in 1898 (if the date is correct). It was then all right, as the said building was to last for a few months only. It seems that this first theater served as a type and the idea of fronts elaborately decorated with plaster work is still prevailing.

The plaster decorations have the disadvantage of breaking and of becoming dirty in no time. The dirt of the street, the smoke, etc., land in these ornaments, and, on account of the porous quality of the plaster, the first rain drains all this filth into the ornaments, and in a few months the most elaborate front looks dirty unless it is constantly repainted.

J. M. Beggs.

Biograph Company's troupe of producers and actors returned last Saturday from San Francisco. The little excursion ended in Fairmount Park, which set the pace for quality in moving pictures, is again in active operation and will do duty as headquarters until the completion of the studio in the Bronx.

Isn't it odd how things will develop sometimes? I picked up the last number of the self-anointed champion of the Independent forces during one of my leisure spells this week and my vision fell upon a challenge to the Motion Picture Patents Company attention. I read it and found it contained a story of a San Francisco film exchange declining to run the chance of having its license cancelled by the Patents Company on a charge of selling films. It also made a charge that the films were eventually sold to the party desiring them by a Chicago film exchange, that the Patents Company knew all about the deal, but winked at it because the sale was made by a favored exchange. Following this is a question as to whether the Patents Company overlooked the matter because of the common talk that certain licensed manufacturers are heavy stockholders in the exchange that made the sale. By the way, the sale is stated by the publication to have embraced one hundred reels, and the purchase is said to have been made by a person residing at Manila, P. I. Now, in all fairness, I think the San Francisco exchange is entitled to great credit for abiding by its contract with the Patents Company and should be congratulated upon its sagacity in refusing to be lured into complications by a purchase offer of one hundred reels. This exchange no doubt figured that honesty was the best policy and there was more money to be made in the holding on to its exchange license than could be derived from the sale. As to the exchange that made the sale, I have nothing to say. If the statements made are true there is no room for any but a one-sided comment. If the statements are false the Patents Company should at once make a rigorous investigation and clean the skirts of every licensed film exchange in Chicago. This is an era of investigations and the Patents Company can have no better opportunity. Now, Mr. Licensed Man, do not jump to the conclusion that I am trying to instigate or stir up unpleasantness for the Patents Company; and Mr. Independent do not take my sentiments as a challenge in behalf of that company or its licensees. My motive is honest, the design clear. The dirtiest piece of journalism is that which makes and boosts a charge by insinuations. If the charges made are true, why make them in such a manner that the reading public can only surmise as to their truth or falsity, and because of the manner in which they are made innocent people are besmirched and must suffer as much as the guilty. No fair-minded man will sanction under-cover jabs in the back. They all like to hear the truth, and like to hear it told with some spirit of honest conviction.

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I hear someone ask, "How do you think the charges should have been made?" I will frame them as I think they would be better appreciated and receive more attention from both independent and licensed people. Give the name of the man from Manila and show he was a genuine Manila buyer. Then the name of the exchange that was wronged and the name of the exchange that did the wrong. Give evidence of the sale and some evidence that the Patents Company "knows all about it." Give the names of the licensed manufacturers that are interested in the exchange that made the sale.

* * *

I realize that many people will say I impose an impossible task upon the accusing paper. Ordinarily this would be true, but it is not, in view of the bold declaration by that paper, "If they desire it we will give them names, prices paid, and dates when shipped, with signatures all galore." Why was not all this information given when the charges were made? Why not be fair to the entire moving picture world and give the facts? It is not the barking cur that bites, neither is he a good watch dog.

* * *

Now as to the oddity of developments. Here is the assumed champion of the independent interests making charges in their behalf, but weakening them by waiting for an invitation for facts. Cowardice, or falsity, is shown by the additional declaration, "Our columns are open for the truth of the transaction, or at least the other side of the story. Who'll reply?" But, if I may be allowed to repeat, now as to the oddity of developments. In the same column with the magazine-covered charges appeared the statement, "Is it not, as we have stated in these columns, again and again, that the strongest film exchanges can put their thumb to their nose and spread out their fingers to the Patents Company?"

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Yet, at the very time the editor or reporter was writing the accusing article one of the most prominent licensed exchanges in the country was being disciplined for doing the very thing with which the Chicago exchange is charged, and the would-be champion of the independent interests never heard of it. The paper was issued two days after the affair took place, but not a word of it appeared in the self-appointed official organ. The exchange that figured in the affair to which I refer was the Imperial, one of the most prominent in New York City, and having branches in Troy, N. Y., and Washington, D. C. Some doubt has been created as to whether the Patents Company cancelled the Imperial's license, or the Imperial cancelled its own license by withdrawing as a licensee of the Patents Company. I got a tip late in the afternoon of Thursday, April 14, that the Patents Company was holding a meeting and the head of some prominent exchange would in all probability be chopped off before night. I hovered about the Patents Company headquarters for several hours that day, and before I retired for my night's rest I had learned the Imperial license had been cancelled. The notice by the Imperial Exchange that it withdrew as licensee of the Patents Company was dated April 15. (See copy of the notice on page 647 of the Moving Picture World, issue of April 23.) How is it the would-be champion of the independent interests did not have even a copy of this notice in its columns? The Moving Picture World had it because it is always on the job and on the alert for facts, fearlessly, honestly and impartially.

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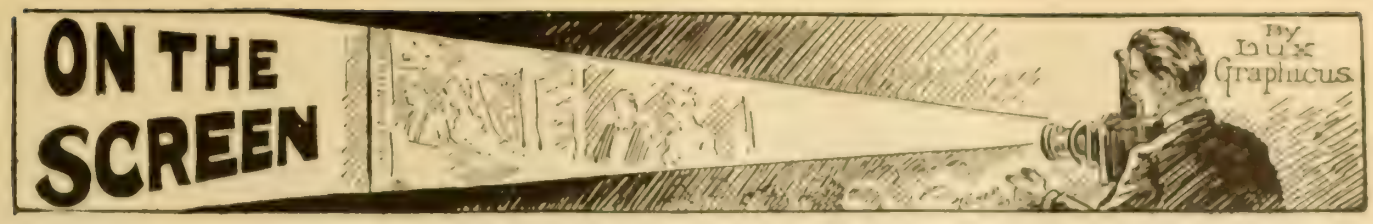
Let me say a few words for "Billy" Steiner, the president of the Imperial Film Exchange. I will quote a statement made to me yesterday by one of his colleagues in the licensed ranks: "No man in the moving picture business has had more experience in that line than 'Billy' Steiner, and no one had a wider circle of friends. He is a genial, whole-souled fellow and no one regretted the turn of affairs more than I did. He was one of the original and most prominent of the Film Service Association members and now holds a very important and responsible position in that organization. Of course, it is quite natural to assume he will withdraw from the organization, since he is now in the independent ranks, but from a personal standpoint he will always have the best wishes of its members. From a business standpoint the relations between Mr. Steiner and his former associates will undergo a radical change."

* * *

I met Mr. Steiner last night. He carried that customary good-natured smile and that merry, knowing twinkle in the eye. "How do you feel, Bill?" I asked. "Fine, never felt better," he replied. "I hear you intend manufacturing films?" "Sure thing. I have everything going and will have an output ready before the June roses bloom." I told him of the compliments expressed in regard to him by the licensed exchange man I quoted above, and he said most seriously: "The boys are all right. We parted in a most friendly manner and I wish them all they wish me."

Albert E. Smith, of the Vitagraph Company of America, sailed for Europe on Wednesday on the Oceanic. Mr. Smith goes to close a deal which will materially advance Vitagraph supremacy in the moving picture field and he will be back at his desk again inside a month.

"A Manufacturer" sends us anonymously a post-office money order for twenty dollars for us to award to the one who will send in the best name and trade-mark for film manufacturing purposes. If "Manufacturer" is afraid or ashamed to reveal his identity to us, the money order will be turned over to some charitable institution, and he can call his film "Billiken" and adopt as a trade-mark a camera mechanism rampant over a burglar-proof safe and underneath the words, "In hoc signo vinces."



"Sweet are the uses of advertisement," said the late William Shakespeare, or something like it. He wrote "adversity." Adversity and advertisement are pretty much the same thing at times. "Bold advertisement," another Shakespearian and this time a genuine Shakespearian quotation, is good for everybody, and good for everything at times. Not too much bold advertisement, but just bold advertisement enough. Equally so not too much adversity, but just adversity enough. You can have too much of a good thing, and too much of a bad thing, whether it be adversity or advertisement.

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Like all new industries, the moving picture field reveals certain aspects which are being grievously overdone, and which are bound, in the nature of things, to have a disagreeable reactionary effect. For example. Since this time last year the gentle press agent has appeared on the scene. Twelve months ago, if the reader will turn back to The Moving Picture World and other publications of that date, which treat of the moving picture, he will discover that the press agent (bless his dear little heart!) was then non est inventus. In other words, he had not yet appeared in the sky to dazzle us with the scintillating brilliancy of his wit and invention.

* * *

But, here the press agent is, and the problem is, what to do with him, first of all in his own interest, and then in the interests of his employers. At present, speaking generally, he is doing neither his employers nor himself any particular good. He is making himself look ridiculous; he is making his employers look absurd. The little stories he is inventing influence nobody. What the press agent says about his employers' pictures also influences nobody. He rather handicaps their reception by the exhibitor, because, plainly and bluntly, the exhibitor is fully alive to the ways and wiles of the press agent.

* * *

Bumble, the immortal beadle in Charles Dicken's "Oliver Twist," said with true parochial emphasis and stupidity: "The public is a Hass." The public is not. Can you look for any higher authority on this little point than the late Abraham Lincoln? "You can fool the public"—it is unnecessary for a casual alien like myself to complete this renowned sentence. But the moving picture press agent has started out to fool the exhibitor. I do not say designedly, but unconsciously, because it seems to be the natural bent or tendency of the press agent to grossly over-exaggerate every fact or factor with which he has to deal. In the ordinary newspapers, that is the daily and weekly newspapers, the press agent has been found out long ago. He has been sized up. The result is that the two sections of workers, namely the newspaper man and the press agent, thoroughly understand each other. Which is as it should be.

* * *

The same thing, of course, has got to happen in the moving picture field and the press agent has got to realize that the public for whom he writes knows just as much about the game as, and a little more than, he does. Ninety per cent. of the people interested in the moving picture were fully alive to the game before the moving picture press agent appeared on the scene. I would like each moving picture press agent to take this little friendly hint from me. Then, again, the profusion of press agent's literature is becoming rather embarrassing to people who conduct theaters. It is questionable in my mind whether this sort of thing does the business on whose behalf it is issued the smallest good. I know many cases where quite a contrary effect is produced. Exhibitors have personally complained to me of the plague of bulletins with which they are perforce suffering. The matter contained in them is of such a high falutin partisan character that it produces an effect entirely contrary to that calculated upon by the press agent. In other words it repels rather than attracts.

These things must cost a great deal of money for printing, mailing and all that kind of thing, and the business returns must be doubtful. I question whether they dignify the business. A house organ, not only in the moving picture field but in others, is looked upon with a certain amount of suspicion. Mind, I [illegible] between a house organ and an ordinary business [illegible]. The latter is conducted because its matter is considered to [illegible] terms of unquestionably leads to business. Whether, however, whether the press agent [illegible]

* * *

You see, people are quite wise to the game and they resent a flood of gratuitous literature of a partisan, exaggerated and unsympathetic nature. For the partisanship and irresponsibility of these productions are their chief characteristics. Their regard for accuracy is also inconsiderable. I am putting it as politely as possible, dear brethren of the pen. A fellow feeling makes us wondrous kind and one touch of nature makes the whole world kin. I love my brother of the pen, but oh you press agent!!

* * *

I hope the friendly hint I am giving to moderate the ardor of things will be taken in good part and not give offense when none is intended. The exhibitor, the master of all our destinies in the moving picture field, is complaining of the press agent and his funny little ways. Sat verbum sat sapientiae, dear brothers. There is only one certain, sure, effective, inexpensive and profitable way of reaching the great moving picture industry of the United States and the adjacent parts of the world, and that is by advertising in the pages of—is it necessary, brothers, for me to say what? I trow not. But you may identify it for yourselves when I inform you strictly in confidence that the subscription to it is $2 per year, that the advertising rates will be found under the title on the front page, and that whatever appears in its pages is, first of all, published in the interests of, and to promote, the prosperity of the moving picture industry as a whole, and of the only impartial representative and unbiased publication in this country, which represents that industry. **Pax vobiscum.**

WHEN MR. EXHIBITOR RECEIVES CIRCULARS.

THE ROOSEVELT PICTURES.

By H. F. Hoffman.

On Monday I made the rounds of several theaters that were advertising the Roosevelt pictures broadcast. I visited several of them for two reasons—first, to observe the way they took with different audiences, and, second, to see the prints in more than one light, as I had heard that the film was a dark one.

The first house I visited was in Elizabeth, N. J., where I found the management in a state of bitter disappointment. "I can't describe what a frost it is," said one of them; "look at it yourself and then come into the office and tell me what you think of it." I was prepared for the worst as the picture began, but as it progressed I found it quite interesting. To be sure the film seemed to be badly obscured in spots, and as it annoyed me, I know it annoyed others less forgiving than myself. But at the same time I could see yellow and red and blue by turns, and sometimes darkness altogether, so I decided before long that the light was bad and that the operator was not paying attention.

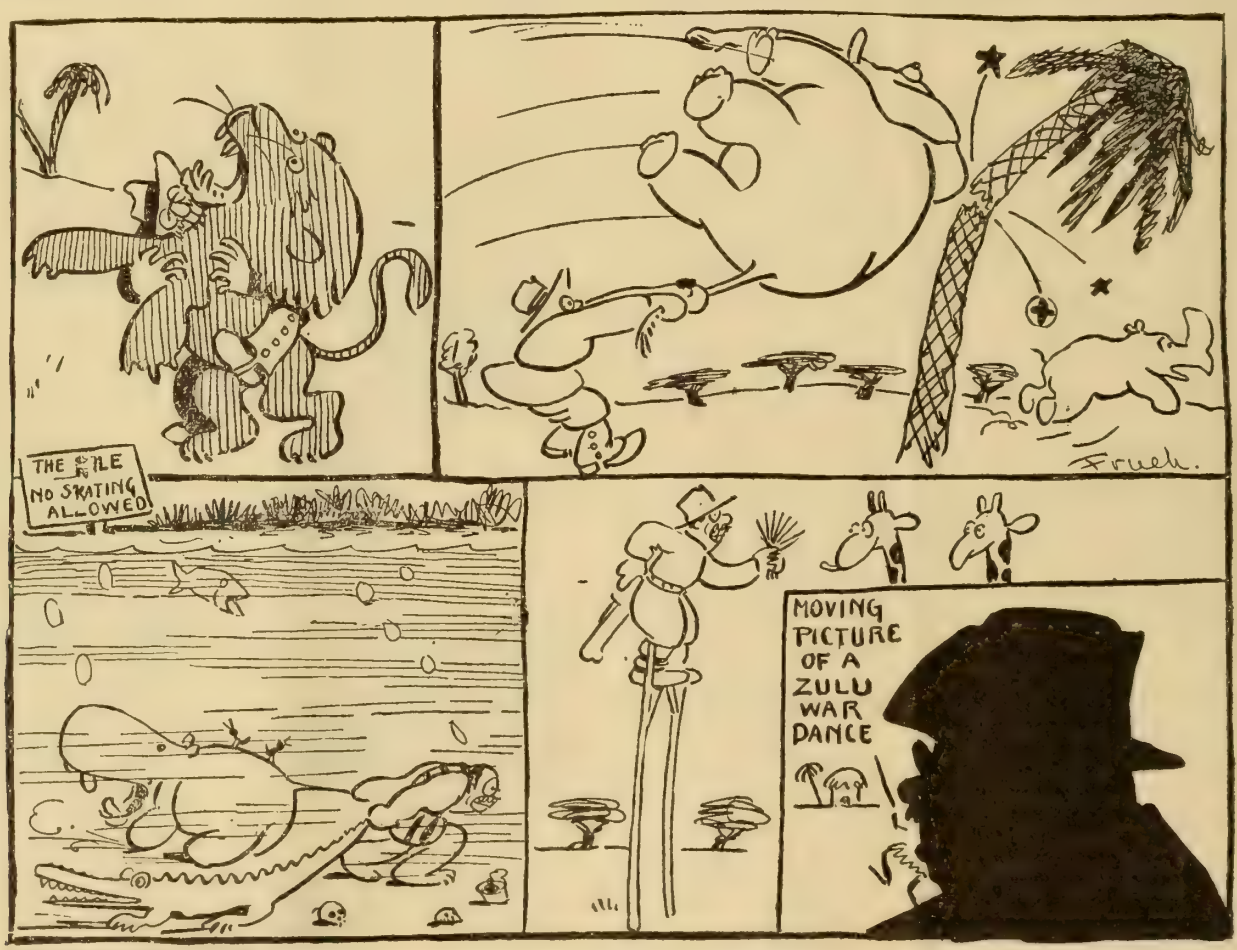
When I returned to the office my verdict did not dispel the gloom. They were indignant when I told them the light was bad. "We've got the best operator and the best light in the country," they declared. (They all say that.) Their idea was that the picture should have been **Roosevelt** all the way through. The class of people who came there were expecting to see Teddy slaughtering lions and tigers and wallowing in their gore. They wanted to see a hand-to-hand struggle between him and a white rhinoceros. They wanted to see him swing an elephant by the tail or wrestle with a lion or ride an alligator. Elizabeth is a great town for workingmen and the shopgirl element that loves its melodrama. They want the golden-haired hero to get the girl after he has saved her from being sawed in two, and they want to see the villain get his, and get it good at the finish, consequently Teddy was a disappointment to them.

It was of no use to explain the difficulties incidental to the making of such a picture. For my part, I think Mr. Kearton did well to get what he did. Animals in Africa do not stalk abroad at noontime for the convenience of any photographer, not even Kermit himself. It is only when the sun begins to set that they venture forth, and for that reason the pictures are naturally a little dark, but not so dark but what all the animals are plain enough for anyone with normal eyesight, if the "Best Operator in the Country" is only doing his part.

"Yes, but how can we make the people understand this; we are not running our business by excuses?" "Well, you **ought** to explain it," said I; "a good lecture helps any picture, and in this Roosevelt picture there are a lot of things that would stand a word, even if the print were as clear as crystal." A few remarks on the habits of wild animals would be entirely in keeping in this case, also a few remarks about the difficulty of taking such a picture. A smooth talker could make the audience believe the picture to be more wonderful than it is. I know if I had been in Mr. Kearton's place, when that old white rhino was coming head-on toward the camera, I should have climbed a tree long before he hiked it himself. (Besides this, they had only the one reel at that theater; the second reel, which shows less of Roosevelt than the first one.)

The next theater I visited was on Broadway. There the management was satisfied. The light was fine and the pictures were considerably clearer. An intelligent class of people made up the audience, and I enjoyed the picture more the second time than the first because I knew what was coming and was prepared for a better look. The best test of interest a picture sustains is by counting the number of spectators who get up and go out when it comes on, and there were few who did so at this house. From this, then, it would seem that the Roosevelt pictures are going to take better at houses that cater to the middle class than at those who cater to the shopgirl trade, though much depends upon the advertising. If you lead the public to think that they are going to see Teddy doing the William Tell act, you must not blame them or the manufacturer if they expect it.

Scene I., "Roosevelt Is Coming"; a monkey reading a paper is a clever introduction, but seems to miss the mark. Scene II., Government Buildings, Mombassa; very proper by way of introduction. Scene III., Roosevelt Planting a Tree; a good close view of T. R. Scene IV., Native Amusements in Mombassa, showing something we didn't know before, home-made Ferris wheels in a native village, full of "dark meat" Scene V., Railway Trip from Kiu to Naquro, made by T. R. A scene like this is apropos, giving us a touch of local color and a little preparatory acquaintance with scenes Teddy went through on his way to the hunting ground. Scene VI., Zulu Women at Spring; they are the real thing, but I didn't see



From the New York "World."

"THE PEOPLE EXPECTED TO SEE TEDDY SLAUGHTERING LIONS AND TIGERS."

any I would care to elope with. Scene VII., Dance of the Rain Maker; nature taker, funny and interesting. Scene VIII., Natives Drawing Water from a Well, typical, but not of much interest. Scene IX., In the Kraal; showing natives living in mud houses; fairly interesting, but awfully chopped up. Scene X., Arabian boys close to camera; on a par with the many other pictures of that kind. Scene XI., Kingfisher Feeding Young; full frame bird picture of the usual kind. Here is where a lecturer would come in handy to stall the patience of those who do not care for that kind of a picture. I have seen much better bird pictures than this one. Scene XII., Jackson's Dancing Bird; a rattling good photograph of this unheard-of creature. The maker has caught his subject standing quietly, and again jumping up and down in a very tireless and unnecessary way. The bird looks like a bantam rooster. Altogether the photographer may be proud of his work in this instance.

Scene XIII., Vultures and Storks Feeding; good stuff. Scene XIV., Woodpecker Feeding Young; usual kind of a bird picture, not overly interesting, but the lecturer could make it so by using the description of it that comes with the printed circular. Scene XV., Camp Roosevelt; the first of a series of camp views, of which the main interest is the Colonel himself, who appears in all of these. Scene XVI., Zulu War Dance in Honor of Bwana Tumbo; a typical and interesting subject; an American negro would probably not relish this, as it depicts too plainly the stock from which he sprang. It is hard to believe that this sort of thing still exists. Scene XVII., T. R. and Party Reviewing Maneuvers; in this, as in many of the others, the Colonel is plainly to be seen. More Zulu business.

Scene XVIII., Zulu Belles; see Scene VI. I love my frau, but O you Zulu gal! Nothing here to cause the Colonel any worry about the race suicide question. Scene XIX., Col. Roosevelt Examining a Gun; according to the Colonel's expression, it's a bum gun. It is a good thing for the maker of the gun that we are not told what make it is, for by that wave of Bwana Tumbo's hand he can make or unmake a maker of guns. Scene XX., Col. Roosevelt Taking the Trail; Roosevelt alone on horseback coming toward the camera. After two false starts the flag is dropped and he gets by. Scene XXI., Home of the Lizard; close study of a big, lazy lizard taking the rest cure. Scene XXII., Young Serval Cat; close study of a beautiful Serval cub, a relation of the leopard; according to Hoyle it is the mildest and most docile of wild felines. A very good and interesting photograph.

Scene XXIII., Giraffe on Their Native Heath; in this picture we begin to get a line on Mr. Kearton's ability. Although it is somewhat dark on account of the time of day, it is probably the best idea any of us will ever get of how a herd of giraffe look in their native home. None of us ever saw a giraffe run, and here we have it, so anyone who can kick on that must indeed be hard to please. Mr. Kearton has managed to get within what appears to be a short city block of these interesting creatures, which is about a quarter of a mile nearer than Kermit Roosevelt ever got. For several moments one can describe the spots on them, which to my mind is going some in the way of photographing giraffe.

Scene XXIV., The Deadly African Spider; he may be deadly and all that, but looked so much like our common or garden variety that no one seemed to have the least fear; this could have been omitted, as it causes impatience. Scene XXV., Giant Land Turtle; another chance for the lecturer to get busy and follow copy, otherwise tame. Scene XXVI., Flashlight of Man-eating Lion in the Jungle; this view should never have gotten into the reel; it casts over the whole series a feeling of patchwork. Flashlight of a lion taken from a still photo print. It looks like a dead lion, or a poor wash drawing of that animal. Altogether inadequate for the matter in hand, and flatter than a pancake. If I were exhibiting those reels, the first thing I would do would be to cut that number out and I would leave it out until it went back to the exchange. The only possible way to make it interesting would be for the lecturer to repeat the printed description, which is too long for the picture, and having done so he would be simply telling the audience how a flashlight photo is taken. If a lion's picture was needed so badly, the combined manufacturers might better have taken the living lion from that old Selig comedy, "Teddy in Jungleland." Don't forget that **moving pictures** are the thing, first, last, and all the time.

Scene XXVII., Roosevel Party Crossing Stream; the Colonel being carried across by natives, and showing the caravan on the march. Well taken in a strong, sharp light. Scene XXVIII., Chameleons at Play; anyone who had never seen a chameleon would get the idea from this that they are about the size of an alligator. Very sharp and clear. Scene XXIX., Rhinoceros Mother and Baby; here we get a line on Mr. Kearton's nerve. He can take all the photos of rhinos he wants, and I shall be glad to set and look at them, but that is as near to photographing them as I ever want to come. Scene XXX., Rhino Killed by Col. Roosevelt; showing the Colonel superintending the post-mortem examination. Scene XXXI., Hartebeests Running Over Veldt; long-distance view of this very wary animal, but giving a good idea of their abundance. Scene XXXII., Visiting Delegation of Gnus and Zebras; in this picture we see the strange sight of the bovine and the equine herding together. The gnu seems to be a sociable cuss, for sometimes he may be found associating in herds with flocks of ostriches. In this view we get a glimpse of a dandy little zebra who comes well into the foreground.

Scene XXXIII., Hippopotami at Play; the hippo is about the only daytime animal of any size in Africa, and for that reason the photographer has taken, in a clear and sharp light, as interesting and correct a photo of hippopotami at home as ever was or will be taken. A masterpiece it is, and none would have complained at twice the length of it. Scene XXXIV., Crocodile Taking His Morning Plunge; as the title would indicate. Good photography. Scene XXXV., Young Deer; this view is out of place and would have been better placed among the tamer animals, as it is hardly strong enough to follow the hippo. picture and not a good leader for the next and last picture, which is the Colonel himself. Scene XXXVI., Roosevelt Returning; showing him fording another stream. The little coon whose duty it was to transport the American flag brought a laugh.

The picture closes with a view from a flat photo of Roosevelt in his Rough Rider costume, taken ten years ago. Instead of going back ten years for a flat photo, they might as well have dug up an old film portrait of the Colonel, of which there are several in existence, and none of them that old. Nothing is so flat as a still photo in moving pictures.

Elaborate Roosevelt Poster Issued by the Selig Polyscope Company

Among the Moving Picture Theatres.

MILWAUKEE, RACINE AND KENOSHA.

The exhibitors of Milwaukee deserve a good word as they are certainly following the proper and only course to elevate motion pictures and to make of them, not a passing fad, but an everlasting amusement for the people.

Milwaukee exhibitors are not like their brethren of other cities, building cheap, flimsy theaters to last one season, hunting for cheap film service, cutting down the expenses and wages to the lowest limit. No, the Milwaukee exhibitor, in general, seems to be a broad-minded man with high ideals, a business man who knows how to spend money to make money and who believes that nothing is too good for his patrons.

Milwaukee boasts of moving picture theaters that you cannot duplicate in much larger cities; artistic houses built for the future and not for the day. I have been so much impressed by the beauty of many of the houses that I have taken a number of views and collected details for future reference.

The Milwaukee exhibitor does not believe in cheap vaudeville, he does not want it at any price, he claims, and he is right, that he cannot give a good vaudeville act if he wants to meet his obligations and if he wishes to give even a mediocre act he has to reduce the quality of his pictures. The motto seems to be: "Good pictures only; no vaudeville."

The Milwaukee exhibitor is a free spender, he knows how to spend his cash to show good pictures to the best advantage. He has no use for cheap pianists or erratic and discordant music. No, he is not satisfied unless he has an orchestra of several good musicians, a good repertoire of appropriate tunes, sound effects, and, as in the case of the Princess Theater, a pipe organ.

A regular lecturer is found in the majority of the Milwaukee theaters, lecturing on all the films, giving out the announcements, etc. The Milwaukee exhibitor is perhaps the first one to realize that the art, scenic and educational films of to-day need some comments, and when other exhibitors will come to the conclusion that they must add a good lecturer to their staff of employees the manufacturers will not be compelled to give such long sub-stitles, in many cases too long to read.

I am not through with the Milwaukee exhibitor, as if I claim that he is a broad-minded business man, I must add that he is a man of good common sense. He knows that all Milwaukee cannot run the same day to see the same picture and he knows that if he shows the picture one day only he deprives many other patrons from enjoying the said picture. He also knows that if his patrons do not care to see again a foolish chase or a murder they have no objection to see more than once a real good picture. Good pictures advertise his place, and, he says, in many cases the receipts of the second day are far ahead of the receipts of the first day. For these reasons the Milwaukee exhibitor does not brag of changing his pictures 365 times a year; he is satisfied with three changes a week.

Exhibitors from other towns will wonder how their colleagues of Milwaukee can exist under such expense. My answer is: "That money spent judiciously to show pictures as they should be shown means success to the exhibitor." The Milwaukee exhibitors must be making some money as they are all the time improving their properties, and it is reported from good authority that two of the theaters are to be remodeled during the coming Summer at expenses of $18,000 and $5,000, respectively.

The Milwaukee exhibitor knows how to advertise his show; he does not stop at a question of a few dollars when he has a special feature film. I will give an illustration to show to what expense the Vaudette went to advertise one of the war pictures of the Selig Polyscope Company.

Although the Princess Theater is considered the best theater, I have a preference for the Orpheum, at least on the exterior work. The Orpheum is not so rich in decorations and not so gorgeously illuminated, but the design of the front is more classic; in other words, it is a better specimen of architecture. As to the interior, the Princess Theater retains the lead, and it is certainly one of the prettiest auditoriums in the country.

The night illumination of the Princess Theater is not a big white glare, but very soft and splendid tinted effects are obtained from the stained glass windows. The effect is so pleasing that I secured the accompanying illustration, hoping the same would interest some of our readers.

The American, a new theater, is another fine specimen of work and at night offers a perfect illusion. The interior is high of ceiling and, although sombre in decorations, is very artistic in appearance. One feature to be mentioned is that the side lamps are shaded in green, giving a very soft glow in the audtorium, no glare in the eyes of the spectators, yet enough light to see each other and to find a seat, without trampling on the corns of their neighbors.

HOW THE VAUDETTE (MILWAUKEE) ADVERTISED A SELIG FILM.

The Princess Theater (Milwaukee) at Night

The Vaudette Theater has an innovation that I cannot pass. It is a sort of Jim Crow car, not to keep the black from the white, but to keep the big hats from obstructing the view of the little man. A number of rear seats are partitioned off by a neat brass railing and are specially reserved for the ladies who do not wish to remove their hats. It was a rather hazardous thing to do, but the manager made up his mind to enforce his new rules and paid no attention to the numerous protests. One single evening he ejected 23 women who insisted on keeping their hats on in seats not provided for this purpose. The 23 women declared they would boycott the Vaudette, but the great attraction of good and well shown pictures decided them to submit to the inevitable and, to-day ,they have rejoined the ranks of the patrons and obediently remove their hats or take the specially reserved seats. When you can persuade a woman to discard her hat to see motion pictures it is a sure proof that the pictures are of the best quality and are shown as they should be.

Milwaukee has another fad that I do not fancy—uniformed women ushers. It is not the work for a young girl. In case of a fire, of a panic, of a fight, etc., what could a girl do? Add more confusion. Can a young girl eject a man for refusing to behave himself? The tall, handsome doorman of the American, in his new uniform, is the man to impress the public that your place is safe in every respect. He is a sort of moral guardian that, in case of some trouble, you have someone able to protect the feeble ones.

Racine was a great disappointment, as I had expected to find in such a nice town a number of good moving picture theaters. It seems that the folks of Racine do not care for motion pictures or that shrewd exhibitors overlooked this spot on the map. The fine looking stores, the flourishing mills and factories are enough of a sign of prosperity to warrant the building of more than one decent moving picture theater. The Orpheum is housed in an old church. The Imperial, the Dreamland and the Palace are mere store shows.

Kenosha.—Although a smaller place than Racine, we count three theaters, the Grand, the Majestic and the Palace. The business has greatly improved and, to quote the manager of the Grand, the better classes are becoming regular patrons now that our manufacturers have improved their productions and purified the subjects.

J. M. B.

MUNCIE'S MOST POPULAR THEATER SOLD.

Leroy Tudor Goes to Marion, Ind.

The Majestic Theater, the most popular theater of its kind in Muncie, Ind., was sold by Leroy Tudor to Mr. E. P. Sumption, of Kalamazoo, Mich., and possession was given on April 18. Mr. Tudor has managed this house for the past five years and has built up the business to be one of the best paying houses in the city. In Muncie Mr. Tudor is well known as one of the coming theatrical managers, and the reason for selling the Majestic was that he had another deal on which will put him in charge of two of the largest theaters in Indiana. Mr. Sumption is known in Muncie as he at one time had charge of the Majestic, and the amusement loving people welcome him, as they know that he will always give them the best in amusement. Mr. H. A. Hallman, who has managed the theater for Mr. Tudor for the past year, will remain with Mr. Sumption in the same capacity. The Majestic will be devoted to vaudeville and moving pictures.

CITY OPERATORS AND SHOWS NEED IMPROVEMENT.

By F. H. Richardson.

Last week I had something to say about the work of operators, so Saturday evening instead of going, as is my habit, to one of the big theaters, I started up Eighth avenue intent on visiting the moving picture houses (take 'em as they come) to view the performance set forth by operators. At none of the three houses visited do I know a single soul. I don't know who the owner, manager or operator of any one of them is, so I can't be accused of any personal bias.

The claim may be made that these are not high class representative places. This makes no manner of difference. The theaters visited are patronized for the most part by working people, I believe, and they are justly entitled to as much in exchange for their money as anyone else. More, if anything, since their nickels and dimes are earned by good, hard labor and there are few enough of them to spare for amusement at best.

My first stop was at the Apollo Theater, 308 Eighth avenue. At this house the light was good, in fact excellent, but while its handling might have been far worse, it was far from perfect, there being frequent shadows at top or bottom of the picture. The picture was fully 8 inches too wide for the curtain and it reached above the screen about 4 inches although it was a foot from the bottom. This is exceedingly bad, and should not and would not be tolerated in any house having proper regard for the excellence of its program. The films were run too fast, but I took notice that whenever speed was reduced there was a very unpleasant flicker. This is, of course, out of control of the operator, the fault being in the machine itself, but such a condition operates to utterly ruin the performance. One of the exit lights situate right beside the curtain was so set, and unshaded, that its rays illuminated fully a quarter of the curtain. There is and could be absolutely no excuse under the sun for this, since a shade could be rigged in ten minutes which would entirely eliminate the trouble. One part of the performance which was particularly rank, and existed in each of the three places visited, consisted in the operator running his machine until the film was all out and in the takeup, thus leaving a blank curtain for several seconds before the light was finally cut off. The effect of this is exceedingly unpleasant to the audience, destroys all the illusion and is utterly without excuse. The song slides were fine so far as clearness and brilliancy went and they were fairly well handled, too; but there were many of the omnipresent finger marks which spoiled the effect. The walls of this house were of pressed steel painted a dingy color and utterly without decoration.

I next visited the theater at 352 Eighth avenue. Here I found something unique in that the curtain is located at the street end and between the entrance and exit doors. The films here were junk, pure and simple. Old, rainy stuff which jumped and vibrated something scandalous. There were frequent shadows due to poor handling of the light and the film was run altogether too fast. An exit light right beside the curtain was unshaded and made a red streak on one side of the screen. Three minutes' work would have fixed it. There was a vaudeville turn (that is what they call 'em) which was simply awful. The whole "show" at this house was too fearfully bad to dwell upon. Please understand that it is no pleasant thing to have to speak of a house in these terms, but such a poor show is an outrage on the public and on the moving picture business as a whole. It is for the business as a whole that I am speaking now. For a house of this type I care nothing. It should get exceedingly busy improving things or else go out of business.

Meandering up the street from this place I paid my dime and entered the house at 409 Eighth avenue. In the other two places the patron was left to rustle for his own seat (or be d—d to him, or her. But here I was escorted to a seat by courteous attendants. So far so good. I really hoped I would find things to praise. The house is tastefully decorated and very pretty, and the show as a whole was passable.

ably better than the other two—but it should be, as the admission fee was just double. I looked at the curtain hopefully, but, alas! the figures were jumping around like they were run by an electric current gone crazy. I looked back at the operating booth and could see the handle of the machine. I timed it and seventy-six per minute was the count. There were frequent shadows on the curtain, but for this the operator was not so much to be blamed, since the peephole through which he must watch his picture is one of those little 8x6 jokes, which are no joke to the operator. I thought probably the excessive speed was caused by reason of the Saturday night rush and consequent orders from the manager to "rush it through! Hurry it up, Bill!" No so, however, for at the last end of the show the house was half empty (it was getting on towards 11 o'clock) and the "operator" still stolidly ground out his close-to-eighty-a-minute. In a ten-cent house I had expected to see some new film, but, while I did not remain for the entire show, none was put on while I was there.

Now to sum all this up: In each of the three houses the work of the operator was exceedingly poor. It showed absolutely no pride in his work. It showed laziness or carelessness, or both. In partial justification, however, of the man at No. 352, let it be said that it would have been utterly useless for him to have tried to put on a decent show with the awful junk provided.

As to the manager's end, only in the last house visited was any regard whatever shown for the comfort or convenience of the audience. Here there were courteous ushers, a tastefully furnished interior and a better show as a whole. Still the show, for a ten-cent house, was distinctly poor. The huge mistake, which seems to be universal, consists in the endeavor to run a long show, regardless of, or at least at the expense of, quality. In other words, the managers seem to prefer two junk films run at top speed (and thus made wholly farcical) to one good film properly put on. And let me say right here that, so far as I have observed, New York moving picture theaters are all tarred with the same stick. Of course I've only seen a few of them to date, but some I have seen are supposed to be of the best and the show put on by them, without exception, has in greater or less degree **all the faults I have enumerated,** viz.: old film, shadows on curtain, high speed and dirty song slides.

"JANE EYRE" FILMED BY THE THANHOUSER CO.

The Thanhouser Company have completed their production of "Jane Eyre" and announce it for release on Friday, May 6. The subject is one of the most ambitious efforts made by an independent manufacturer to date, and the Thanhouser people say that it will surpass their "St. Elmo" film of a month ago, in that it has been produced under better studio conditions and should show the advantages accruing from improved facilities. Miss Marie Flinn portrays Jane Eyre; Miss Gloria Gallop, Georginia Reed; Frank Crane, Lord Rochester; Martin Faust, Uncle Reed; Charles Compton, John Reed; and Amelia Barleon, the insane Mrs. Rochester. The story of the play, which is from Charlotte Bronte's world-famous novel, runs as follows:

Jane Eyre is left an orphan and penniless at the age of fourteen. She is adopted by her uncle, who has ample means of providing for her, and who also loves her dearly. Her uncle's kin, however, consider her adoption an intrusion, and do all in their power to prevent her becoming a member of the family; but her uncle insists on her remaining, and during his lifetime she receives some degree of kindness and consideration. Unfortunately, Uncle Reed dies and leaves Jane without a friend in the world. She is sent to an orphan asylum by her unfeeling aunt. Five years later she leaves the asylum to accept the position of governess to Lord Rochester's little niece. The child is the daughter of Rochester's dead brother. Her mother has become insane and is living in Lord Rochester's home, under his protection. Jane is engaged by Lord Rochester's housekeeper, during his absence from home, and her first meeting with her employer is both exciting and romantic. She is sitting by the edge of the road reading when Lord Rochester rides up to his ancestral home. The sight of his huge dog, coming upon her suddenly, so startles Jane that she jumps to her feet, causing Lord Rochester's horse to shy and throw its rider. He injures his ankle, and has to be assisted to remount by "the little witch," as he calls her, who is the cause of his accident.

One evening the maniac escapes from her nurse and sets fire to the room in which Lord Rochester has fallen asleep. He is saved from a horrible death by Jane. When next Jane's haughty aunt and cousins call upon Lord Rochester, they are just in time to be introduced to his bride, who is none other than the despised Jane Eyre.

OPERATORS' COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Measuring Lenses.—Franklin, La., asks which end of a projection lens should be next the light and which next the wall when measuring focal length? Also asks if measurement should be from point midway of the lens to the wall.

In measuring projection lenses, stereo or moving picture, I usually hold the lens as it would be in the machine, were the wall the lamphouse and the window the curtain. In other words, with the front end of lens next the window or source of light, and with back end towards the wall. Projection lenses are made up of two sets of lenses mounted in a tube at a distance from each other varying with the focal length of the lens. The longer the focal length the greater will be the distance between the two lenses. The first thing I do when I measure a lens for equivalent focus is to mark on the outer surface of the lens tube, or jacket, the point exactly half way between the two lenses. When I have focused the image of the window, or lamp filament (if I use a lamp as source of light), I measure from this mark for "equivalent focus" or from the back side of lens nearest wall to the wall for "back" focus. Dealers and exchanges usually use the "back" focus, while lens manufacturers generally use the "equivalent" focus. In ordering lenses of a given focal length always state whether you refer to "back" or "equivalent" focus. The difference between the back and equivalent focus of any lens will be the back focus plus half the distance between the front and back lenses. Your sketch No. 1 is correct.

* * *

Sprung Shaft, or—Dalls, Tex., writes in effect that when his cam wheel sits in position so that the cam pin is horizontal with the shaft, the pin being back of the shaft, the star and cam fit against each other snugly. When, however, the cam wheel is revolved one-half turn so that cam pin is in front of and horizontal with the cam shaft, then star and cam fit each other loosely. Wants to know what is wrong.

A very excellent drawing accompanies the query.

I should say that either your cam shaft is sprung a trifle, your cam wheel is worn out of round or it is not bored central. Any of these conditions is quite possible and would explain the trouble. Which it may be I could not, of course, say without a personal examination of the machine. But you may easily test it out for yourself. The man who can make as excellent a drawing as the one you sent can surely test out for so simple a mechanical defect as this. I am pretty sure you will find the cam wheel bored a trifle out of center.

* * *

Insurance.—West Mineral, Kan., writes: "We are in position to secure new and advantageous location but question of insurance seems to bar the way. Kindly inform us as follows: Can we so arrange our lamphouse and wiring as to not increase rate of insurance of other tenants of building, which is a two-story brick? Is there a lamphouse made which will pass insurance company regulations? If so, by whom? We use 125 volts direct current. Would it make any difference if we used 110 alternating?"

I take it that where West Mineral says "lamphouse," he really means "operating room." The National Board of Fire Underwriters have adopted rules for the installation of theaters, which same are, I believe, recognized by all insurance companies, big or little, throughout the country. Moving picture theaters are in operation in all our large cities. In many cases these theaters are in buildings containing merchandise valued at hundreds of thousands of dollars and fully protected by insurance. The great Seigel-Cooper store, in Chicago, containing merchandise worth into the millions, to say nothing about the building, twelve stories high, covering a half city block, runs a moving picture show on one of its floors and thinks nothing of it. The stock is insured, of course, and it is entirely safe to say that there is not one cent advance on account of the motion picture show. But now as to your questions: I see no reason why your rate should be raised, or the rate of any tenant, if you have a fireproof operating room, properly provided with vent pipe and shutters. Line the interior of your operating room with sheet asbestos ⅛ inch thick. Over this put sheet iron, nailing the joints down thoroughly with shingle nails. Cover top, sides and floor thus. From ceiling of operating room run, if possible, a 16 to 20-inch metal vent pipe to the open air, providing same with proper hood at its outer end to prevent rain blowing in and a damper capable of being manipulated by the operator. Now arrange metal shutters, made of about No. 16 sheet iron, to slide up and down in

grooves so as to cover all lens and peep holes in the front wall of operating room. Have these shutters work perfectly free and have them held up by tshline strings running through staples or rings and all attaching to a common ring which slips over a nail near the door of operating room. The idea is that, when a fire occurs the operator can by simply pulling the one ring from the nail cause iron shutters to drop over all peep holes and vent holes in the operating room wall. The vent pipe will carry off all the smoke, the iron and asbestos lining confines the fire to the operating room and the shutters complete the safeguard. With such a room you may burn a whole reel, or two of them for that matter, and the audience never know of it. I know of no ready made operating room which would answer your purpose for a permanent plant. Changing from 125 D. C. to 110 A. C. would make no difference. With a properly constructed operating room there is no earthly legitimate reason for any advance of insurance rates on other tenants of the building. I might add that while all city operating rooms are iron lined, few have the vent pipe as above described. Many cities do not even require the asbestos. That is a Chicago requirement.

* * *

Weak Carbon Arms.—Washington, D. C., says he is troubled with his carbon arms burning off where the screw which clamps the the carbon goes through the arm. I think Washington is mistaken in saying the arms "burn off." The lamp which goes with the machine you are using has very weak carbon arms and you are by no means the only one complaining of the arms of these lamps breaking. The carbon arms and clamps are too thin—not enough metal to stand the strain. Have a blacksmith make you a set of arms and clamps of steel and you will have no further trouble.

* * *

Condenser Lenes.—J. Z., Peoria, Ill., writes: "Am projecting a 10 by 12-foot picture at 100 feet. What size condenser should I have, front and back?"

You have about an 8-inch equivalent focus projection lens and for that you should have very long focal length condenser lenses. In theory you ought to have two 16-inch condensing lenses, but these you could not get, I believe. You should by all means have at least two 8½ lenses, or two 10's, if you can get them. I believe the Kleine Optical Company, 52 State street, Chicago, can furnish the 8½ lenses and I know the Nicholas Powers Company, 115 Nassau street, New York, can. They can be had from the latter company at $1 each. Don't know the Kleine Company's price.

* * *

Small Projector.—Last week I answered Belfast, Me., saying I thought his trouble lay in having a "quarter size" stereo lens. Since then he has written giving diameter of lens and my suspicion was correct. Belfast will do well to get a "half size" stereo lens and when he does this his trouble will disappear. In measuring your condenser for equivalent focus you should measure from **center line between the two lenses** to the wall, not, as your sketch shows, from flat side of lens furthest from wall. I am unable to tell from your measurement what your condensers are. But taking the thickness of your whole lens casing at 3 inches and subtracting 1½ inches and multiplying by 2, it would indicate 6-inch lenses front and back. There is no such lens however, in use, so my guess is wrong somewhere. Probably you have two 6½-inch or one 6½ and one 7½ lens. With a 14-inch stereo lens you would probably have about a 4-inch projection (motion picture) lens and I think you will find two 7½-inch condensing lenses will be about right. I'm guessing at this to a considerable extent and assuming that you are using the same condenser on stereo and motion pictures, but I am safe in telling you to use 7½-inch condenser lenses front and back, instead of two 6½, as per my answer last week.

* * *

Another Answer for "Iowa."—V. F. Caler, manager Erie Amusement Company, Erie, Kan., writes: "Have noted inquiry as to what causes light, or white and shadow to follow an actor in a film. Have just run a film, 'The Engineers' Daughter,' which had this same fault. Am positive it is caused by what a photographer calls 'high lights.' In this film whenever the 'villain,' or Lucy or the surgeon came on a high light would appear. Probably it is caused by over exposure or a warm developer. We have the best show in these parts, Kansas City not excepted, which is saying quite a good deal."

* * *

A Bundle.—Roxbury, Mass., whom I answered a couple of weeks ago, comes back at me with a bundle of questions too numerous and complicated to quote in full.

Now, look here, old man, I don't know so very much about the Mullen coil, but I showed your proposition to the electrician at the Powers factory and his idea was the same as mine, that the mere change of cycle ought not to affect the operation of the coil. Increased voltage would tend to overheat it and burn it out but I understand you did not do this—increase voltage. Probably we are both wrong about the matter, however. But this I know: the Mullen or any other choke coil is a very bad form of resistance. You may get a "swell light" as you say, though good light from a choke coil is an exception, but its operation is expensive. If I may be allowed to advise, I would suggest the installation of a low voltage transformer, called Indestro, by the Powers Company, Economizer by Hillberg, Mercury Arc Rectifier by the General Electric, Compensarc by the Fort Wayne Electric Works, and other names by other manufacturers. They are all, regardless of name, nothing more or less than low voltage transformers and they are the most economical form of resistance for alternating current. They will pay for themselves in a short time in saving, as against a choke coil or rheostat. As to the condensers cracking: that is absolutely the hardest problem we have to tackle and sometimes it is difficult to tell just what is causing the trouble even when one is right there on the job. From what you say, however, I am inclined to think you have excessive heat in your lamphouse and little or no ventilation in the condenser casing itself. Clean out the screen in top of lamphouse thoroughly and **keep it clean.** Allow all the ventilation you can while running, but don't allow drafts to strike lamphouse directly when you open it up. That is about all I can say to you. No, a thin condenser is less likely to crack than a thick one. If you can get a better light by setting you carbons straight up and down, or even as good, as by setting them the same as for D. C. you can do more than I can. One-fourth inch, as you have them, is plenty of space between the condenser lenses. There are no condensers guaranteed from breakage. Non-breakable condensers have been advertised, but (take note) they were not guaranteed. Try placing your new lenses in cold water and bringing it to a boil, then letting the lenses stay in the water until it is cold. Personally, I dont think much of it but some good operators swear by it. Try it, anyhow. If you had two rheostats in multiple, one adjustable and one non-adjustable when you cut out a coil of the adjustable there should have been an increase in current. Probably the connections in the rheostat were not made right. That would be the logical answer. I believe Venetian or moss glass would serve the same purpose as the instrument you describe as well, if not even better. I may be mistaken, however. Many thanks for the sketch and description anyhow.

AN EXCELLENT LETTER.

The answer to the Wilkesbarre problem was published last week, but since then there has come a letter of such excellence that we feel it should have space. If Mr. Young ever does really become an operator it is a foregone conclusion that he will be a good one.

Chicago, Ill., April 9, 1910.

Mr. F. H. Richardson:

Dear Sir—On page 521 of to day's issue of The Moving Picture World there is an article describing an experience of yours which you call unique. On reading it I became much interested in it and have set to work to solve the problem. Following is the hypothesis I have evolved from your data:

I shall take for my postulates the data you have given in The World, and add the following: The shutter I presume to be like that of the Pathe machine, with six equal divisions of exposure and darkness, and the machine gives the usual sixteen changes to one turn of the crank.

The basis of the solution I make is, that when the polarity of the crater is reversed at each cycle of the alternating current and becomes negative, the carbon point assumes the appearance and decreased luminosity of the negative carbon of a direct current arc, i. e., the intensity of the light given off by it is diminished. (I do not know whether or not this is true; if it is, my solution is possibly correct; but if it is not, my solution is wrong, and may as well be thrown into your waste basket.) At 60 cycles per second, then, the light from the crater might be diminished and increased at each reversal of polarity, but this variation would be so rapid that the light would seem to be perfectly continuous.

Secondly, with a three-blade shutter, 16 changes per turn of crank, and 80 turns per minute, the number of exposures per second would be very nearly 64 per second, as is readily seen by a simple computation.

Now, suppose that the first exposure occurs at the time of the cycle when the upper carbon is positive, and that the

center of the period of exposure and the center of the period of positive polarity coincide. The next exposure would come a very slight time before that point in the cycle, the next still earlier, and so on. At the end of about 15 seconds, the center of the period of exposure would coincide with the center of the period of negative polarity, and the picture would seem to be fainter. From this point, it would increase in brilliancy until the end of another 15 seconds, when the two periods of exposure and positive polarity would again coincide, and so on.

This solution does not account for the irregular wavering, but a slight variation in the timing of the exposures or of the cycles would account for that. Nor would it necessarily prove true in a case where the blades of the shutter are of unequal size, like those of the Selig Polyscope. Also, I have not considered the effect that the neutral periods of the cycle, where there is no voltage, might have. It would seem that these **nodes** might decrease the luminosity of the arc more than negative polarity, and most at the node following the negative half a cycle. If the arc light does vary at each cycle, and if the number of exposures per second could be made to agree exactly with the number of cycles, and if the period of exposure could be made to coincide with the period of positive polarity of the upper carbon, it seems to me that the effect would be just that of direct current. Would it?

I am not an operator, and know next to nothing of the actual construction of the machines, but I intend to become an operator some time soon. I have been a picture lover for a very long time, and a constant reader of The Moving Picture World nearly as long as I have been watching the pictures, and have gained a great deal of information from it, especially the many interesting articles written by yourself.

Eagerly awaiting the publication of your own solution to this problem, and wishing The Moving Picture World and yourself all success, I beg to remain

Respectfully yours,

CHARLES YOUNG.

STILL ANOTHER ANSWER TO "THE HARD ONE."

Ligonier, Pa., (H. W. Clark) writes: "In answer to the question, 'A Hard One,' in April 2, will say that I think the trouble is in the lenses. I had almost the same trouble and found it was caused by the center lens being cracked in the projection lenses. It was not cracked enough to affect the picture on stationary objects, but blurred on moving objects. If this isn't the case he may have gotten either the center or back lens in wrong, when cleaning them."

CHICAGO NOTES.

The Three Star Slide Company, of this city, is making a number of clever announcement slides for various occasions. The uniqueness and originality of the subjects make them a very popular novelty and already several hundred have been placed in the hands of theater managers and large commercial houses who use them for window display work.

Earl L. Crabb, of the Unique Film Service, has recently released a reel of films vividly portraying the life and dangers of hunters in the wilds of Africa. This film is accompanied by the slides of the hour, which give different views of Col. Roosevelt and his party during their expedition through the dense jungles. The one real feature in this film is due to the fact that animals are seen at close range in their native country, and the lion hunt is made intensely interesting and realistic. The picture actually shows the tracking of these two beasts and the attack and final killing. In one portion of the film the huge king of the forest is shown making an attack on the horse of the hunters, and by force of his spring downs the animal and kills him. There is not a dull moment in the entire picture, which shows every minute detail of the hunt from start to finish, which is the skinning of the beast.

A recent release of Geo. Kleine is an Urban-Eclipse film entitled "Trawler Fishing in a Hurricane," which is one of the most realistic of modern films. The picture is, in a way, educational, as it vividly portrays the life of the fisherman on the stormy "White Sea," showing the use of the trawler net and the enormous amount of fish that are captured by this method. A feature of the film is the stormy scenes in which the little vessel is tossed about on mountains of sea, and a passing vessel is shown rising and falling in the crest of the mighty ocean, and which at times disappears and to all appearances seems lost forever, but again it rises and plows on through the mighty deep.

LANGFORD AND FLYNN PICTURES.

The pictures of the Langford and Flynn contest present a marvel in photography; the pictures are sharp and clear and realistically portray this eight-round knockout bout, preceded by the usual preliminaries in the training quarters. The fight took place on the 17th of March at Jeffries' Arena, Vernon, Cal., and is truly one of the finest fight pictures ever taken. The pictures were made by the Great Western Film Company, under the direction of Sid Hester and B. E. Clements, who find very little trouble in placing this film, as they did the Nelson-Wolgast fight, before the public eye, as exhibitors who are fortunate enough to secure such an excellent production will find that it will prove a most successful venture. A remarkable thing about these pictures is that they are flickerless and clear as crystal, even though they were taken when the atmosphere was inclined to be misty and offered anything but the right kind of light for such work. Like the Nelson-Wolgast pictures, the Langford-Flynn film gives evidence of an expert hand at moving picture photography and bids fair to be set down in the annals of celluloid history as marking an epoch in the progress of the film world to-day. Both of these productions are composed of several reels each and are being sent out on the road under competent managers, accompanied by sufficient paper to properly announce the event to the ever eager fight-loving public.

INDUSTRIAL FILMS.

Their Uses and Popularity.

That the industrial film serves a very important purpose is unquestionably recognized throughout the length and breadth of the land. In the first place, they set forth the actual accomplishment of the industry, showing the securing of the raw material and its manufacture into the finished article, opening up a knowledge of things which are mysteries to nine-tenths of the world and who would not become acquainted with them in any other way because they do not have time, money or opportunity to see them. Hence they are educational and inspirational.

They give ideas of a great many possibilities of trade and commerce which very often shape their minds in the direction for which they are best suited and adapted. They furnish subjects of composition and essay for the school. The industrial question is a very popular one in this direction; it broadens the mind and acquaints people with the knowledge of how the rest of the world make their living, and displays the physical geography and conditions of the world at large. In this country the Vitagraph Company, Edison, Selig, and Essanay have laid themselves out for industrial subjects, which are issued as fast as they can be absorbed.

The popularity of these films as a drawing card for exhibitions is not fully appreciated, particularly in the communities where they exist. A local industry is a matter of great pecuniary and social benefit for the upbuilding of the local interests, very often unfamiliar in all its details to the community benefited thereby. Thousands of persons who have casually heard the matter mentioned and are prohibited from penetrating its several departments by the "No Admittance" injunction, will flock to see an industry set forth on the screen in all its branches. They will take their friends to see them and tell their acquaintances throughout the country to see them, and thus other thousands are prompted to see what their friends and acquaintances are engaged and interested in.

Invariably these industrial films are entertaining and marvellous, surpassing in their wonderful developments stories stronger and stranger than fiction, and in many cases they are revelations of wonderland. We cannot help recognizing the universal importance of the industrial films, and they should be encouraged and developed to the broadest possible scope. While necessarily they may advertise an industry, this phase is merely incidental and does not in any way lessen the value as a subject of vast and far-reaching importance, a necessity, in fact, in selecting a program varied with a Biograph or Vitagraph drama and an Essanay or Lubin comedy.

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COMMENTS ON THE FILMS

"The Mask Maker" (Pathe).—A strongly dramatic picture which perhaps one would hardly care to see a second time. It depicts death and for that reason may cause one to feel gloomy, even though one may admire the dramatic work on the film. It may, perhaps, be accepted as a striking illustration of the influence of mental suggestion in some instances. The death of the mask maker seems logical, yet one can scarcely repress a shudder, it is so realistic. The acting of the principal characters will create a profound impression; and this will be strengthened by the excellent photography which makes the picture stand out clearly and distinctly.

"Johnny's Pictures of the Polar Regions" (Pathe).—A caricature representing the progress of Peary and Cook toward the pole, depicting by means of sketches which dissolve, one into another, the curious things they saw en route. Upon their arrival they discover the pole comfortably housed in an igloo, with an Esquimau taking pictures at the door.

"Her First Appearance" (Edison).—This is really Richard Harding Davis' story of Van Bibber. In it are given more details of the mother's life than are given in the story, showing why the father cast the mother off. Then comes the appearance on the stage of the daughter and Van Bibber's determination to restore her to her father. Much pathos and sentiment appear here, and the acting is so sympathetic that one involuntarily sides with Van Bibber in his attempt to induce the father to take the girl to his home and heart. And what smiles of satisfaction appear on the faces of the audience when Van Bibber finally succeeds. It is a happy ending to a sad story, and most patrons of the theater will rejoice that the kindly friend succeeds in his purpose. A special cast was made up for this picture, including Robert Connes in the leading role, a guarantee of successful dramatic work.

"The Bad Man and the Preacher" (Essanay).—An interesting picture, representing a scene which might have occurred almost anywhere in the romantic days of the West. Often one has read stories like this and has thrilled with exultation to learn that a typical bad man has been defeated; and when a preacher, supposedly the most peaceful of men, wins an encounter like this, one feels almost like hurling one's cap in the air and yelling one's self hoarse. Much the same impression is made by this picture and the revival of a sentiment of this character will do much to make the picture popular. Acting and photography are alike adequate and the picture is sure to be popular.

"The Mistaken Bandit" (Essanay).—Another Western tale in which a girl plays the heroine and succeeds in guarding a box of money until her father arrives and rescues her and the money from three desperadoes, capturing them as a part of the program. It is one of those thrilling pictures which arouse and hold one's interest. The story is simple, yet the acting is so sympathetic and there is so much life and action depicted that one is almost breathless in watching the girl in her contest with the bandits. The little love story that begins with the incarceration of the unfortunate cowboy adds heart interest.

"Mephisto at a Masquerade" (Gaumont).—A bit of comedy as lively and interesting as its title indicates. What Mephisto might do at a gathering of this sort is shown in a style that cannot fail to amuse whoever may see it.

"Touring the Canary Islands" (Gaumont).—A beautiful scenic reproduction of these islands, giving an accurate impression of the scenery, the people and their industries. The photographic work was done by an operator who knew how to get the most out of the scenes before him, and his work deserves commendation both for its artistic and technical qualities. It is a welcome addition to the list of scenic films which have done so much to bring distant parts of the world to the attention of audiences in motion pictures everywhere. It is the best method of conveying geographical information next to actually visiting the scenes photographed.

"The Pillagers" (Pathe).—A reproduction of scene which might happen in Arabia. Perhaps many like it have happened. The most interesting feature is the acting of the dog who performs intelligent service in tracking the robbers down and then releasing the captive from her bond. The scenery is interesting, in that it represents a comparatively little known part of the world. While the story possesses no novelty it is worked out in an interesting way.

"The Bully" (Pathe).—A picture beginning in a children's quarrel, developing into something serious and a tragedy and ending happily. The character of Elsa is worthy the attention of all who appreciate the development of real heart and soul attributes in dramatic art. Inasmuch as the others are merely accessories, perhaps little need be said about them. Jean is one to be remembered however and his manners and be pleasant.

"The Merry Widow Takes Another Partner" (Vitagraph).—A humorous skit, certain to make a hit with those who like laugh provoking pictures in a program. Like previous comedies produced by this house, the action is lively and there is much novelty in the picture to keep the audience in good humor throughout.

"Thou Shalt Not" (Biograph).—Here is a picture that should arouse thought and at the same time cement with some emphasis the principles which frequently actuate members of the medical profession in their work. While it is not pleasant to see the effects of a disease unpleasant as are graphically depicted, it is far better than to entail suffering upon others as is shown in a late scene. The film is admirably composed and satisfactorily staged, while the photography is clear enough to make it most effective. This picture should be an influential assistant to the health board in every community and help the tuberculosis committee in their laudable efforts to restrict the ravages of the white plague. It is a striking illustration of how a disagreeable subject can, by proper handling, be transformed into an artistic success.

"When the Cat's Away" (Lubin).—A comedy drama played with the spirit and dash characteristic of this house. The picture is well staged and the acting is sympathetic, while the photography is equally as pleasing.

"The Rival Cooks" (Selig).—A comical skit which shows the disturbance caused by a misunderstood telegram. When the reception committee discovers that it was a plain everyday cook and not the great fakir of the North that arrived, disappointment was very vigorously expressed. Perhaps there is a bit of satire here which is intended to show how impossible it is to keep a secret in a small community.

"Mr. A. Jonah" (Selig).—Perhaps the man who has often felt himself a Jonah will be pleased to see a pictorial representation of the true article. At any rate the Selig players have produced a side-splitting comedy under the above title, and the man who fancies himself the most unfortunate of Jonahs can see how a brother of his fared when engaged in the same business.

"Simone" (Pathe).—A pictorial representation of De Musset's well known story. Two lovers wander through the meadows until, at length, they become tired and seat themselves under a flowering shrub. Pascal plucks one of the blossoms and shortly falls dead at Simone's feet. The villagers cast suspicion on her and she places one of the poisonous blossoms betwen her lips and shortly follows her lover. The acting in this picture is worthy of the story it tells. And the scenic excellencies, the beauty of forest and meadow and hillside is clearly depicted, but it is the story which will appeal to a larger proportion of those who see it. It is simple, but so dramatic that it grips one with its intensity. Once seen, this picture will be regarded as a fitting companion to many other dramatic pieces produced by this house.

"The Greenhorns" (Pathe).—A rather rough house picture which represents the results of the united efforts of two vigorous greenhorn servants, who evidently believe they should give evidence of their ability to perform their work by the application of pure muscle. The unpleasant surprise of the employers is the most laughable feature in the film.

"A Case of Identity" (Edison).—A drama of considerable strength, well staged and well acted, with photographic quality quite in keeping with the reputation of the house. The story is well told and the situations are sufficiently strong to hold the interest of the audience from beginning to end. Like many of the Edison dramas, there is a quality to this one difficult to define, yet plainly apparent to every one who sees it.

"A Penitent of Florence" (Gaumont).—A story of jealousy, induced by love, well told and well acted, with photography so good that the pictorial quality aids materially in helping the picture. There is a good deal of dramatic force in the various situations, though probably the one most likely to linger in the memory is the closing scene where the two brothers meet in a church and unite in singing the Alleluia.

Another strong picture is where one son confesses to his mother that he has stabbed his brother and becomes a fugitive from justice. The settings, representing the Florence of old, so far as it can be reproduced, add materially to the attractiveness of the picture. The story in this way conveys information of value to those interested in historic scenes. We advise every exhibitor who can to present this film with the special music that has been prepared for it. Do things classy when you get the chance.

"A Wise Guy" (Essanay).—A comedy full of all the snap and go usually incorporated in the films sent out by this house. One may imagine, perhaps, the difficulties that befall a wise guy of the type dipicted here, but even though they may possess a vivid imagination, they would never conceive more than a fraction of all the complications which might arise. This picture tells the story in snappy action and illustrates it with clear and even photography.

"She Wanted a Bow-wow" (Essanay).—Others have wanted bow-wows to their discomfiture before dog catchers were abroad in the land, but perhaps the difficulties which beset this aspirant for canine possession have never been equalled. Probably the determination of this phase of the subject had better be left to the judgment of the audience.

"Fighting the Iroquois in Canada" (Kalem).—An Indian picture of importance and developed with care. While the representation of an Indian fight may be interesting as a fight, these pictures have a greater value in reproducing scenes in Indian life and illustrating Indian characteristics. Comparatively few who see these pictures ever saw an Indian and the Kalem Company's success in reproducing Indian characteristics is, in a degree, a work of much educational importance, deserving recognition. The accurate reproduction of Indian manners and customs, including dress, arms and the methods of using them are of more than ordinary value and importance. The onlooker little knows of the time and trouble taken by the Kalem producers and scenic artists to delve into the libraries and art museums to get the correct data for these pictures and the accurate dress of the period.

"Othello" (Pathe).—A successful attempt to reproduce one of Shakespeare's greatest plays in motion pictures. Looking at a picture of this character one must recognize the limitations of the motion picture and realize that Shakespeare may suffer more than a drama written especially for the films. On the other hand, certain great qualities, perhaps one might say personal qualities, stand out in strong relief in Shakespeare's tragedies, and here there is no mistaking the lesson which the play itself teaches. To successfully present a drama of this importance argues a company capable of interpreting the great emotions of the human mind. The tragedies represent these emotions so clearly that once seen they can never be forgotten. And here the characteristic of the Moor of Venice, jealousy, is so plainly represented that it impresses one in an oppressive way. If the overmastering emotion or the personality of the principal character be sympathetically developed what the accessory characters do is of little importance. In this play Desdemona and Iago are successively important and it is essential that the parts be well taken. That a play of this character can be so satisfactorily placed on the screen is strong evidence of the progress of the motion picture. More than mere amusement is involved. It enables thousands to become acquainted with great dramatic masterpieces who would never otherwise know about them. One may read them many times, but not until they are produced by competent actors does one comprehend their meaning, or appreciate their marvelous delineations of human passion. To have successfully performed that is sufficient honor; and it has been done in this instance.

"Love's Awakening" (Vitagraph).—A love story built up around the circus ring. That the young doctor loved his patient seems perfectly natural, and while it gives a bit of heart interest to the piece it is not novel. Probably the glimpses of the circus life will prove the feature that will add most to the attraction of this film. One may not care particularly for the love story, but always interest attaches to anything savoring of, or representing, the circus, and this element will go far to make the picture popular.

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INDEPENDENTS.

"Ascending the Sea of Ice" (Eclair).—A realistic reproduction of a struggle up a huge ice sea, photographically up to the high standard set by the Eclair people. The operator chose his vantage points well and his film gives evidence of painstaking care in photographing the scenes. The scenic qualities of the picture are well worthy the highest commendation.

"A 29-Cent Robbery" (Thanhouser).—The story of the theft of a toy bank from a child. It is one of those stories that needs the personality of the child to make it interesting. With that it becomes instinct with life and animation, a picture which will appeal by the lovableness of the little girl. Even though the police laugh they decide to get busy on the case, and when they fail the little girl gets to work herself, with better success. The acting is sympathetic and the technical quality is satisfactory.

"Red Wing's Constancy" (Bison).—A picture in which death is rampant, though possibly it is somewhat softened in its effect by the fact that it comes in each instance in a fair combat. Red Wing could have shown her constancy to her cowboy husband quite as well in some other way than in pursuing and killing his murderer, even though that has some justification. The story is quite in harmony with the subject.

"Her Battle for Existence" (Thanhauser).—Perhaps the chief good this picture will accomplish is to show the difficulties which beset an inexperienced girl who undertakes to battle for existence alone. While the picture ends happily through the intervention of a former lover, the end was too apparent to make the picture altogether convincing. As a stimulant to thought, however, along these lines it is a success. The acting is sympathetic and the photography clear.

"The Three Brothers" (Itala).—A picture with some humor representing the pranks of three youngsters who create disturbance in all the ways they can, yet they succeed in purloining the medal of good behavior from the school and upon taking it home are liberally rewarded by their proud parents for their progress.

"In Africa" (Imp).—This house had an opportunity to choose from 10,000 feet of negative obtained in Africa by W. D. Boyce, a Chicago sportsman, who went over the ground traversed by Mr. Roosevelt. The audience is given a fair idea of the marvels which abound there. It is worth while to see the picture, since it shows clearly the wonders of a little known and marvelous land, marvelous because it is little known and its primitive inhabitants have not yet been disturbed. As an outdoor picture it seems reasonably successful, and in most instances the operator seems to have chosen his viewpoints wisely. A detailed description of the various scenes would be tiresome, and after all would mean nothing. One must see the picture with its wealth of life and movement and its glimpses of a distant part of the world.

"The Re-Making of a Man" (Powers).—A picture of dramatic and pictorial quality, developing a number of interesting situations. The story is well told, the acting is sympathetic and the photography clear. Perhaps not all will care for the story, but this might be true of other pictures, too, consequently it need not be used as an argument against this one. In the main it will be liked.

"The Cowboy and the Lieutenant" (Nestor).—Another of those Western dramas which this house has been putting out. This is the reproduction of a historic incident that reached its height in the uprising in which Custer's command was swept out of existence. It is one succession of thrills from beginning to end. It may seem overdone and in a degree there is an impression that not all the scenes could be reproductions of genuine occurrences. The day has passed when exaggeration may be permitted, even when it increases the picturesque features of a film and thereby tries to add to the interest of the story. The cowboys and Indians of this house seem natural and unquestionably they afford a reasonably accurate view of their picturesque and vigorous personalities. The photography has been generally well done.

"Grandpa's Darling" (Lux).—An emotional picture which represents a trusted old servant accused of a robbery, saved by a child. The picture tells a simple story without being heavy or especially informing. If it amuses it performs all it is expected to do.

"The Heart of a Vagabond" (Ambrosio).—The story of a tramp turned away from house after hause, risking his life in the rescue of the son of a rich miller who but shortly before had treated him with especial severity. Two questions will suggest themselves when one sees this film: Was the boy at the house when the tramp asked for food at the miller's? If he was, how did he reach the mountain ahead

of the tramp so as to fall over the precipice into the snow? If he wasn't at the house how did the tramp recognize him as the son of the rich miller, who had so recently turned him away? These points may be clear to most people, but the writer confesses to an inability to see them plainly.

"Petit Jean, Louis d'Or & Co." (Ambrosio).—A comedy from this house which offers some amusing features and creates a few laughs for the manager. It leaves those who see it in good humor.

"Down in Mexico" (Actophone).—The writer does not remember having seen a picture from this house before, and was interested in the action which was injected into this one. The same objection applies to it which has been raised before, the abduction of a girl and her struggles in the hands of a villain, which in this is intensified by the obvious purpose of the abductor. There is some good, strong action when Tony rides after the carriage and rescues the girl. And the half humorous method of dueling by eating one of three pills supposed to be poisoned supplies a novel climax. And the abductor gets his deserts when all turn in and kick him about the place. Technically the film is good—and the work worthy of a better motif.

NOTES FROM FILM MANUFACTURERS.

ESSANAY NOTES.

Essanay's "The Stolen Fortune" a Comedy Masterpiece.

The Essanay Company's release for May 4, "The Stolen Fortune," is the fourth of a series of big comedy pictures which are vastly increasing the reputation of this firm for distinctive comedy productions. Their first big release, "An Interrupted Honeymoon," has undoubtedly proven one of the most popular comedy films released this year, while "His Hunting Trip" and "Their Sea Voyage," both released, are feature films which should not be overlooked by any exhibitor.

"The Stolen Fortune" tells of a young chap who inherits a large fortune from an uncle whom he has known little about. On the strength of his good luck he becomes engaged to a wealthy young society girl, trusting that the bulk of the fortune, which is withheld from him for six months, will be delivered to him in due time. Upon the expiration of six months he is given a note from his uncle intending him not as not the rightful heir, that the uncle had come by his money from an invention he had stolen from a Pole, one Max Huski, and further he asks that his nephew make search for Huski and deliver into his hands the fortune. The knock is a great one for the young man, who realizes that his engagement to the society girl must be broken. Following this he advertises for Max Huski and immediately a great swarm of Jews, Poles, and in fact representatives of nearly every nationality call upon him, each individual claiming to be the rightful heir to the fortune. The situations which follow are extremely ludicrous. He is hounded day and night by the Huskis, but is unable to secure correct proof from any of them. He is about to give up the task as a hopeless job, when his uncle's attorney makes an appearance and declares that no Max Huski exists, that he has been the butt of a joke, perpetrated by his eccentric uncle, who desired to make sure that his nephew would be found worthy of the fortune.

This film will undoubtedly prove one of the most satisfying comedy films released in a long time. The idea is big and wholesome. The comedy is extremely good and true to life. The acting will be found all that can be desired.

The Essanay Company certainly deserve the title "Finders of Lost Men." It might be profitable for them to advertise something like this: "Have you a brother or sister whom you have lost track of? We will find them. Watch our films!" Jean Robinson, who is in Denver, learned his brother William is in Los Angeles, Cal., after having viewed the Essanay Aviation film, made at Los Angeles. They had been separated 20 years and thought each other dead. A similar story, which is going the rounds of the press, is that Mrs. J. Elliott Cochran, of Washington, Pa., saw in the Essanay Company's film, "World Baseball Series," between Pittsburg and Detroit, her brother, Wilford Tedford, whom she had lost track of. The youth had run away from home several years ago, had gone West, then returned to Pennsylvania, locating in Pittsburg, where he had married. The sister took up the search and found her brother.

Miss Martha Spier, the Essanay Company's new leading lady, had her first experience in moving pictures, in a big dramatic subject made in the Chicago studios last week. She expressed herself as delighted with the work. Announcement of the release of this big subject will be made later.

G. N. Anderson and his Western picture crew, in Colorado, are contributing more splendid Western films, which show they are taking advantage of the scenic opportunities where they are working. Practically these subjects are masterpieces, while the good acting and dramatic qualities of the pictures, with the excellent photography, are maintained at their high level.

VITAGRAPH NOTES.

Talking pictures as well as moving pictures are the latest advancement at the Vitagraph studio, not a mechanical invention but a real bunch of back talk who gives the directors and actors as good as they send whenever they get too funny. This latest addition has become the pet and mascot of the studio and will make its first appearance on the screen in June. It's a bird with a Hebrew cast of features and wears the Irish colors.

What is worth having is worth knowing. Do you know that "One of the Finest" or "One Good Turn Deserves Another" on May 6 is not only one of the finest but one of the best issues you can have? It is a dramatic phase of life in a great metropolis, showing the dangers encountered by the members of the police force in the protection of life and property. One good turn deserves another is shown in the gratitude and bravery of a poor little waif for the kindness extended to her by a finely hearted officer.

The best is none too good, and here it is "Mazie's Swan Song" on May 7. A glimpse of seraphic soulfulness through the life and love of a child musician and the devotion of his old father. If you want to arouse the heart interest of your audience and awaken their human sympathies, here is a chance to give them what they want. They like their hearts stirred as well as their risibles.

"Capital vs. Labor" has been heard from. It has taken big. Some people wrote from Philadelphia to the "Little minister" in the picture: "Can't you come to Philadelphia and settle some of our troubles? You certainly can do things as well as preach them. You are a favorite with our bunch."

MELIES NOTES.

[illegible]

SELIG NOTES.

The "Angelus" promises to be one of the best of the season. The [illegible] is an ideal one and the [illegible] and attention given the [illegible] of the reverent hour that tends to mould pious and [illegible] as the strictest system.

The Selig second team left the La Selig Street studio for the great Southwest last Sunday at 6 P. M., carrying the strongest motion [illegible] sent out by a picture concern. The paintings will be under the [illegible] of Professor Gaskins, assisted by trick riders, rocking [illegible] and steeds, cowboy horses and paraphernalia, Indians, chief and [illegible], cowboy and theatrical department. The tour will last until the Summer and is to be the most expensively equipped [illegible] ever sent out by a studio of pictures and great things are expected. Not only expected but absolutely guaranteed.

The Selig Company, noted for their aggressive movements in the picture line, again prove their ability to land the spot beside on the knob. They were prompted by the earnest appeal of some of the most prominent exhibitors for a really first-class picture representing the "Bunco" in motion pictures. We were the first to decide upon furnishing the market with this particular picture, but thinking prevented us to yield to the entreaties of our friends and consequently arrangements were quickly made and the entire National Printing force put to work and turned out ten thousand [illegible] one-sheet posters in five days, setting a world's record for any [illegible] from a single subject. The poster is from a direct scene in the play and [illegible] a modified sense of correctness.

A gigantic production of a notable play, "The First Born," [illegible] produced on a monumental scale by David Belasco and bearing the [illegible] his direction, comes the challenge of holding the record for the longest run ever accorded a dramatic production in Boston, playing to [illegible] for seven weeks. Richard Bennett, who was a member of the original cast, is now with the Selig forces and will be seen in the old part. "The First Born" is the greatest Chinese play ever written.

Foreign agencies to handle the Selig products are now being established in Berlin, Germany; St. Petersburg, Russia; Hongkong, China; Sydney, Australia; Johannesburg, South Africa, and Rio Janeiro, South America. The [illegible] made with the Selig syndicate has proven to be a most [illegible] one, with the present plan especially, running night and day so that it [illegible] to fill the orders. In connection said buildings are now being [illegible] soon will be the most extensive picture plant in the world.

LUBIN MFG. CO.

"This is a true story" is the big [illegible] frequently accompanies the [illegible] picture announcement, for whatever methods we may know true as a rule [illegible] enough in itself to dazzle the story with a romantic effect, but in [illegible] case writer believes that the other day when we offer to the Lubin [illegible] to sell the story of his life for $25.00. Judging from their [illegible] it was worth the money, but the purchase was not made.

One of the Lubin players had part of his face burned off the other day through lack of care in posing with a recreation scene. A mock [illegible] was tied to the stake and the fire [illegible] began [illegible] film stopped running and the director's attention was [illegible] Lubin man's either. On [illegible] it was quite a while [illegible] "Not on your life" was the prompt reply. All the [illegible] in the [illegible] if they have any more stories like "The Cowboy's Devotion."

About four and a half reposes of "The Master Mechanic," one of the Lubin releases early in May, is taken up with scenes in a factory, but the brief showing was picturesque and many hours were occupied for nearly a day and a half in running over scenes and making suggestions that the scenes might be taken to the natural beauty instead of against painted backgrounds.

Already "When the Circus Comes" has proved its popularity and orders for extra prints are coming in from the exhibitors with startling celerity for only one or two reels. Many ordered extra prints to exhibit the night after the exhibitors created the demand for the subject. Another [illegible] a hit "A Hot Time in Atlantic City" was, and the new Atlantic City release is even better.

Something different from the usual Bunnyisms presents in "Mrs. Nagg's," a part of the Lubin release for May 2. In this a modern exploit the leading comedy character with [illegible] effect and some [illegible] funny scenes are shown. Some trick effects counter the fun, but the arrangement of incidents is admirable through to gain the most comedy [illegible].

"The Miner's Sweetheart," which is the Lubin release for May 7, was originally planned for a [illegible] release and was postponed [illegible] September. At the start it was a [illegible] and those [illegible] because of studio [illegible], but [illegible] and about everything else [illegible] happen to a motion picture, but the fourth try brought success and from every point of view the present production is highly successful.

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LUBIN

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Approximate length 975 feet

INDIAN BLOOD

An unusual subject done unusually well in every aspect. The story is novel in plot and development and the scenes are laid amid wonderful natural settings while the photographer has excelled himself. A squaw man strikes it rich and goes east, carrying with him his little daughter. In later years the call of the wild asserts itself and he is terribly punished for his crime against his Indian wife.

RELEASED MONDAY, MAY 2nd

THE MASTER MECHANIC

Approximate length 594 feet

The young mechanic is saved from disgrace by his employer's daughter whose quick wit fastens the guilt upon the real offender. A charming love story with some wonderfully good factory scenes. Not a labor story.

MRS. NOSEY

Approximate length 382 feet

Mrs. Nosey simply **had** to rubber and she gets into everyone's affairs. But she starts to investigate a chemical laboratory and what is left of her swears off from curiosity in future. A lively farce with a bit of trick work to make it even funnier.

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THE LADY VOCALIST

CORRESPONDENCE SCHOOL FOR OPERATORS.

We congratulate Mr. F. C. Taylor, of the Taylor School for Moving Picture Operators, 49 West 28th street, New York City, on putting into practice a good idea; one, too, that is thoroughly valuable and likely to benefit those on whose behalf the details of the scheme have been thought out. It is a correspondence school for operators. Mr. Taylor has shown us a detailed syllabus of the lessons he proposes giving his correspondents, together with a set of illustrations of the electrical, optical and mechanical sides of projection work.

This correspondence course has been thought out with great judgment. It is easy enough for men of fair intelligence to profit by it. Our work in the production of the Moving Picture World brings us in touch with large numbers of moving picture operators whose knowledge of the underlying theories and principles of their work is, as a rule, very small. Time after time we meet apparently good men who can show a nice picture when everything is working smoothly—when all is plain sailing with the machine—but the moment a little difficulty, irregularity or uncertainty occurs they are hard put to it to get out of their trouble. Now, a knowledge of first principles which so many despise would put them right. We have a very high regard for practical work, but we have an equally high regard for first principles and underlying theories, which the average moving picture operator unfortunately despises.

Let the operator at a distance who is unable to attend Mr. Taylor's school personally, join this correspondence class. If he knows little or nothing about the subject, he can supply the deficiency by this course. If he is already working and wants his knowledge brushed up, he can do it by means of this correspondence class. If he thinks, rightly or wrongly, that he is thoroughly qualified, thoroughly competent and has nothing more to learn, let him take this course and see if, after all, he is right in his own estimate of his knowledge and abilities. None of us is perfect, not even the youngest of us, to paraphrase a well-known remark. The inefficiency of the operator is a constant theme in the pages of the Moving Picture World. Taylor's Correspondence School should help diminish this state of affairs. We wish Mr. Taylor every success in his work and we will bless him if he will make every operator in the land a good man at his game. For then we should be happier, writing about more congenial aspects of the moving picture than the deficiency of that unspeakable enemy of the picture, the inefficient operator.

THE LEN SPENCER LYCEUM—ITS SCOPE AND ITS FUTURE.

An Interesting By-Path in the Moving Picture Field.

Twenty-eighth street and Broadway has very much the character of our own Twenty-third street, and also Fourteenth street namely that of being somewhat of a center in moving picture matters. On Twenty-eighth street we have such notable businesses as the Taylor School, the Imperial Film Exchange and others. Hereabouts, at one time, song writers, music publishers and others who cater for public entertainment had their offices and business premises. So that when the moving picture industry began to take definite shape it was only natural for those who engaged in the business to go to a street that was already identified with the business of entertainment.

But if we read the signs of the times aright, Twenty-eighth street will ere long be shorn of some of its moving picture glory. All the tendency is for the business to concentrate itself in or about Twenty-third street and Fourteenth street. And amongst those lately established on Twenty-eighth street who have recently made the change is Mr. Len Spencer, of Lyceum fame. Mr. Spencer's business is unique in its way. It is one of the most important businesses in the New York moving picture field and yet, oddly enough, it does not directly concern itself with moving pictures. Mr. Spencer deals in practically everything but the film. When we say "deals," we do not mean in respect of handling goods—we mean people. Mr. Spencer handles the people who contribute the entertainment part of moving picture theaters. Should a pianist be required, Mr. Spencer supplies him. If a pianist needs coaching, Mr. Spencer coaches him. Equally so, if a singer wants a position, Mr. Spencer will find it for him; or if an exhibitor is in search of a singer Mr. Spencer is willing to oblige. Songs, song slides, musicians, singers, vaudevlle performers—all these have their names on Mr. Spencer's books.

We took a peep into the biggest book in Mr. Spencer's office, 46 East 14th street, and there, carefully indexed, were the careers, as it were, of a whole host of entertainers for the moving picture public. The Len Spencer Lyceum is, in short, the greatest intermediary between the performer or the would-be performer and the theater. Spencer's clients include hundreds if not thousands of moving picture theater exhibitors and round about the same number of entertainers. As we have said, it is a unique business, probably the

LEN SPENCER

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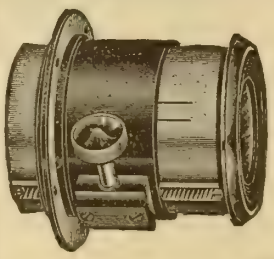
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largest agency of its kind in existence. The result is that Mr Spencer has been forced by the demands on his time and attention and for lack of space, to take new premises on Fourteenth street, right in the center of what is commonly known as "Moving Picture Row." We have no doubt that his business will grow. He is an indispensable factor in the moving picture field. Experienced, judgmatical, willing and obliging, an excellent type of the agent.

There is one little suggestion that we want to make to Mr. Spencer and it is this: that he should enlarge the scope of his business, which, as we have already pointed out, is of a comprehensive kind, dealing with every branch of the entertainment, except the film, offered in moving picture theaters. Time after time we have lamented the fact that good moving picture lecturers are scarce. In fact, at the present moment in New York City we do not know of any lecturer on the moving picture stage whom we care to hear twice. Now we put it to Mr. Spencer that here is a scope for the development of his business, namely, the coaching of lecturers and the obtaining of them for service in moving picture theaters. We believe, in fact we are sure, that hundreds of moving picture exhibitors would be only too glad to avail themselves of some means of getting hold of competent lecturers for their theaters.

WILLIAM STEINER IN HIS NEW INDEPENDENT EXCHANGE.

The inevitable has happened, as the inevitable always does, and always will. It is commonly said that the hour brings forth the man and a study of history, either of national or business affairs, reveals this to be not merely a fact, but a truism. All the talk for the last year on the Independent side of the making and selling of moving pictures has been for a Moses. But Moses has at present not eventuated. We think that he is a long way off, and is likely to remain there. Just plain, straightforward, fair dealing business men are needed on the Independent side to give that branch of the moving picture industry credit and esteem. And it is singular to reflect how few there are that answer to this description. There is, first of all, Thomas D. Cochrane; there is—there is—, and now there is William Steiner, a prince of hard workers, a prince of good fellows, and a prince, above all, of men who have confidence in themselves—the best of all attributes.

The other evening, before writing this article, we crossed the Rubicon—meaning Fourteenth street—and two blocks down on our favorite Fourth avenue we looked towards heaven, and in looking towards heaven saw the name of "William Steiner," his very own name, on his own building, on his new offices, for the renting of moving pictures. We said to ourselves: "This man is all right, because he has faith in himself."

Personalities count for much in the moving picture game. It seems superfluous for us to commend William Steiner to the suffrages of the Independent field. It is good, it is right, that the Independent field, which hitherto has been weak in personalities, should attract such a powerful personality as that of William Steiner. Anybody reading the Moving Picture World consecutively for several months past knows that our policy is for the good of the picture. We like strong men, we like combative men, we like fighting men; frankly, we do not care a hang whether they are licensed or independent, so long as their motive is for the making and selling of the moving picture.

There must be, as we said in these pages a few weeks ago, and always will be, a licensed and an independent side. Hitherto the licensed side has been well organized, the independent side has not. Now the independent side receives a fine accession of strength in the vigorous personality of William Steiner, who has the pluck and the self-confidence to put his name on the front of his building. The new Imperial Film Exchange is to be rather more than a center for distributing moving picture films. It is to the credit of Mr. Steiner that his mind does not run in a groove. For example: His new business not merely supplies films to the exhibitor, but gets into direct personal touch with him and tells him how to run his business. It is not merely an exchange in the conventional sense of the term; it is rather an exhibitors' supply house. The exhibitor can get everything that he needs or wants at 110 Fourth avenue. What the average exhibitor of the United States mostly wants is telling how to conduct his house; he needs telling how to advertise his business; what sort of printing he should have; what sort of painted signs he should put up in front of his house; what sort of posters. In other words, the William Steiner exchange of 110 Fourth avenue will tell the exhibitor how to run his business from the printing and advertising standpoint.

WILLIAM STEINER.

Steiner has the talent on the premises who will do this for them: experienced exhibitors like William Steiner himself, who has been through the game, who has made pictures, shown pictures, advertised pictures. We are sorry to note the departure of William Steiner from the licensed side, but we are glad to see, and so will every right-thinking business man be glad to see, that while the licensed side loses a good man, equally so, the independent side, which is weak in effective personalities, has got such a fine recruit as William Steiner. He has already started in to buy the entire independent output, and he says that if he cannot get all the pictures he needs, he will make them. So pin your faith to 110 Fourth avenue and its hustling proprietor.

A PLAY WITHOUT A VILLAIN.

It seems second nature that a playwright, in laying out his dramatis personæ should make first arrangements for his hero and villain; this seems the first order of things—that the good should combat against the evil. Especially is this the case among writers of moving picture scenarios, where such little time is allowed for the development of a plot that all of the story picture (particularly dramas) are bound to have the inevitable hero, in divers shapes, forms and manner, ultimately conquer the villain, and incidentally win the girl, papers, reward, his freedom from prison, or his life. It is not written, however, that man has fought man in order to do him a good turn. Mentioning it as a mere incident, it sounds preposterous that one man should administer a knockout blow to the other, only to lift him bodily and carry him back to the waiting arms of a girl he loves, yet, that is only one situation in a picture play that has no villain in it—"Two Men," the "Imp" release for Monday, May 2. It is a very deep but graphic character portrayal of two individuals who want to sacrifice one for another, and, strange to say the winner loses—the girl!

The Peerless Film Exchange, formerly of 129 Sixth avenue, New York City, have removed to more central and spacious offices at 91 Fifth avenue, near Fourteenth street, in the heart of the moving picture business. Mr. Chas. Pesser, manager of the exchange, states that they are shortly to join the N. I. M. P. A. and will purchase all independent releases which, with their large stock of supplies, will put them in a good way to command a large portion of the independent trade.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00

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Without You
Show Me the Way to Loveland
Curly Head
Give My Regards to Mabel

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CLASSIFIED ADVERTISING.

WANTED—Theater, any kind, anywhere in Middle West. Will buy fixtures if reasonable. Fee for information. E. F. PALMER, care Moving Picture World.

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FOR SALE Seven new Model B Howard Gas Making (Oxyhydrogen) Outfits for projection purposes; 1,000 feet No. 8 Jute Stage Cable. BAUSCH & LOMB OPTICAL CO., Rochester, N. Y.

FOR SALE No. 5 Power's, $115. No. 4 Powers, $85. Pathe, $150. Slightly used, elegant condition. Address B., care Moving Picture World.

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For All Occasions. Let us hear about it.

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UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO, Ill.

The Buckeye Film & Projecting Co. (Inc.)

Members of the N. I. M. P. A.

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MR. EXHIBITOR, we absolutely guarantee to furnish you the best strictly INDEPENDENT film service in this country. We guarantee NO JUNK, NO RAINSTORMS, NO REPEATERS. All we ask is that you give us a trial and be convinced. We can give you an IDEAL EXCLUSIVE SERVICE because we have standing releases with all leading AMERICAN and FOREIGN FILM MANUFACTURERS.

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Write, Phone, or Wire us to-day.

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309-311 Arcade Building, Dayton, Ohio

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

500 sets of Song slides for sale.

$1.25 per Set

J. FRISH, 138 East 14th St.
NEW YORK

SLIDES OF PRESIDENT TAFT
Opening the American League Game.

No. 1—Showing Presidential Party on arrival at Park in their box.
No. 2—The President meeting managers of the teams.
No. 3—The President as he has thrown the ball to the pitcher, opening the game.

This is the first time in the history of baseball that a President opened the game.
Set of three slides, by mail, $2.25.
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The only exchange on the Pacific Coast buying everything from the leading Independent Manufacturers

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YOU CAN SATISFY YOUR PATRONS

by renting from us the latest song-slides and songs. We charge 50c per set a week. Weekly supply shipped to you at one time. Send 35c in stamps for a beautifully colored slide of Roosevelt and our latest song-slide list.

LINCOLN TRANSPARENCY EXCHANGE
16th Floor, Masonic Temple - - Chicago, Ill.

WANTED, PIANO PLAYERS to send for Gordon's big Dance Folio of popular song successes. Greatest thing out. A knockout for moving picture theaters. 20c. a copy, none free. The Gordon Music Pub. Co., 205 W. 34th St., New York City.

CORRESPONDENCE.

THE PLAGUE OF BULLETINS.

To the Editors:

Dear Sirs—I wish to express the general view taken, by the exhibitor, of the matter of bulletins such as are at present being issued by the film manufacturers, and also the circulars of the exchanges. We are required to read each and every one of these in order to gather a small part of the news and general information that can be gained through the trade papers, and I cannot see the necessity of the accumulation of these booklets; this we would have to do in order to find time to read them, for our time is very limited.

To vividly portray the inconvenience one is liable to be put to, I will cite an incident which happened at my theater not long ago. I was busy in the house, which was crowded and needed my attention, when the City Fire Inspector made an unexpected appearance and ordered me to have my office cleaned up and to have a large bundle of literature disposed of or close my show. I was compelled to leave the house in order to personally dispose of these bulletins, which I was saving for my week's information. This not only caused me a loss of time, but gave my house a suspicion in the fire department's eyes that will be very hard to overcome.

I would appreciate it very much if you could give space to this letter, which expresses the feeling of the exhibitor in regard to this matter of literature. I am enclosing a cartoon, which will give some idea, in picture book form, just how we feel about receiving these circulars.

Hastily,
AN EXHIBITOR.

[Other communications to this effect have been made to us.—Eds. M. P. W.]

"ELECTRA" PRAISED BY EXHIBITORS AND PRESS.

Lima, Ohio, April 20, 1910.

Editor Moving Picture World,
New York City.

Dear Sir—In regard to your editorial upon "Elektra on the Screen" and your request for exhibitors' opinions on the film, I am enclosing you an editorial clipping from one of our leading daily papers, "Republican Gazette," of April 14, 1910, which expresses my opinion of the film without any exaggeration; and I, too, think the Vitagraph Company have made very rapid strides in the past few months and consider their pictures in the front ranks. The only objections I have to any of their work in any line is their title posters. The public does not seem to take to them. There is too much of a sameness and it causes confusion even with the regular patrons. For if they do not stop to read the title they often pass them by, thinking they have seen them, as they all look alike unless you stop and look them over. I am often obliged to bring them in from the front. I have been an exhibitor for several years and have been a very careful reader of your Moving Picture World, and agree with you as to your idea of running a strictly moving picture show and no vaudeville; also in regard to having the music to suit the picture. This, in my opinion, is very essential. Another important point: I am very much in favor of running good films more than one day. For instance, I ran "Elektra" three days to most refined and intelligent audiences and good receipts, although we all change one reel of pictures each day, holding one over the second day. This, I believe, covers all the points for the present. With all good wishes for the success of your paper and the business in general, I beg to remain,

Yours very truly,
W. B. GANDY,
"Dreamland Theater.

P. S.—Lima has a population of about 40,000.

(From the Lima, Ohio, Republican-Gazette, Thursday Morning, April 14, 1910.)

ELEKTRA.

The Greatest Motion Picture Ever Shown in Lima.

This Grecian Tragedy Is Superbly Acted and Mounted—Do Not Miss It.

It is no exaggeration to say that in "Elektra," now being shown in Dreamland, the people of Lima have an opportunity to see the greatest motion picture ever exhibited here, and one of the most impressive yet produced by any of the companies which are spending millions in the elaboration of picture-drama. This particular film is a creation of the famous Vitagraph Company.

"Elektra" swings imagination back to ancient Greece, to the heroic days of King Agamemnon and of the Trojan King Priam. It deals with the tragic results of jealousy, hatred and awful retribution. It is the theme used by Richard Strauss in his greatest opera.

Agamemnon returns in triumph from Troy, bringing Priam's beautiful daughter, Cassandra. The Queen, impelled by a jealousy craftily inflamed by her lover, kills the King. His daughter, Elektra, and son, Orestes, swear vengeance over Agamemnon's bleeding corpse.

ANOTHER EXHIBITOR HEARD FROM.

New Orleans, La., April 19, 1910.

The Moving Picture World, New York.

Dear Sirs—I have read your article on "Elektra," in this week's World. We ran this picture for four days and many of our patrons came back to see it over again. It has created more favorable comments than any dramatic subject we have ever exhibited; the audience actually applauded as they would in a real play. We also ran the Life of Moses series for eight days to record business. We used the entire five reels in a series and used both piano and organ for musical effects, used the organ behind the screen and had our vocalist to render the "Holy City" as Moses ascends the mountain to die, and blended the song into the "Rock of Ages" at the finish, which got a hand every time. We are now running the Roosevelt in Africa picture to packed houses. We feature Biograph subjects every Tuesday and Wednesday, and Vitagraph and Pathe subjects on Thursday, Friday and Saturday. Some time ago we featured the Edison film, "The President's Special," using the sound effects which we always do, and ran it for an entire week, changing the other subjects Tuesday, Thursday and Sunday, as usual, to capacity houses. I don't see why the manufacturers do not get out more "effect" subjects such as "The President's Special," as they are always popular and we always make a feature of our effects and music. We have a very fine pianist, who studies every subject, and "the music fits the picture." The Biograph subjects are very popular at our theater, although we use all the different releases, using four reels to a program and changing three times weekly. I think the greatest mistake many managers make is in changing their pictures every day, as the subjects that the different manufacturers are getting out now will nearly all stand at least a two days' run: some of them don't run a good picture long enough to create an interest. The class of patrons we have are made up of the best people in the city, and some of them never go to any other picture theaters. The Shubert has a seating capacity of 1,700 and is considered the finest theater in New Orleans, devoted exclusively to moving pictures. We used vaudeville with the pictures for a short time last Summer, but it injured our business and we cut it out, and are now showing only pictures. Industrial subjects are very popular and we always include them in the making up of our programs. We read everything in the "World" and think it is **the only paper** for the exhibitor, as there are always good suggestions that are very profitable to us all.

Yours very truly,
J. M. DUBBS,
Manager the Shubert Theater.

[This man says a good word for us, but that is not why we print his letter. It is indeed gratifying to know that our preaching is being intelligently followed in some cases. We want to call especial attention to the statement, "The subjects that the different manufacturers are getting out now will nearly all stand at least a two days' run." Turn this over in your minds—manufacturer, exchange manager and exhibitor—especially as of the daily change craze. We will revert to this subject again.—Eds. M. P. W.]

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED APRIL 25th, 1910

The Way of The World

A LESSON IN CHRISTIAN CHARITY

"Let he that is without sin cast the first stone." This is the moral taught by this Biograph story The old priest at the mission is grieved at the negligence of the people in refraining from attending church services. They are either too much taken up with business or seekers of pleasure. His assistant a young priest, determines to follow the Master's footsteps and go among the people. He then learns the extreme selfishness and lack of christian charity, particularly when he finds the very ones who have caused a poor unfortunate young woman's downfall the first ones to crush her deeper into the morass of woe. His kindness, however, awakens in the girl a true spirit, and she, kneeling at the feet of the priest, determines to spend the rest of her life in penance. The scenes of this production are laid at the historic San Gabriel Mission in Southern California.

APPROXIMATE, LENGTH 950 FEET

RELEASED APRIL 28th, 1910

UP A TREE

A BIOGRAPH COMEDY OF INCIDENTS

Jake, a young country lout, comes into possession of a ladder, and plans to have some fun. Placing the ladder against a tall tree, he climbs up and lodges his cap in the branches. Descending, he waits until an old farmer appears, when he begins to cry that his cap is in the tree, and pretending lameness, asks the farmer to get it. Well, he takes away the ladder leaving the farmer treed. This trick he repeats several times with success. Among his victims are a pair of lovers, who have quarrelled. They are the only happy victims as they settle their tiff while treed. Still the worm will turn, and finally when the victims get together and catch Jake, they carry him to the top of a tall tree and leave him there to think it over on this elevated stool of repentance.

APPROXIMATE LENGTH, 981 FEET

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

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New Films. High class up-to-date Independent Service. We carry a full line of all Supplies pertaining to the Trade. Call, Write or Phone and obtain our prices.

PHONE 5163 CHELSEA

Among the Exhibitors

Philadelphia, Pa.—A new moving picture theater is being erected at the northwest corner of Fifty-ninth and Market streets for the Globe Amusement Company. This theater will run all first-class moving pictures.

Avondale, Ohio.—Another picture palace is being established here which will cost $3,000 for the construction and will be located on the north side of Rockdale avenue, east of Reading road. This theater is being erected for the Avondale Amusement Company, who will conduct it the same way they do their other string of theaters. All of the latest and best pictures will be shown and it is said to be one of the prettiest of nickelodeons in this section.

Meyersdale, Pa.—The Amuse-U Theater has again reopened here and will show illustrated songs and moving pictures.

Lockport, N. Y.—The Hippodrome M. P. Theater on Main street has closed here, and another will open where the Arcana formerly was located.

Newark, N. J.—Bertram M. Pierson has sold his interest in the moving picture theater to his partner, Millard Fairchild.

St. Paul, Minn.—"The Princess" is the latest of moving picture theaters to open here, and will cost the proprietors, Ruben & Finkelstein, $50,000. This theater is situated on the north side of East Seventh street, between Wabash and Cedar streets, and has a seating capacity of about eight thousand. It will throw open its doors about June 15 or July 1.

Dodgeville, Wis.—W. T. Hickey has retired from the management of the Crystal Theater, having disposed of his interest to Prof. D. M. Jones, who will continue running the show the same way as the former proprietor has been doing.

Baltimore, Md.—A new moving picture theater, the Elektra, is being built on North Gay street, near Broadway.

Long Island City, N. Y.—The property on the corner of Fourth and Vernon avenues is being converted into a first-class moving picture theater.

Cincinnati, Ohio.—Arrangements have been made for the commencing of moving pictures in the Lyric Theater and the erection of a moving picture show house at 220-222 West Fifth street for I. Frankel which has a seating capacity of 300.

Buffalo, N. Y.—The Parkway Theater is the latest moving picture theater to be erected here. It is for Clarence B. Hunter and will be located on Broadway, near Fillmore avenue.

Athens, Pa.—A new moving picture theater is being erected here for M. Tillman.

Baltimore, Md.—Plans have been made for the erection of a new picture theater at Park avenue and Lexington street for the New Theater Company of this town.

St. Louis, Mo.—A deal has been promoted that will mean a new theater, with a seating capacity of 1,900, for the South Side. The new amusement house will be located at the northwest corner of Chippewa street and Texas avenue, and will be opened about August 15. The new theater will be given over to moving pictures and vaudeville, and possibly a stock company under the management of Monroe L. Menlitio. This stock company will consist of ten actors, which would make the new house the only one in St. Louis devoted to both stock work and moving pictures, and will be under the proprietorship of the Monroe Amusement Company. It is to reperesent an investment of $50,000, and the front will be handsomely decorated.

Council Bluffs, Iowa.—The Diamond Theater here has released R. E. Bailey as manager.

Chicago, Ill.—Samuel F. Fenton has sold his moving picture theater to Nina J. Renner, while John W. Kohlbi sold his nickelodeon, which is located at 7835 Halsted street, to Julia Ascher.

Mankato, Kan.—L. L. Lyons will open a new moving picture theater here.

Oklahoma City, Okla.—E. H. Hulsey has purchased three nickelodeons here for $35,000.

Huntington, N. Y.—Doran's Hall, on Wall street, will be enlarged and the structure brought out to the street. It will then have a seating capacity of 600.

NEW INCORPORATIONS.

New York City.—Martime Amusement Company. Capital, $25,000. Directors: Herman Knause, Max Weintrib and Jacob Ridgewood.

New York City.—Noah's Ark Company. Capital, $500,000. Directors: Albert Flower, Max E. Kunkely and William H. Giegerich.

Corning, N. Y.—Corning Amusement Company. Capital, $30,000. Directors: Thomas D. Casale, Henry Lewis and Joseph Langan.

Chicago, Ill.—Willard Amusement Company. Capital, $30,000. Directors: Jacob Loan, Lazarus Krensky and Edward G. Felsenthal.

Chicago, Ill.—Lyric Amusement Company. Capital, $10,000. Directors: John A. Duffin, Ben M. Giroux and M. L. Scannell.

St. Louis, Mo.—American Amusement Company. Capital, $2,000. Directors: Louis J. Farnoff, Wm. Urban and Sidney Cook.

Memphis, Tenn.—Majestic Amusement Company. Capital, $25,000. Directors: F. Montgomery, Frank T. Montgomery, B. B. Reisinger, Augustus Sciebu and O. D. Wailes.

Cincinnati, Ohio.—Avon Amusement Company. Capital, $10,000. Directors: William C. Gill, Oscar Gassman, W. C. Hill, William J. Doherty, Victor Heintz.

BIOGRAPH COMPANY.

UP A TREE.—The colloquialism "up a tree" is a metaphor for "in a difficulty, in a mess," etc. But the victims in this story were up a tree both metaphorically and actually, but there was one of them made so happy that this one event in a measure might condone the perpetrator for his misdeed. Jake, a verdant country lout, comes into the possession of a ladder and plans to have some fun. Placing the ladder against a tall tree, he climbs up and lodges his cap in two branches. Descending, he waits at the foot, and when an old farmer appears, Jake begins to blubber, crying that his cap is in the tree, where he tossed it after a bird, and, pretending lameness, he beseeches the farmer to get it. Up the farmer climbs and dislodges the cap, but when he attempts to descend he finds that Jake has removed the ladder. He is "treed" and no mistake. This trick worked so well, that Jake is encouraged to try it again. This time his victims are a couple of lovers who have quarreled. The beau in a huff, refuses when the sweetheart suggests he get the boy's cap, so she to shame him climbs up herself. Fine! The lover follows, paying Jake to do the very thing he intended—remove the ladder. Of course, the girl is wild, but the lover is in his element. Here they are "treed" side by side on the limb. Same thing happens, only Jake drives off in the wagon to find another easy mark, which he does in the person of a Jew carrying two live chickens. Jake has visions of a chicken pie, but his dream fades for the Jew carries the birds up the ladder. Further on Jake sells the horse, wagon and ladder to a painter for four dollars. Cheap, of course, but it is velvet to him. With the money he goes to the summer garden restaurant and purchases four dollars' worth of May wine. Meanwhile, the man with the wagon has retraced the route taken by Jake and comes upon the treed ones. All are anxious to be rescued but the young lover, who spurns their assistance until his sweetheart accepts him, which she finally does. The victims then band to wreak vengeance, and fortune soon favors them, for along comes Jake, their persecutor, lame from head to feet. They pounce upon him, and after administering chastisement, carry him up into one of the trees, where they leave him to think it over.

THE WAY OF THE WORLD.—The old priest is deeply grieved over the empty church, when his young assistant decides to follow the Master's footsteps and go among the people as an example. Donning civilian garb, he goes out into the world to work in the fields. Here he learns the extreme thoughtlessness and selfishness of humanity. There are the two classes—the money seekers and the pleasure seekers. The former are shown in the fields and store houses, each struggling for himself unmindful of the condition of his neighbor, all driven by an unreasonable employer. The latter class is seen spending their time in a dance resort. The first have a standard of morals dependent upon their success in life, while the others have no standard of morals whatever, for the simple reason that they know no better. The young priest, lineg, becomes a worker at the storehouse, dispensing his earnings in charity, while endeavoring to plant the seed of righteousness in the hearts of his fellow laborers, but his endeavors are met with derision. He is almost on the point of giving up when the dance resort is raided by the police and the women of the place flee in a panic, with the exception of one, who turns to the ones who brought her there for protection. Ah, but how like the world, they not only turn from her, but even assist in her ejection from the place and follow her tauntingly down the road, their crowd augmented by many curiosity seekers until there is a howling mob at her heels. At this moment the young priest appears and driving off her persecutors, leads the poor unfortunate Magdalene away to find some place of healthy safety for her, but again the world shows it unchristian spirit by refusing to receive her. Hopeless, the young priest makes his way back to the mission where he tells the old pastor that "They receive me not." He has hardly uttered the words when the girl appears and prostrates herself before the two holy men to ask their prayers for God's grace, determined to spend the rest of her life penitentially. The old father turns to the young curate and exclaims: "Not in vain if one soul is saved." The scenes of the production are laid at the historical San Gabriel Mission, California.

ESSANAY FILM MFG. CO.

FLAT FOR RENT.—As the story goes, Mr. U. R. Beaten, a real estate agent, calls on one of his tenants, Mrs. Flat-Dweller, with a newly written lease, asking her if she will sign up for another season. But Mrs. Flat-Dweller has resolved to make a move, the flat she is now occupying is too dark and there are other inconveniences besides the rent being too high. Mr. Beaten argues, but she is persistent. Finally, Mr. Beaten gives in, but states that he will have to place a "Flat to Rent" card in the window. After some argument, Mr. Beaten is permitted to place the card in the window and close windows.

The trouble starts immediately when Mrs. Shuffle Brown, a very haughty dame, enters desiring to look at the flat. Mrs. Shuffle Brown is by no means desirable in contemplating examining Mrs. Flat-Dweller's furniture and is finally ejected out by the latter when her comments become too pointed.

Mrs. Flat-Dweller is hardly seated again when Mr. and Mrs. Newlywed ask permission to look at the flat. Their gushy lovemaking exasperates Mrs. Flat-Dweller, who is finally forced to remind them that if they desire to see the flat to quit the billing and cooing and attend to their business.

After the Newlyweds have left Mrs. Flat-Dweller resolves to tear the sign out of the window but is interrupted again by the clamor of the street door bell. She opens the door to Mr. and Mrs. Levinsky with three or four smaller Levinskys and also the Levinsky dog. The younger Levinskys begin to make themselves perfectly at home by climbing over Mrs. Flat-Dweller's furniture and starting a row with the dog. Isaac has an awful time in subduing his children as they are led from the room by Mrs. Flat-Dweller, who is forced to continually reprimand the playful youngsters. In the end she finds it necessary to order the family out of the house. When this is accomplished she pulls the "Flat to Rent" card from the window and beats it to bits.

Mr. U. R. Beaten appears now and finds the card has been taken from the window. He enters and demands furiously that he be permitted to place another card in the window. She refuses. They quarrel and soon come to blows, he endeavoring to protect himself from the fury of the housekeeper. Overturning furniture, smashing vases and statuettes they make the circle of the room. A policeman hearing the cries of the frightened landlord, enters through the window and separates the two. In the name of the law he arrests them for disturbing the peace and orders them to go with him to the station. The whipped agent hesitates and on bended knee asks for just one favor, that he be permitted to place his "Flat to Rent" card in the window. This is granted and the real estate agent with a smile of triumph on his face is led off with Mrs. Flat-Dweller to tell the judge about it.

THE LATEST IN GARTERS.—Trixie Sweet, a pretty society miss, receives a letter and a parcel from an old-time chum in gay Paree. The parcel contains a new style of garter—"the bell garter"—and the letter states that in Paris, as we have expressed above, it is "all the noise." Trixie tries them on. Then to the tinkling of the many little bells, she dances about the room.

Unmindful of the consequences, Trixie resolves to wear the garters on a little trip down the street. She has not gone far before she has quite a following of curious masculines, and is finally forced to seek shelter and hiding in a doorway until the mob has passed by.

A trifle frightened, Trixie hurries back home and is joined shortly by her chum. They have great fun with the garters and finally the chum suggests that they give a little party, and, in inducing the lady guests to wear the new garters, thus popularize them.

The day of the party arrives and the lady guests are induced to slip on the garters. Finally all flock to the ballroom, find their partners, and glide into a dreamy waltz. The tinkling of the bells immediately arouses the curiosity of the men, who finally locate the mysterious tinklings.

The girls are enjoying the fun immensely, and the boys get together and discuss ways and means of getting glimpses of the new garters. One of them gets an idea and hurries out of the room, after instructing the rest to keep the girls busy.

The girls are seated in a semi-circle playing that exciting game of "Simon Says Thumbs Up," when the other fellow returns with a mouse-trap, containing two or three live mice, which are shaken out of the trap at the girls' feet. Screams of silence! The ladies all scramble upon the chairs and pull their skirts up and tight around them, exposing of course those wonderful "bell garters."

A VEIN OF GOD.—Convict No. 999, locked in his prison cell, is handed a letter one morning from his mother. The letter states that the enfeebled old lady is ill and without food or money. The convict's heart saddens as he recalls his life of crime and that he is responsible for the poor old mother's want. He prays for the opportunity to redeem himself.

Later he calls the guard, who is monotonously patrolling the hall outside and begs an interview with the warden of the penitentiary, a just, honest man, to whom he shows the letter and begs for a ticket of leave that he may visit his mother and make some endeavor to relieve her want. The request is granted, and promising to return when his time has expired, No. 999 shakes the warden's hand and goes out.

Beyond the gray walls of the penitentiary Walt Rooney makes haste to catch the next train for his home in the little Western town. He arrives and hurries to his mother's home. The mother embraces him tenderly while Walt turns his head, hiding a tear. "I will find help, mother dear," he finally assures her; "I will find work, we shall have money and you shall have food and a doctor."

Walt realizes his mother's grave condition and

[illegible]

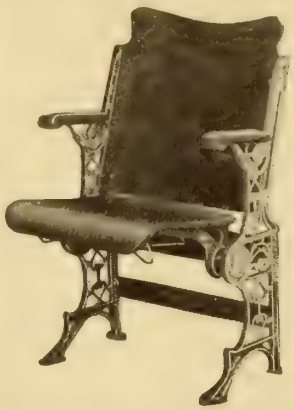
GAUMONT.

JUDITH AND HOLOFERNES. [illegible]

[illegible]

[illegible]

[



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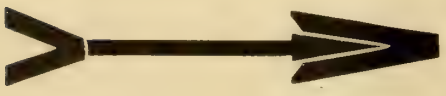

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And she smote twice upon his neck with all her might and she took away his head from him and tumbled his body down from the bed, and pulled down the canopy from the pillars, and anon she went forth and gave Holofernes' his head, to her maid, and she put it in her bag of meat, so they twain went together according to their custom unto prayer, and when they passed the camp, they compassed the valley and went up the mountain of Bethulia and came to the gates thereof.

Then said Judith afar off to the watchman at the gate, Open, open now the gate, God, even our God is with us, to shew his power yet in Jerusalem and his forces against the enemy as he hath even done this day. Now, when the men of the city heard her voice, they made haste to go down to the gate of their city, and they called the elders of the city. And then they all ran together, both small and great, for it was strange unto them that she was come, so they opened the gate and received them, and made a fire for a light, and stood round about them. Then she said to them with a loud voice:

"Praise, praise God, praise God, I say, for he hath not taken away his mercy from the house of Israel but hath destroyed our enemies by mine hands this night."

PAYING ATTENTION. In this film are shown in the following order those listeners: A young lady listens to her lover's words. Three ladies listen to a sermon with great interest. A woman listens to her husband's objections to high millinery bills. Two gossips listen to one another's scandals. An audience and their attitude in listening to a popular tenor. A damsel listens to the words of a fortune teller. Then the final scene shows us how talks on men's rights are received by the opposite sex.

SOLVING THE PUZZLE. The film presents a drawing room meeting of enthusiastic puzzle workers. One gentleman has a new way of solving his puzzle. He puts a handkerchief over the game and immediately the picture is made.

Under the handkerchief, we see how, piece by piece it is put into one finished picture. His success makes him an object of envy, however, and the gentleman meets with considerable trouble before the party is over.

THE POTTER'S WHEEL.—We see the choice and mixture of clays, followed by the grinding; after which comes the throwing or moulding. Here is introduced a very artistic bit of photography, showing the potter, in the light from a side window, engaged in producing on the old-fashioned potter's wheel the quaint and gracefully shaped vases and pots so much admired and sought by lovers of the artistic all the world over.

This is followed by the first firing process and that by glazing, after which comes another firing. The last step is that of decorating and several methods are made clear to us.

URBAN-ECLIPSE.
(George Kleine.)

THE LOVERS' ORACLE.—A drama, built around the life of a village witch, who lodges among magnificent old ruins and obtains great renown among the people by her ability to foresee events of their hearts.

By diplomatically advising her maiden customers about certain youths, then with equal care giving the swains corresponding advices she is able to carry on a very successful matrimonial agency.

Our story treats particularly of the experiences of a poet who goes to her for aid and is forced to prove his constancy by a long following after the desire of his heart.

TRAWLER FISHING IN A HURRICANE.—Trawler fishing is the method of securing fish by the use of a heavy, flattened bag net, usually about one hundred feet long, although often longer.

Fishing by this methods is carried on to a greater extent in the stormy winter months than during the rest of the year when the weather is more suitable for other kinds of fishing.

Then, as a great deal of wind is necessary for towing the trawl net over the ground this season is more practical on account of prevailing high winds.

Following the educational portion of the film, which is artistically handled in spite of being of a rather commercial trend, the audience is shown a storm at sea which is worthy of superlative description.

The trawling boat is tossed about like a mere skiff by the gigantic waves. At times, as it drops into the deep troughs between the mountains of water, it is lost to our view, to reappear rocking and trembling in the fury of the wind, while again as it fights its way through walls of water the decks are swept from bow to stern.

THE RIVAL MINERS.—Fraser, a workman in a mining settlement, is deeply in love with Sarah, the daughter of the man for whom he works.

Austin, a stranger from another community, is placed in charge of the men and soon conceives a love for Sarah. In his position as foreman he also makes trouble for Fraser.

During working hours on a day he has made very trying for Fraser—Austin taunts him by talk of Sarah, then states he is going to see her himself and leaves the men at work while he makes the unwelcome call.

treated contemptuously, and he is compelled to Austin's boldness with Sarah and was her father's esteem.

Austin disappears while Fraser is made [illegible] to the delight of the other workmen.

Six months later Austin who has remained in hiding waiting a chance to even [illegible] attempts to carry Sarah away.

Again Fraser is enabled to foil the rogue, who falls into the hands of the [illegible] and is given his just dues.

VOLCANIC ERUPTIONS OF MT. ÆTNA. The pictures will arouse the greatest interest [illegible] as they do the devastation caused by the eruption of this great volcano. The series of [illegible] showing the people fleeing before the lava, the eruptive crater taken from very close to the seething pillar of ashes and flame, lava flowing in great streams even an entire day after leaving the crater, showers of ashes, clouds of smoke and convulsions of the hills.

Etna, or Etna, is the greatest volcano in Europe a mountain 10,900 feet in height. It rises abruptly from the sea, has a circumference of more than two miles and a number of towns and villages are on the lower slopes.

The eruptions of Ætna have been numerous and many of them destructive. It is said some 15,000 persons were buried by the disturbance in 1169, while in 1669 the lava flowed over the country for forty days and killed some 10,000. Again 60,000 perished in the eruptions of 1693.

PATHE FRERES.

THE PARISIAN.—Henry Talmatt, a man whose life has left him blase and cynical, with no affections, no ties, and haunted with the thought of suicide as a possible means of ending his life, which is useless to himself and unprofitable to others, meets with a flowerseller attached to a big Parisian restaurant. The young girl is fresh, charming and graceful, and Talmatt, hoping to instill some interest into his life, offers to marry her and share his fortune with her. The young girl consents, happy enough to be able to dress well and have all that she desires, but she soon wearies of her husband, who is no longer young enough to be a congenial companion to her; forgetful of the source of her present good fortune and all she owes to her husband, she spatelos eagrly at the chances of amusement offered by an admirer, whose tastes are nearer akin to her own. Talmatt, however, one day sees them from the window, walking away together, and bitterly reflecting that his last illusion has gone, he takes up his pistol and puts an end to his wasted life.

VENICE. The open colonnades of the Doge's Palace and the Cathedral of St. Mark, well-known as two of the wonder sights of the world, take precedence, needless to say, in point of interest, and the memory of their rich ornamentation and wealth of priceless carvings is not to be eradicated with the termination of the film. That center of Venetian life, the Square of St. Mark, has also been most skillfully photographed. The same may be said of the column surmounted with the lion of St. Mark standing in the Square, as well as the Clock Tower, which, when it strikes two o'clock, assembles the large flocks of pigeons fed at the expense of the state. A film of this kind would be incomplete without the famous Bridge of Sighs and the beautiful arch of the Rialto Bridge which spans the Grand Canal, and the picturesque effect of gliding gondola, narrow canal and intricate street, needs no comment other than a passing mention.

THE BAGPIPE PLAYER.—Douglas, the bagpipe player, is in love with Flora, the younger daughter of the chief of an unfriendly clan. Through the jealousy of her sister Janet, who feels herself slighted, Flora's secret meetings with her lover come to the ears of her father, and the old chief not only siezes and holds the young man prisoner, but has him marooned on a barren island. One of the clan deputed to convey Douglas by boat to the island is, however, not unfriendly towards him, and he consents to carry a message back to Flora asking her to kindle a beacon fire on the mainland at nightfall. Flora obeys her lover's request and Douglas endeavors to swim across, but the guiding light is suddenly extinguished. Janet's jealousy is again responsible for this, and Douglas, unable to direct his course, becomes exhausted in his battle with the waves. His strength gives out and in the morning his body is washed up by the tide. Flora eagerly on the lookout spots her way to the spot and, heartbroken, sobs bitterly over the unconscious form of her lover. She is interrupted by her father and Janet, and the sound of their voices attracts Nancy, an old wandering gypsy woman commonly looked upon throughout the countryside as a witch. She owes a debt of gratitude to Flora and now is her chance to pay it, so she restores life and animation to him. He rises to his feet, and the old man unable to withstand his daughter's pleadings any longer, relents and clasps him warmly by the hand.

JIM WANTS TO GET PINCHED.—A professional beggar throws up his occupation in disgust at the scanty receipts elicited by his whining appeal to the public. He reads in the paper that better conditions are to prevail in future in the Government prisons, so he decides that his lot would be a better one within the walls of jail. A direct appeal to the police to be arrested is, however, [illegible]

[illegible]

THE SUBTERFUGE. [illegible] the girl's acquaintance he becomes a [illegible] and in her name, under an assumed name. A week or two later he proposes to [illegible] the parents knowing comparatively little of him, wrote to the supposed employer on [illegible] information concerning him. Before a reply is received, a slight incident tends to arouse their suspicions. A ring which Garfield forgets to take off his finger, is remarked upon, and in the face of the young man's confused explanations, the good people do not feel inclined to give their consent. However, a letter arrives, requesting them to call on the following day for the information desired, and on the next day they find, much to their satisfaction, that the workman is none other than the employer, whose second request to be accepted as a son-in-law obtains for him the happiest of replies.

THE MERRY MEDRANO CIRCUS CLOWNS.—Apart from the children, who beyond all doubt will find immense enjoyment in the antics and gambols of these Princes of Mirth, many of more mature years will be agreeably entertained by their clever tricks. In our opinion, this film is ahead of all other of the "variety" kind we have so far patronized. The Medrano Circus in Paris is quite famous for its clowns and certainly these doubtless are evident past masters in the performance of wonderful somersaults and weird contortions admitting of no comparison. Added to this the coloring of the bright costumes of the clowns considerably enhances the effect and attractive powers of the film. Up to the present we have found the vaudeville type film meet with good approval, and have therefore been encouraged to go on with its production in spite of similar perils. In the present instance we have no fears as to the success of our film and respectfully solicit a warmly recommending it to the notice of our customers.

BUD'S ESCAPADE. Hotspuff, [illegible] goes off to meet his best girl [illegible] a [illegible] time. The young lady greets him with a [illegible] and the two lovers [illegible] on a double bench seat for a long talk. Hotspuff [illegible] divesting himself of his light Spring overcoat, which he places on the seat beside him. A tramp [illegible] sees the coat and promptly [illegible] in its place his own ragged apology for a coat covering. Shortly afterwards a gentleman seats himself on the other side of the bench and in so doing sits on Hotspuff's coat tails, which gives way as the latter rises to rise. Upon beholding [illegible] of his double loss the [illegible] gets excited and rages, but is obliged to make the best of a bad job and don the beggar's coat. His troubles are not at an end however, for a sudden gust of wind carries off his purse, which is immediately seized by another wretched looking individual. Again, when he and his lady friend are passing through a stone yard a long rail runs his trousers leg [illegible] he stops to [illegible] while to endeavors to repair the damage in a clumsy and [illegible] manner, [illegible] of [illegible] left for him to pick up unnoticed. To crown all a heavy shower of rain [illegible] and the latter, in a vain attempt to [illegible] protection afforded by the umbrella stands it and [illegible] [illegible] useless adjunct.

DEEP SEA FISHING. This is a subject of [illegible] interest and is moreover a fine [illegible] of work as far as the artistic effects are concerned; the most notable picture in this latter respect is [illegible] of a fleet of gaily decorated boats [illegible] [illegible] while [illegible] the graceful outlines of the [illegible] [illegible] [illegible]

THE MIRROR SCREEN

Is being installed in many of the up-to-date houses. **Montgomery**, the Moving Picture Man of **Memphis, Tenn.**, visited Shelbyville to see a demonstration of the Mirror Screen and as a result ordered one for each of his houses and secured the agency for Tennessee, Louisiana, Arkansas and Mississippi.

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Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

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SELIG POLYSCOPE CO.

MR. MIX AT THE MARDI GRAS.—Mr. and Mrs. Mix arrive in New Orleans and locate at a fashionable hotel. Mix is impressed with the fair Elaine, just arriving in a taxi. She recognizes in him an easy victim. Cafe de tour is suggested and accepted. Her appetite and familiarity with the refreshment list causes Mix to check up his cash account. He finally resorts to the office clerk, in an effort to raise more on his check. He does so, returns and finds the fair Elaine has enjoyed his wine and departed on the arm of a handsomer man. Mix lands on the sidewalk, much the worse from wear and tear, repairs to the hotel and is met by his wife. She upbraids him, locks his clothes up and turns the key in the door. He finally escapes through a window and falls in the rain barrel, repairs to the costumers and emerges in the crowd in search of his lost amorita, and encounters a strenuous evening, full of ludicrous situations.

THE ANGELUS.—"The Angelus" is a simple home story that might happen at any time in one of a dozen homes. The beautiful threads of sacred romance are woven gently mid the reverent tolling of "The Angelus." The theme suggests itself from Millet's historical painting of the same name and has its premier at the home of a poor parishioner.—Mrs. Graves, a widow with two small boys, Harvey and James, aged ten and twelve respectively; she is ill and the priest is sent for; upon his arrival they find she cannot live, the priest takes the two boys and at their mother's death places Harvey in the Orphan Home and James is adopted by a wealthy family and educated with their only daughter. Twelve years elapse. James is out of college and Harvey has already left the Orphan Home. He opens a broker's office. James joins him. James is in love with Hene, his schoolmate, and daughter of his foster father. She loves Harvey and weds him. The brothers separate and become rivals and enemies, and are finally brought back to brotherhood and happiness by the tolling of "The Angelus."

VITAGRAPH COMPANY.

THE CHIVALROUS STRANGER.—The hero is a former army officer, a chivalrous gentleman of the old school, who has long since discarded his sword for more peaceable equipments. The old gentleman, who outwardly appears most gentle and docile, constitutes himself the champion of a young lady, pestered by the attentions of a blustering braggart in the streets, and escorts her home, afterwards calling upon the bully to challenge him to to fight. The braggart treats the suggestion contemptuously, stating that he does not cross swords with children or old men. Thereupon the other, raising his glove, strikes him lightly in the face, and the challenge is accepted. There is a sly twinkle in the old gentleman's eye as he politely withdraws, which gives place to a little emotion later on, when within the shelter of his own four walls he takes out his old uniform and unfolds it with loving care. On the morrow, antagonists and seconds meet on the chosen spot; an involuntary movement of surprise escapes his opponent, as the old officer takes off his outer coat, exposing to view his uniform. The duel commences, and the champion of beauty in distress, finds that his nerve and skill have not deserted him, a well calculated thrust slightly wounds his adversary, and the duel ends at the very same moment that the lady, having just received word of it, rushes up in a state of charming and solicitous perturbation for the safety of her champion.

THROUGH THE DARKNESS.—Leaving his wife and family well and happy, the leading actor in a well-known theatrical company goes to the theater for his evening performance and carries the house by storm. Elated with his success, and filled with pride and good spirit, he returns to his home to find his little girl very sick with a burning fever which augurs something worse. He is worried and anxious. The crisis must be passed before the doctor can decide the little one's case and give any encouragement as to the outcome. The actor, a man of artistic temperament, tender emotions, and intense love, feels the strain of suspense very keenly.

The next night he must go to the theater again. While he is playing his part with apparently the same zest and vigor as usual his whole being is racked with thoughts of his child. The apprehension is too great and while he is in the midst of his performance he suddenly goes insane. The curtain is rung down and he is taken to a sanitarium. His little girl passes safely through the crisis of her sickness and finally is restored to health.

The actor's wife is in despair. Trouble seems to darken her whole life, but with faithful solicitude she visits the hospital regularly to watch the condition of her husband, who grows worse instead of better.

While one one of these visits she thinks that a visit from his child might help his recovery. The doctor agrees with her, and the child calls at the hospital with her mother. The actor is brought into the reception room and, while he is sitting staring, his child gradually approaches her father while she is singing a little song which she and the father have often sung together. He listens, and then unconsciously hums the air until, little by little, reason dawns in his expression while he looks toward the little singer in whom he recognizes his own child.

He takes her in his arms as if convincing himself that he has not been dreaming. Then he clasps her to his bosom. Looking up, he sees and recognizes his wife, around whom he places his arm and embraces her, and thus, his mind recovered, the actor is himself again.

THE PORTRAIT.—Sketching the beauties of nature in the woods, the young artist is approached by two ladies, the one of middle age who acts as chaperon to her pretty companion knows the artist, speaks to him, and he asks an introduction to the young lady. They converse for a while, and as they are leaving the artist gives his card to them. The following day the young painter's studio is visited by the two ladies and they arrange to have him paint the portrait of the young woman, which seems to be very satisfactory to the young people. The portrait is to be painted at the home of the Countess, where the girl lives. She has several sittings when the young man's father writes the Countess, saying that he will call with several artistes to see her and view the production of his son's portrait of her niece.

The portrait is not finished and the day has come for the arrival of the artist's father and the critics. The young painter and his "model" are greatly agitated until she thinks of a scheme. Cut out the face and she will stand behind the easel and put her own face into the space. Without hesitation the young man carries out the scheme, and his sweetheart puts on the finishing touches with her face in the opening.

The artist's father with the critics are announced. The latter with great dignity and importance examine the picture and condemn it as unnatural, overdrawn likeness, absurd and worthless. The young man's father pronounces it good and very much to his son's credit. While the critics, in extreme pomposity, are wise in their own conceit, the face begins to smile, wink, laugh and grimace. The critics stand aghast, and when the girl withdraws her face and walks from behind the easel they are paralyzed with surprise and chagrin.

The artist and his father, with the Countess, are convulsed with laughter, particularly at the impersonations of the critics which are given by the Countess' niece. In disgust and anger the critics withdraw. The girl throws herself into her lover's arms while his father and the Countess pronounce a hearty "Bless you, my children, bless you."

THE MINOTAUR.—Theseus, the son of the King of Athens, has been brought up by his mother apart from his father with the understanding that when he can wield his father's sword he can present himself to his father, who will put him to a test of valor. He bids his mother good-bye after she has given him his father's sword and goes to meet the King, who does not recognize his son until the bow shows him the weapon.

In Crete, so the legend runs, lived a Minotaur, a powerful monster in human form, with a bull's head, who periodically demanded a provision of seven maidens and seven youths whom he devoured. The King of Crete had sacrificed the last of His desirable maidens to the Minotaur and sent word to the King of Athens that he must secure the minotaur's tribute of fourteen victims from Athens or he would declare war against the Athenian.

Theseus hears the demand and volunteers to go to Crete as one of the victims. His father, the King of Athens, reluctantly consents to have him go. He proceeds to Crete, where he denounces Minos, the King, and wins the love of his daughter. She aids Theseus to escape and he decides to go to the Minotaur's den and slay the Minotaur. The King's daughter goes with him and, to aid him in penetrating the labyrinth and lair of the monster and insure his return, she fastens one end of a silken thread around his wrist while she holds the other end, slowly unwinding it as he, with his father's sword, goes into the cave where he encounters the beast, kills him and cuts off his head as a trophy of his courage.

With the guidance of the thread and his sweetheart he issues from the cave. Theseus, with the daughter of the King of Crete, returns to Athens where he appears before his father. He tells him his story of the destruction of the Minotaur, receives his father's blessing and presents his sweetheart to his father, who marries his son to the beautiful daughter of the King of Crete, who is delighted when he learns that the Minotaur has been slain by his son-in-law.

KALEM MFG. CO.

CHIEF BLACKFOOT'S VINDICATION.—The opening scene of this film shows the arrival of Chief Blackfoot, who announces that he has come to gamble. He is welcomed and subsequently smokes the pipe of peace. The game starts. Chief Blackfoot loses, first his blanket, then he has [illegible] against one of the other Indian's and wins. Chief Blackfoot then goes to sell it.

At the selling place Blackfoot mixes with white gamblers and soon is swindled. He goes outside with the intention of stealing his horses, but is discovered by a gambler who notifies the [illegible] Blackfoot is driven away.

At the marshal's office Blackfoot vehemently protests against the gamblers to the Indian agent. The agent listens and is about to send the marshal out after the gamblers, when they enter with a stranger. Blackfoot immediately identifies them, but they in turn bring forward the stranger who accuses him of horse stealing. Blackfoot, infuriated, makes a move for his knife. Seeing the Indian's actions the gamblers draw their guns, but at this moment the agent places an old United States flag over the Indian's shoulders with a gesture as if to [illegible] that he is under the protection of [illegible]. The agent again states the accusation of [illegible] positive that the Indian stole his horse. He says [illegible]. The [illegible] Blackfoot [illegible] of the deed.

The Indian agent is called away and leaves his [illegible] although she is [illegible] to [illegible] and leave the room. Blackfoot [illegible] to get wild flowers. She goes too near the edge of a high cliff loses her balance, falls and is knocked unconscious.

Chief Blackfoot comes along presently. He spies the cripples of the child's feet, stands them on their feet and believes them. He is seen at the edge of the cliff, looking up and downward, then the cliff is [illegible] and [illegible] makes his way up to the top.

In the meantime the Agent's wife goes to the Indian agency and states to the gamblers present [illegible] that her child is lost. They listen attentively and come to the conclusion that Blackfoot has stolen the child. The gamblers go out and after him when Blackfoot comes at the door with the child in his arms. He is rewarded by the possession of his horses.

THE EGRET HUNTER.—Scene I. The Plume Hunter Selling Vigrettes to the Ladies.

Scene II. The Game Warden Threatens the Plume Hunter.

Scene III. The Girl, Eva, Rejects the Game Warden.

Scene IV. The Plume Hunter in the Everglades Killing the Nesting Heron for Her Plumes.

Scene V. Jim Brisco, the Gossip, Goes to Kendall and Eva.

Scene VI. Brisco Tells the Game Warden What He Saw.

Scene VII. The Reckoning.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, April 25.

Biograph—The Way of the World (Drama)	959
Lubin—A Child of the Sea (Dramatic)	952
Lubin—On Time for Business (Comedy)	980
Pathe—The Parisian (Dramatic)	666
Pathe—Venice (Scenic)	995
Selig—Mr. Mix at the Mardi Gras (Comedy)	1000

Tuesday, April 26.

Edison—Gallegher (Dramatic)	985
Gaumont—Paying Attention (Comedy)	[illegible]
Gaumont—Solving the Puzzle (Comedy)	[illegible]
Gaumont—The Potter's Wheel (Industrial)	1008
Vitagraph—Through the Darkness (Dramatic)	981

Wednesday, April 27.

Essanay—Flat for Rent (Comedy)	1000
Essanay—The Locket (Dramatic)	995
Kalem—The Sacred Treasure of the Zuni [illegible]	
Pathe—The Baggage Player (Dramatic)	997
Pathe—I'm Wants to Get Pinched (Comedy)	1000
Urban—Village Incidents of Mr. Acton (Comedy)	994
Urban—The Rival Miners (Dramatic)	997

Thursday, April 28.

Biograph—Up a Tree (Comedy)	981
Lubin—Indian Blood (Dramatic)	955
Melies—The Seal of the Czar's (Dramatic)	995
Selig—The Angelus (Dramatic)	1000

Friday, April 29.

Edison—Drawer Dick Office No. 73	990
Edison—A Yankee Scout (Dramatic)	980
Pathe—The Merry Mechanic (Comic Cowboy)	970
Pathe—The Scavenger (Dramatic)	946
Kalem—The Last Romance of the Old Sea Dog	
Vitagraph—The Portrait (Comedy)	983

Saturday, April 30.

Essanay—A Vow of Gold (Dramatic)	1000
Gaumont—(Title not reported)	
Pathe—Bud's Episode (Comedy)	971
Pathe—Bud's Example (Comedy)	971
Pathe—Deep Sea Fishing (Scenic)	997
Vitagraph—The Mystery (Dramatic)	983

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Back to My Old Home Town.
Santa Fe.
Love Will Light the Way.
When You Think There's No One Looking.
Roses Remind Me of You.
Dreamy Town.
I'll Make a Ring Around Rosie.
Flippitty Flop.
Sunbeam.
Tie Your Little Bull Outside.
The Girl Behind the Counter is the Girl For Me.
The Moonlight, the Rose and You.
Her Name is Mary Donohue.
Busy Little Cupid.
When the Daisies Bloom.

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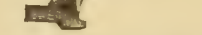

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LICENSED RELEASES.

BIOGRAPH COMPANY.

Mar. 10—In Old California (Dramatic).....991
Mar. 14—The Converts (Dramatic).....986
Mar. 17—The Love of Lady Irma (Dramatic)...988
Mar. 21—Faithful (Dr.).....994
Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....397
Apr. 4—As It Is In Life (Dr.).....981
Apr. 7—A Rich Revenge (Com.).....980
Apr. 11—A Romance of the Western Hills (Dr.).980
Apr. 14—The Kid (Dr.).....981
Apr. 18—Thou Shalt Not (Dramatic).....987
Apr. 21—The Tenderfoot's Triumph (Dramatic)..989
Apr. 25—The Way of the World (Dramatic)...950
Apr. 28—Up a Tree (Comedy).....981

EDISON MFG. CO.

Mar. 15—A Mountain Blizzard (Comedy).....425
Mar. 18—Frankenstein (Dramatic).....975
Mar. 22—A Western Romance (Dramatic).....690
Mar. 22—The Man with the Weak Heart (C.)..305
Mar. 25—The Suit Case Mystery (Dramatic)..935
Mar. 29—Bradford's Claim (Dramatic).....730
Mar. 29—The Capture of the Burglar (Com.)...270
Apr. 1—Michael Strogoff (Dramatic).....995
Apr. 5—The Heart of a Rose (Dramatic).....670
Apr. 5—It Pays to Advertise (Comedy).....330
Apr. 8—Sandy, the Substitute (Dramatic).....990
Apr. 12—King Cotton (Industrial).....475
Apr. 12—For Her Sister's Sake (Comedy).....520
Apr. 15—Her First Appearance (Dramatic).....990
Apr. 19—A Case of Identity (Dr.).....1000
Apr. 22—The Miner and Camille (Com.).....605
Apr. 22—Ready in a Minute (Com.).....360
Apr. 26—Gallegher (Dr.).....985
Apr. 29—Drowsy Dick, Officer No. 73 (Com.)...200
Apr. 29—A Yorkshire School (Dr.).....800

ESSANAY FILM MFG. CO.

Mar. 9—The Interrupted Honeymoon (Com.)...950
Mar. 12—The Fence on "Bar Z" Ranch (Dr.)..950
Mar. 16—The Inventor's Model (Dramatic).....
Mar. 16—Method in His Madness (Comedy).....
Mar. 19—The Girl and the Fugitive (Dramatic).
Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975
Apr. 2—The Flower of the Ranch (Dramatic).1000
Apr. 6—Imagination (Comedy).....642
Apr. 6—Henry's New Hat (Comedy).....358
Apr. 9—The Ranger's Bride (Com.).....750
Apr. 9—A Family Quarrel (Com.).....250
Apr. 13—Their Sea Voyage (Com.).....1000
Apr. 16—The Bad Man and the Preacher (Dr.)..422
Apr. 16—The Mistaken Bandit (Dr.).....578
Apr. 20—A Wise Guy (Comedy).....368
Apr. 20—She Wanted a Bow-wow (Comedy).....607
Apr. 23—The Cowboy's Sweetheart (Dr.).....1000
Apr. 27—Flat for Rent (Comedy).....475
Apr. 27—The Latest in Garters (Comedy).....525
Apr. 30—A Vein of Gold (Dramatic).....1000

KALEM CO.

Mar. 30—Red Hawk's Lost Raid (Dramatic)....580
Mar. 30—Lo, the Poor Indian (Dramatic).....375
Apr. 1—Further Adventures of the Girl Spy (Dramatic).....920
Apr. 6—The Uprising of the Utes (Dr.).....725
Apr. 6—Wandering Wilfred's April Fool's Day (Comedy).....250
Apr. 8—The Gypsy Girl's Love (Dr.).....890
Apr. 13—The Old Fiddler (Dr.).....875
Apr. 15—The Forager (Dr.).....980
Apr. 20—Fighting the Iroquois in Canada (Dr.).795
Apr. 20—Through the Tunnel (Comedy).....140
Apr. 22—The Bravest Girl in the South (Dr.).830
Apr. 27—The Sacred Turquoise of the Zuni (D.).
Apr. 29—The Love Romance of the Girl Spy (D.)

LUBIN MFG. CO.

Mar. 14—The Blunderer (Comedy).....455
Mar. 17—The Irish Boy (Dramatic).....930
Mar. 21—A Mother's Heart (Dr.).....905
Mar. 24—Two Gentlemen of the Road (Com.).925
Mar. 28—His Spanish Wife (Dr.).....965
Mar. 31—The Daughter's Choice (Dr.).....930
Apr. 4—Back to Boarding (Comedy).....625
Apr. 4—The Right House, But— (Com.).....362
Apr. 7—First Love is Best (Dr.).....925
Apr. 11—Jones' Watch (Com.).....279
Apr. 11—Hemlock Hoax, the Detective (Com.)..232
Apr. 11—The Fishermen's Luck (Com.).....389
Apr. 14—Western Justice (Dr.).....920
Apr. 18—When the Cat's Away (Com.).....950
Apr. 21—The Angel of Dawson's Claim (Dr.)...950
Apr. 25—A Child of the Sea (Dramatic).....632
Apr. 25—On Time for Business (Comedy).....280

GAUMONT.
G. Kleine.

Apr. 2—Amateur Billiards (Comedy).....378
Apr. 2—O'er Crag and Torrent (Scenic).....200
Apr. 5—A Drama of the Mountain Pass (Dr.)..525
Apr. 5—Poetry of the Waters (Scenic).....403
Apr. 9—The Kiss Was Mightier Than the Sword (Comedy).....825
Apr. 9—O'er Hill and Vale (Scenic).....130
Apr. 12—Vintage in Lanquedoc (Industrial).....374
Apr. 13—The Volcano of Chinyero (Scenic).....158
Apr. 12—The Stubborn Lover (Comedy).....452
Apr. 16—Mephisto at a Masquerade (Com.).....486
Apr. 16—Touring the Canary Islands (Scenic)....478
Apr. 19—A Penitent of Florence (Dramatic)....1020
Apr. 23—Judith and Holofernes (Dramatic)....1017
Apr. 26—Paying Attention (Comedy).....354
Apr. 26—Solving the Puzzle (Comedy).....305
Apr. 26—The Potter's Wheel (Industrial).....308

URBAN-ECLIPSE.
G. Kleine.

Apr. 6—The Fly Pest (Educational).....437
Apr. 6—Her Father's Choice (Dr.).....525
Apr. 13—The Lookout (Dramatic).....678
Apr. 13—A Ramble Through the Isle of Sumatra (Scenic).....241

GEORGE MELIES.

Mar. 30—Making Sherry Wine at Xeres (Indus.).371
Apr. 7—Cyclone Pete's Matrimony (Com.).....
Apr. 14—Branding a Thief (Dr.).....
Apr. 21—The First-born (Com.).....928
Apr. 28—The Seal of the Church (Dr.).....925
Apr. 20—The Lovers' Oracle (Dramatic).....502
Apr. 20—Trawler Fishing in a Hurricane (Sc.).447
Apr. 27—Volcanic Eruptions of Mt. Aetna (Sc.).394
Apr. 27—The Rival Miners (Dramatic).....597

PATHE FRERES.

Apr. 9—A Hasty Operation (Com.).....462
Apr. 9—Honest Peggy (Dr.).....476
Apr. 11—Her Sister's Sin (Dr.).....735
Apr. 11—One-Legged Acrobats (Com.).....249
Apr. 13—The Miniature (Com.).....656
Apr. 13—Ice Scooters on Lake Ronkonkoma (S.).325
Apr. 15—The Mask Maker (Dr.).....554
Apr. 15—Johnny's Pictures of the Polar Regions (Trick).....
Apr. 16—The Pillagers (Dr.).....410
Apr. 16—The Bully (Dr.).....544
Apr. 18—Simone (Dr.).....492
Apr. 18—The Greenhorns (Dr.).....502
Apr. 20—Othello (Dr.).....
Apr. 22—The Wreath (Dr.).....590
Apr. 22—Delhi (Scenic).....410
Apr. 23—The Chivalrous Stranger (Com.).....676
Apr. 23—The Storm (Scenic).....302
Apr. 25—The Parisian (Dramatic).....666
Apr. 25—Venice (Scenic).....295
Apr. 27—The Bagpipe Player (Dramatic).....577
Apr. 27—Jim Wants to Get Pinched (Comedy).417
Apr. 29—The Subterfuge ((Dramatic).....646
Apr. 29—The Merry Medrano Circus Clowns (S.)346
Apr. 30—Bud's Episode (Comedy).....371
Apr. 30—Deep Sea Fishing (Scenic).....623

SELIG POLYSCOPE CO.

Mar. 24—Wizard of Oz (Com.).....1000
Mar. 28—The Treasure Hunters (Dramatic)...1000
Mar. 31—The Wife of Marcius (Dramatic)....1000
Apr. 4—The Common Enemy (Dr.).....1000
Apr. 7—Hugo the Hunchback (Dr.).....1000
Apr. 11—The Clay Baker (Dr.).....1000
Apr. 14—Dorothy and Scare Crow in Oz (Com.).1000
Apr. 18—The Rival Cooks (Comedy.....
Apr. 18—Mr. A. Jonah (Comedy).....
Apr. 21—Davy Crockett (Dramatic).....1000
Apr. 25—Mr. Mix at the Mardi Gras (Com.)..1000
Apr. 28—The Angelus (Dramatic).....1000

VITAGRAPH COMPANY.

Mar. 15—Victims of Fate (Dr.).....963
Mar. 18—The Mystery of Temple Court (Dr.)...969
Mar. 22—Capital vs. Labor (Dr.).....949
Mar. 25—The Hand of Fate (Dr.).....971
Mar. 26—A Broken Spell (Dr.).....975
Mar. 29—The Indiscretions of Betty (Dr.).....948
Apr. 1—The Tongue of Scandal (Dramatic)....894
Apr. 2—The Fruits of Vengeance (Comedy)....930
Apr. 5—From Shadow to Sunshine (Dr.).....903
Apr. 8—Elektra (Dramatic).....942
Apr. 9—The Conqueror (Dr.).....928
Apr. 12—The Girl in the Barracks (Dr.).....908
Apr. 15—The Call of the Heart (Dramatic).....959
Apr. 16—The Merry Widow Takes Another Partner (Comedy).....981
Apr. 19—Love's Awakening (Dramatic).....977
Apr. 22—Her Sweet Revenge (Comedy).....987
Apr. 23—St. Elmo (Dramatic).....927
Apr. 26—Through the Darkness (Dramatic).....981
Apr. 29—The Portrait (Dramatic).....983
Apr. 30—The Minotaur (Dramatic).....983

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GREAT NORTHERN.

THE CONJUROR.—A portly housekeeper is seen displaying the premises under her control to a gentleman inquirer. In the midst of her voluble explanations the visitor vanishes from her side and reappears on the other side of the room, following this up by suddenly disappearing through the window on to the balcony and thence to the street in a most mysterious manner. A later scene shows the moving operations, and once again the remarkable powers of the new tenant are in evidence—the sofa, mattress, chairs, etc., flying to his hand from the floor, where the men have deposited them. Settled in his lodgings, his faculty proves at once a terror and a boon to the landlady. The former when annoyed by her worrying, the lodger causes her to spin rapidly round the furniture in the room and down into the street, and the latter when she, having broken various articles, he causes the fragments to fly together again and form the complete article in his hand.

THANHOUSER COMPANY.

SHE WANTED TO MARRY A HERO.—Elsie Plush was a dime novel fiend. Laura Jean kind, you know—and it was her boast that there wasn't a thriller published that she hadn't read. In the present Thanhouser picture she purchases a copy of Miss Libby's "A Great Hero" and instantly falls in love with the hero in the book. She forthwith proceeds to measure up the abilities of George Mild, her beau, with those of the Libby hero, and finds that George falls short. When George proposes, Elsie so far forgets the Libby hero as to accept George. Then the Libby hero comes to her—and it is all off with George. She tells him that he is a worthy enough young man, but he isn't a hero. He is unromantic and ordinary and she knew she couldn't live "happily ever after" with anyone but a full-fledged hero—like the one in Laura Jean's book.

Then Elsie meets her hero. He is a handsome military man, resplendent in gold lace and lofty airs. Elsie is pleased to take a stroll with him. He seems all that a hero should be until Elsie falls from a bridge into dangerous depths, when the bold soldier—calls for help! So when an athlete responds and rescues Elsie, she scorns the unheroic man of war and gives the athlete her arm.

But the athlete has his weak points, and one of them is inability to manage a horse. Hence when he tries to drive Elsie's horse the animal promptly runs away. Luckily an expert horseman happens along, stops the horse and basks in Elsie's smiles. HE is a REAL hero! Elsie ignores the athlete. The clever horseman takes the seat the athlete has vacated and guides the horse to Elsie's home. But while handy with the reins the horseman is unhandy with his fists, and in an altercation with the pugilist is pounded and pummeled to a finish—right before Elsie's astonished eyes. Leaving the horseman rubbing his bruises, the hero-seeker marches off with the victorious shoulder-hitter.

An escaped lunatic enters on the scene and the pugilist loses his nerve. Fleeing, he leaves Elsie at the mercy of the maniac. Suddenly she observes a frightened look in the maniac's eyes and turns her head to see a hypnotist approaching and cowing the lunatic. The hypnotist succeeds in leading the maniac back to the asylum, and then joins Elsie, who invites the professor to escort her home. The man of the powerful gaze cheerfully accepts and Elsie is sure that she has found a perfect hero until a footpad sticks a revolver under the professor's nose and snarls, "Every-thing around yer!" In vain does the professor exert his hypnotic power—the gun continues in dangerous proximity and the man behind it means business. So the hypnotist shells up like an ordinary mortal and Elsie loses another ideal—and her jewelry! The policeman who frightens off the highwayman is a sure-enough hero—but investigation shows a wife and five youngsters at home! To add to her troubles, Elsie's pocketbook is lifted by a heroic looking Hamlet who needed the money.

Elsie concludes that no hero is perfect and that book heroes are fakes, so when plain, ordinary George swings by in his new Sunday suit, she tells him he's good enough for her, and he slips a gold band on her shapely finger, and—well, what more do you want?

THE CIGARS HIS WIFE BOUGHT were bad—awful bad. What would you expect? A woman cannot buy cigars. How a suffering hubby tried to get rid of the cigars his better half bought him, and the mess his efforts got him into, is the story the picture tells.

LUX FILMS.

THEY WOULD ROLLER SKATE.—Mr. and Mrs. Jones encounter skaters wherever they go and, reading that patent skates are to be had everywhere, go off to procure some for themselves, but the fun they cause and the scrapes they get into are immense. For beginners we are surprised at the way they mount steps, but in trying to be too tricky they land themselves into a room where the occupants handle them none too gently.

TOMMY AND THE POWDER.—Professor Tweedle has been successful. Starting out with his discovery—a wonderful powder—he sits on a bench deep in thought, laying the precious box of powder by his side. Mischievous Tommy comes along, and before the Professor is aware of his presence, Tommy has opened the box, upsetting some of the powder which places the Professor himself under its spell. With delight the boy rushes off on mischief bent. Seeing a dining-room window open he climbs in, and sprinkling the powder, he awaits events. Plates and dishes collect themselves, serviettes and cloths all slip back into their places, and when Jane returns to finish her duties, she finds the table, which she had left nicely laid, has all vanished, furniture included. This is fine fun for the boy, who rushes off playing pranks everywhere. An old lady who has taken a seat in the open is one of the victims. Not content with pulling the wing off her bonnet, Tommy applies a little powder to the bonnet, the old lady is dismayed to see the bird from her bonnet take flight. But Tommy tires of all this, and throwing the whole of the contents over himself, it causes him to rush backward and forwards, cutting all sorts of capers, until he finally sinks into oblivion.

THE LITTLE BEGGARD MAID.—Lottie and her father have wandered about for months together, but strength is failing the little girl and in despair her father finds she is unable to go farther without food. Tom Brown comes up at the same moment and the kind-hearted fellow takes them off to his home, where he persuads his people to help them.

We next see him with a handsome girl of the gypsy type declaring his love, which she spurns as he has no money. Poor Tom goes home in despair, his parents having retired for the night after bidding good-bye to the poor old man and his daughter. Tom thinks until the temptation to steal comes over him. Unable to resist, he goes to the chest and takes a purse of notes and rushes off to the girl, who readily accepts him with the money. The purse which contained it he casts into the stream, which Lottie, wandering about, pulls out and rushes off to show her father. At the farm the theft has been discovered and the suspected persons are the beggars. Proceeding to their poor home, they find the man and child. He is accused, searched and the missing purse is found. In vain the child pleads that she herself has given it to her father, but he is taken away. Then the poor Lottie is turned out of the home and, hungry and forlorn, goes again to the once kind people to plead with them for her father, but they will not listen to her until Tom, unable to conceal his guilt longer, reveals the truth, begging forgiveness for his folly and wickedness, which is finally given and in return for their suffering the unhappy Lottie and her father find a happy home.

ECLAIR.

BARBERINE.—Count Ulrich and his wife Barberine were possessed with great love for each other, but being poor and the Count wishing to give his wife all the luxury possible, went to the Court of Queen Beatrice of Aragon where great and riches await them. Barberine, before her husband leaves, gives him her portrait, and he swears to preserve it religiously always.

Ulrich loses himself in the forest where fortunately he meets Archduke de Rosenberg who also is on his way to Court. They decide to travel together. Rosenberg is happy while Ulrich is lost in the recollection of his dear Barberine. At Court the sad demeanor of Ulrich is noticed by the frivolous courtiers, who like and seek him. As tolpine is the most cutting of them all and he has even the temerity to bet that he will succeed in winning Barberine's love. Ulrich accepts the defy and gives Rosenberg all necessary instructions so that he will be received at Barberine's chateau. Arriving there, Rosenberg finds her busily at work on her spinning wheel. She receives Rosenberg joyfully, as he pretends to have been sent by her husband. Without much ado, Rosenberg begins his protestations of love. The young woman is at first indignant but smiles with malice and leads Rosenberg on through the corridors of the chateau. Rosenberg thinks that he is about to triumph and win her love, when she opens the door of a cell and says gracefully to Rosenberg "Enter into this room, my lord, and I will follow thee." Rosenberg, without suspicion, enters and immediately Barberine closes the cell door on him. He is a prisoner. Hunger manifests itself to Rosenberg, who cries menaces and supplicates. Through the grating of the door a servant throws him a few crusts of bread and she tells him that he will not eat anything more until he has woven all the thread on the wheel.

In the meantime, Ulrich and the Queen reach the chateau in great pomp. Barberine speaks from the cell where Rosenberg is at work and his fate. Nothing is left for Rosenberg but to acknowledge that he has lost the bet, and that he has made a serious mistake.

Ulrich is not willing to accept the payment of the wager, as he had never doubted his wife's love. The presumptious Rosenberg recites to the Queen and Ulrich that he has not yet dined and is very hungry. Everyone then goes to the dining room, where a most sumptuous feast is served.

THE BROKEN FRIENDSHIP.—Jack and Gaspard, two firm friends, are looking for work in the harvest field and are directed by a pretty country girl whom they meet to the meadows to her father's farm where they are immediately engaged. The two friends soon become favorites at the farm owing to their willingness, and it is easily discerned as time goes on that the pretty daughter of the household has made an effect upon both. When Gaspard ultimately discovers that Jack is the favored one he is seized with a jealous rage, and after Jack has declared the farmer's consent the former picks a quarrel with his friend and then part angrily. The betrothal feast soon takes place and the sight of the general happiness increases Gaspard's bitterness. Meeting his rival apart Gaspard strikes down his old friend Jack and without a parting glance flees to the neighboring woods. The girl finds her lover senseless and is soon succored and the young man cared for. Meanwhile Gaspard haunted by his guilty conscience, sees a vision in which he is seized by two officers, escaping he flies he makes his way to the wood where he readily meets two officers who, seeing Gaspard's agitation, take him in custody to the village where he is accused of assaulting his friend. Being led to the sick man's bedside for identification Jack remembering that former struck his fatal blow, refuses, stating he is not the guilty man. Gaspard is overcome by his friend's magnanimity and falls on his knees imploring forgiveness.

"IMP."

TWO MEN.—A female detective in a book-binding shop comes to a realization of her love-affair and in a fit of desperation caused by seeing her fellow worker desert her with one hearing her to the care of Bill Fenton, a pilot. Wary to learning of the legacy he objects to the charge, but the lure fix it up and he becomes a regular daddy to the kid.

Seven years pass. The little one has grown into beautiful womanhood and as the ward of Bill Fenton has the admiration and respect of the fishing community. One day a celebrated banker and his sons and Fenton's landing into the harbor, but as the stranger is vigorously defending

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himself from the pernicious sport of the miners. Something about the stranger's makeup and dash attract Fenton, and it is not long before they are not only firm friends, but business partners, and the new arrival is the welcome guest of Fenton. The sweet girl takes to the stranger, Ward Birch, and in her refreshingly innocent way makes him perfectly at home. It is not long, however, before Birch falls deeply in love with her, and seizes the opportunity, when they are out for a ramble, to plant on her lips a soulful, heartfelt kiss. To the childish, carefully bred girl it opens a new order of things and when she returns to the cabin, and Bill kisses her as he always did, she tells him that a guardian must kiss his ward on the forehead—not on the lips. Bill is stunned, for in his great heart he loves her madly, but he tried never to show it. But he must have shown it, for Birch knows the truth. His nobility of character, however, tells him what to do, and leaving a note to Bill that he knows he is an interloper, he stifles his great passion of love, and with a heart full of anguish, he departs.

Bill Fenton gets the note, and the shock is great. He says nothing, but observes the girl closely. He sees that she is pining—aye, her young heart is suffering—so he puts on his hat and goes out. After a long search out by the canyon, he comes on Ward. "Ward," says he, "come back to the cabin." Ward refuses—can't do it—it's all right, he's willing to sacrifice. Bill insists, Ward is stubborn, and suddenly Bill strikes him squarely on the chin, rendering him unconscious. Then with his huge arms, he slings the form over his shoulder and carries him to the cabin. Of course, when he comes to, he realizes the motive of the knockout blow; but neither he nor the girl of his heart, safe in his arms, know of how big Bill Fenton, after he made the sacrifice, had to go to a lonely spot out among the hills, so that nobody could see him battling to keep down that big, funny lump that just kept coming up in his throat.

AUNT MARIA'S SUBSTITUTE.—Like a good old pal, a young chap writes his chum to come down to his seashore cottage for the week-end. He also writes his best girl to come down. Chaperone? Why—thats fixed! His elderly aunt will attend to that. Both respond favorably, and he prepares to receive them when he gets word from his aunt, who has gone out, that her mother is ill and she will be unable to return.

That's a fine situation for the bachelor! How on earth is he going to get a chaperone for this girl? While he is wondering what to do, his chum arrives. In a torrent of brotherly confidence, he tells him what a predicament he is in. All he gets in return, however, is sympathy, until he conceives a bold plan. The girl doesn't know his aunt, so why not have his portly chum pass for her? Said chum promptly objects to donning skirts, but the other implores, and so strongly pleads the cause of a courtship in jeopardy that his pal consents.

Getting into the skirts is a fine old job, but he finally hurdles the waist lines; no sooner has he dressed and discarded the cigar butt when the lay visitor enters.

The chum welcomes her like a good aunt; in fact, too good, for he kisses her again and again; the bachelor is furious, but he dare not object—any fellow's aunt may kiss his best girl. Well, all through the visit the bogus aunt works the situation for many a kiss and hug, when somethings happens: The real aunt returns! When she comes into the reception room and sees the being in skirts that uses a private moment by putting its feet on the table and smoking a liberal perfecto, she promptly goes off in a faint.

The couple is only in the next room and when they hear the commotion they rush in. Can you imagine how long a man in disguise can stay without shedding his skirts when he has a fainting woman on his hands? Just figure the finish of this picture.

THE POWERS COMPANY.

LEGALLY DEAD.—Howard Moore, a young lawyer, is engaged to be married to Marion Brooks, a beautiful girl, who devotes much of her time to volunteer charity work among the poor.

We see a lot of toughs in front of a pool room. A poor Jewish peddler tries to sell them some of his wares. One of the toughs cuts off the Jew's beard, and when he protests they strike him. Marion comes upon the scene and compels the toughs to let the peddler go. The leader of the toughs hugs and kisses the girl, who is struggling to free herself from his grasp, when Richard Carson comes into action. He rescues the girl, and the toughs attack him. Here ensues a terrific fist fight, in which Richard knocks out the toughs in fine style. Marion returns with a policeman, who arrests the leader of the toughs. The girl thanks Richard, who escorts her home. Richard, who is smitten by the girl's charms, calls on Miss Brooks and meets his old college chum, Howard Moore, who is engaged to be married to Miss Brooks.

Two years pass. Moore has become a victim of stock speculation and is neglecting his wife and child. Being hard pushed he asks Carson to loan him money. Carson makes out a check for $2,000. Moore goes out to pay his creditor; he is drawn into a stock broker's office; he sees that a certain stock is advancing in value and determines to plunge. He goes back to his office and raises Carson's check to $22,000. The stock goes down, and Moore is ruined.

A thrilling dramatic scene follows when Carson threatens to send Moore to jail, and Moore's wife enters. Carson generously tears up the check, unseen by Moore and his wife. Moore believes that he will be sent to jail, and he goes away, sending his wife a letter which tells her that by the time she receives it he will be dead.

Seven years pass. Moore is, legally, dead. Carson is to marry Moore's lovely widow. While the ceremony is going on we see the supposedly dead husband outside of the house. He enters the house and hears the conclusion of the ceremony. He will stop it. He is about to enter the room in which the wedding is taking place when his little son enters. The father hugs the boy to his breast, but the child strikes him with his fists and runs from him. Moore starts to go out, when the former wife accompanied by her new husband, Carson, enter the room. Moore, from the doorway, sees his wife in the arms of another man; there is only one thing he can do to make amends for his past wrongdoing. He closes the drapery and goes out of their lives forever.

NESTOR FILMS.

A DAUGHTER OF THE MINE.—John Brairly kept the only hotel and bar in the camp, so the boys naturally chose this as a storehouse for their gold.

Each night Tess welghed it, gave them a slip with the amount and locked it away in the safe.

She had been secretly pleased to watch the stranger, Ned Carton's, store grow week by week, but as she had feared, before many moons the other newcomer, Jim Kirby, had won every ounce of it from him.

Carlton's hopes rose high in anticipation of the day he would have saved enough to speak to her, but now all this was swept away at one bound. In desperation he picked up his gun to make an end of his humiliation, but Tess quietly took the weapon from him.

That she should have seen his weakness doubly humiliated him, so hatless and wild-eyed he fled to the mine. After a moment's hesitation, Tess ran after him and in her excitement dropped the keys, which Jim Kirby found upon entering.

Instantly he recognized the key of the safe, in a moment more he had opened the safe, put the boys' gold in the sleeve of his coat and was hurrying down the path to seek a hiding place for his treasure.

After vainly calling to Carlton, Tess was about to return, when she observed Kirby hastening along and was dumbfounded to see half a dozen bags of gold fall to the ground. "Could he have won all of that?" Dasbing into the house she found her worst fears were realized—the safe was open and empty!

Both her father and Lee, the Chinaman, were out, but she could at least follow Kirby and see where he went. Retracing her steps with what speed she could, the girl was fortunate enough to see him burying the gold under a tree. Waiting until he had gone, she stole to the spot, snatched the treasure and ran breathlessly back to the house, where she secreted it again.

None too soon for poor Ned Carlton, whom Brairly, the sheriff and a posse of miners had captured—For Brairly, returning in Tess' absence, seeing the safe and Carlton's hat, which the crafty Kirby had placed beside it, together with Carlton's wild exit from the house, naturally made him suppose the young miner to be the thief.

To avoid a hanging, Tess very truthfully declared that she had put the gold in another place, but privately informed the gambler, Kirby, that the country would no longer be healtby for him.

As for Carlton, this experience had taught him a lesson and his pledge that he had done with cards was never broken.

NEW YORK MOTION PICTURE CO.

BISON—

HAZEL, THE HEARTBREAKER.—Turn about is fair play, as will be demonstrated. The cowboys who frequent "Cowboy Mag's" inn find great pleasure in playing all kinds of jokes on the Chinese waiter, but in the end he gets back at them all. Much interest and excitement is caused by the arrival of word from the educated daughter of Mag that she has graduated from school and will soon be among them. When she reaches her home and is introduced to all the habitues of the tavern, her popularity is at once established. "Cowboy Mag" endeavors to ward off all flirtations, but Miss Hazel is well able to manage her followers. She organizes a school for the benefit of the boys but they are more anxious to fool than to learn, and she dismisses them. She seeks solitude in a secluded spot, but even here she is discovered and made love to by all, but she gives no one encouragement. She finally hits upon a joke in which the Chinaman is to play the prominent part. After tacking up a sign saying whoever reaches the parson's house first she will marry, she dresses the Chinaman in her clothes and waits for the sport. The cowboys adopt every means of forestalling one another and the first who reaches the parson's house becomes the happy groom of—the Chinaman. When the joke is discovered there is much fun, at Jack's expense.

THE RESCUE OF THE PIONEER'S DAUGHTER.—A party of pioneers decide upon a site for their new home and unpack their belongings. Some months later they are visited by an Indian chief and two of his companions. The pioneer sits in friendly confab with the Indian until he learns his erand. The chief has come to propose for the hand of the pioneer's daughter. This proposition is listened to with horror and the Indian's gift refused. The other settlers are called and they all drive the intruders away. The Indians resent the repulse and a reward is offered for the capture of the white girl. At a time when the men folks leave the settlemnt to go for provisions the Indians steal upon the women, overcome their guard and, after burning the cabin, make the girl captive. The settlers reach their home in time to save the women and learn of the disaster and all start in pursuit. They are led through hazardous passes but are successful in fighting down most of the Indians. The one bearing the girl, however, reaches the summit of a steep rock and threatens to end her life if the followers come nearer. He is captured from the rear and the girl restored to her father.

ITALA—

THE FASHIONABLE SPORT.—Cretinetti, who has a weakness for the fair sex, meets a lady on the street and offers her his company. The lady is on her way to a skating rink and thinking it might be a good joke Cretinetti accompanies her there. At sght of the skaters flying by on their shining little wheels his enthusiasm cools. However, he also puts on skates and starts to arise from his chair and, of course, a ludicrous somersault is the result of his first attempt. Fortunately the lady has not seen him and he manages to get on his feet and take the arm of his acquaintance. As they proceed he loses his balance and this time drags the lady down with him. She is somewhat humiliated and leaves him to go with another skater. Determined, however, but failing in his attempt to get about alone, he engages the services of two employees of the rink to take him about in pursuit of the lady. Disaster here awaits him and the crowd follows him into the resting room until finally the skaters indignantly throw him out of the place. As he cannot manage to take off his skates he is obliged to go home in a wicker basket, precisely the same way as babies learn to walk. There is a laugh to every foot of this film and it surely is most amusing.

AMBROSIO—

A DOCTOR'S REVENGE.—Great skill opens many a closed door and so it was with Orloff, the wonderful doctor. He discovers that two friends have been arrested and goes before the Governor whom he tells the arrest was unjust. The Governor, angered at the interference, locks up Orloff. Meantime, the daughter of the dignitary becomes very ill and all called to her bedside say only Orloff's great skill can save her. He is summoned before the Governor, who demands his help, and because of Orloff's wounded spirit, he declines his assistance. The Governor pleads with him and finally Orloff relents and his two friends are released by the Governor in part appreciation.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Apr. 4—After the Fall of the Eagle (Dr.) ... 695
Apr. 4—Theater of Pictorescues (Comedy) ... 545
Apr. 11—The Strength of Duty (Dr.) ...
Apr. 18—Love the Conqueror (Dr.) ... 650
Apr. 18—Ascending the Sea of Ice (Scenic) ... 200
Apr. 25—The Six-Legged Sheep (Com.) ... 486
May 2—My Maid in Two Seas (Comedy) ... 1...
May 2—The Broken Impediment (Dr.) ... 650

GREAT NORTHERN FILM COMPANY.

Mar. 5—The Mad Dramatist (Comedy) ... 342
Mar. 19—The Theft of the Diamonds (Dr.) ... 564
Mar. 19—A Quiet Honeymoon (Comedy) ... 260
Mar. 26—Tsang Fu, the Yellow Death (Dr.) ... 827
Apr. 2—Madam Sans Gene (Dramatic) ... 1000
Apr. 9—The New Burglar Alarm (Com.) ... 492
Apr. 9—Hustling Mr. Brown (Comedy) ... 367
Apr. 16—The Hidden Treasure (Dr.) ... 1000
Apr. 23—The Conjurer (Comedy) ...
Apr. 23—The Four Seasons (Scenic) ...
Apr. 23—A Day Off (Comedy) ...
Apr. 30—Saved from the Sultan's Seraglio (D.) ...

"IMP."

Mar. 21—Stung! (Comedy) ... 500
Mar. 24—The Stage Note (Dramatic) ... 500
Mar. 24—Stunts on Skates by Edmund Lamy ... 250
Mar. 28—Transfusion (Dr.) ... 960
Mar. 31—Hard Cash (Dr.) ... 960
Apr. 4—The Miser's Daughter (Com.) ... 980
Apr. 7—His Second Wife (Dr.) ... 970
Apr. 11—The Rosary (Dramatic) ... 950
Apr. 14—The Ace of Hearts (Dr.) ... 980
Apr. 18—In War Time (Dr.) ... 970
Apr. 21—The Maelstrom (Dr.) ... 960
Apr. 25—The Power of a Smile (Dramatic) ...
Apr. 28—The New Shawl (Dramatic) ...
May 2—Two Men (Dramatic) ... 985
May 5—Aunt Maria's Substitute (Comedy) ... 970

LUX FILMS.

Mar. 16—Life in the Next Century (Com.) ... 295
Mar. 23—A Family Feud (Dramatic) ... 655
Mar. 23—How a Bad Tempered Man Was Cured (Comedy) ... 353
Mar. 30—A Drama on the Reef (Dr.) ... 655
Mar. 30—Cured By a Tip (Com.) ... 327
Apr. 6—The Snake Man (Comedy) ... 350
Apr. 6—Rice the Jester (Dramatic) ... 650
Apr. 13—Washed Ashore (Dramatic) ... 660
Apr. 13—The Attack Upon the Train (Com.) ... 357
Apr. 20—Artist's Child (Dr.) ... 649
Apr. 20—A Young Aviator's Dream (Comic) ... 367
Apr. 20—Grandpa's Darling (Dramatic) ... 487
Apr. 28—Artist's Child (Dramatic) ... 602
Apr. 28—Tommy and the Bowder (Comedy) ... 429
May 5—The Little Beggar Maid (Dr.) ... 672
May 5—They Would Roller Skate (Comedy) ... 268

NESTOR FILMS.

Mar. 2—The Vindictive Foreman ... 925
Mar. 9—On the Little Big Horn ... 995
Mar. 16—The Silver Lining ... 980
Mar. 23—The Tenderfoot (Dr.) ... 990
Mar. 30—The Cowboy Preacher (Dramatic) ... 980
Apr. 6—Frontier Day in the West (Dr.) ... 9...
Apr. 13—At Double Cross Ranch (Com.) ... 998
Apr. 20—The Cowboy and the Lieutenant (Dr.) ...
Apr. 27—Days of '49 (Dramatic) ... 995
May 4—A Daughter of the Mine (Dramatic) ... 997

NEW YORK MOTION PICTURE CO.
("Bison.")

Mar. 18—A Mexican's Ward (Dr.) ... 985
Mar. 22—The Man From Texas (Dr.) ... 975
Mar. 25—Company "D" to the Rescue (West.) app. ... 1000
Mar. 29—Nanuina (Dramatic) ... 942
Apr. 1—A Shot in Time (West.) app. ... 1000
Mar. 29—Nanuina (Dramatic) ... 942
Apr. 1—A Shot in Time (West.) ... 988
Apr. 5—Romance of a Snake Charmer (West.) ... 995
Apr. 8—Red Wing's Loyalty (West.) ... 1000
Apr. 12—Rivalry in the Oil Fields (Dr.) ... 959
Apr. 15—Red Wing's Constancy (West.) ... 1000
Apr. 15—Red Wing's Constancy (West.) ... 980
Apr. 19—A Husband's Mistake (Dramatic) ... 978
Apr. 22—Adventures of a Cowpuncher (West.) ... 1000
Apr. 19—A Husband's Mistake (Dramatic) ... 978
Apr. 22—Adventures of a Cowpuncher (West.) ... 920
Apr. 26—Hazel the Heart Breaker ... 545
Apr. 26—Rattlesnakes ... 446
Apr. 29—The Rescue of the Pioneer's Daughter ... 950

ITALA.
(By N. Y. M. P. Co.)

Mar. 9—The Town Traveler's Revenge (Com.) ... 269
Mar. 19—The Betraying Mirror (Dr.) ... 975
Mar. 26—The Rivalry of the Two Guilds (Dr.) ... 500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter ... 500
Apr. 2—The Servant and the Tutor (Dr.) ... 942
Apr. 9—At the Farm (Dr.) ... 500
Apr. 9—The Valuable Hat (Com.) ... 500
Apr. 16—The Three Brothers (Com.) ... 500
Apr. 16—A Mistake (Dr.) ... 500
Apr. 23—Isabella of Arragon ... 1000
Apr. 23—Isabella of Arragon ... 1045
Apr. 30—The Fashionable Sport ... 500
Apr. 30—The False Friar ... 500

AMBROSIO.
(By N. Y. M. P. Co.)

Mar. 16—Insidious Weapons (Com.) ... 402
Mar. 23—The Sea's Vengeance (Dr.) ... 572
Mar. 23—Military Dirigible ... 750
Mar. 30—An Unworthy Flame (Dramatic) ... 565
Mar. 30—A Stolen Telephone Call (Comedy) ... 170
Apr. 6—An Unpleasant Dream ... 645
Apr. 6—My Life Remembrances of a Dog ... 575
Apr. 13—Legend of the Cross (Dr.) ... 470
Apr. 13—Friend in College (Com.) ... 510
Apr. 20—The Heart of a Vagabond ... 577
Apr. 20—Petit Jean Louis D'Or & Co. ... 420
Apr. 20—Heart of a Vagabond ... 577
Apr. 20—Petit Jean Louis D'Or & Co. ... 420
Apr. 27—A Duchess's Revenge ... 440
Apr. 27—Love is Love, a Heart of Gold ... 400

PANTOGRAPH CORPORATION.

Feb. 18—The Hobo's Dream of Wealth (Com.) 820
Feb. 25—Iron Arm's Remorse (Dr.) ... 980
Mar. 4—The Electric Bath Tub (Com.) ... 900
Mar. 11—The Mysterious Armor (Com.) ... 940

POWERS PICTURE PLAYS.

Mar. 22—John Handy's Invention (Dramatic) ... 985
Mar. 28—The Man Who Waited (Dr.) ... 1000
Apr. 5—The Actress (Dr.) ... 1000
Apr. 12—His Mother's Letter (Dr.) ... 990
Apr. 19—The Remaking of a Man (Dr.) ... 985
Apr. 26—A Newspaper Error (Dramatic) ... 980
May 3—Lucille Dead (Dramatic) ... 980

THANHOUSER COMPANY.

Mar. 15—The Actor's Children (Dramatic) ...
Mar. 22—St. Elmo (Dr.) ...
Mar. 29—She's Done It Again (Dr.) ... 1000
Apr. 5—Daddy's Double (Dramatic) ... 1000
Apr. 15—A 29 Cent. Robbery (Dr.) ... 750
Apr. 15—The Old Shoe Come Back (Com.) ... 250
Apr. 22—Her Battle for Existence (Dr.) ... 1000
Apr. 29—She Wanted to Marry a Hero (Dr.) ...
Apr. 29—The Cigars His Wife Bought (Com.) ...

INDEPENDENT FILMS.

Films released by the Eagle Film Exchange, 11[illegible] Ninth street, Philadelphia, Pa.

Apr. 11—Regina (Dram.).
Apr. 12—Mother's Letter (Powers).
Apr. 12—Reality in the Oil Fields (Bison).
Apr. 12—Cowboy Lover.
Apr. 13—Artist's Little Lover Affair.
Apr. 13—At the Double Cross Ranch (Nestor).
Apr. 14—Washed Ashore (Lux).
Apr. 13—Outlaws Foiled (Imp.).
Apr. 13—Legend of the Cross (Ambrosio).
Apr. 13—Friend in College (Ambrosio).
Apr. 14—29 Cent. Robbery (Thanhouser).
Apr. 14—Poem of Life.
Apr. 14—Rob's Pipe.
Apr. 15—Red Wing's Constancy (Bison).
Apr. 15—Red Man's Love.
Apr. 15—Little Urchin.
Apr. 16—Hidden Treasure (Great Northern).
Apr. 16—Three Brothers (Italia).
Apr. 16—A Mistake (Italia).
Apr. 18—Love the Conqueror (Eclair).
Apr. 16—Egyptian Village Market (Eclair).
Apr. 19—Petit Jean Louis D'Or & Co. (Ambrosio).
Apr. 20—A Husband's Mistake (Bison).
Apr. 20—Heart of a Vagabond (Bison).

The following reels have been released week of April 18 by the Empire Film Co., 150 East Fourteenth street, corner Third avenue, New York:

Apr. 18—The Three Brothers (Italia) ... 550
Apr. 18—A Mistake (Italia) ... 575
Apr. 18—The Hidden Treasure (G[illegible] Northern) ... 1000
Apr. 18—In Veiled Secrets Made Famous by Rossini (Italia) ... 1000
Apr. 18—In War Time (Imp.) ... 995
Apr. 18—The Queen's Attendant (Gem) ... 855
Apr. 18—According to the Sea of Ice (Eclair) ... 200
Apr. 18—Love the Conqueror (Eclair) ... 650
Apr. 19—A Husband's Mistake (Bison) ... 978
Apr. 19—Remaking of a Man (Powers) ... 985
Apr. 20—The Heart of a Vagabond (Apollo) ... 445
Apr. 20—Petit Jean Louis D'Or & Co. (Apollo) ... 520
Apr. 20—The Cowboy and the Lieutenant (Nestor) ... 995
Apr. 20—Home in Mexico (Apollo) ... 840
Apr. 21—A Cowboy Artist's Dream (Lux) ... 70...
Apr. 21—Grandpa's Darling (Lux) ... 473
Apr. 21—The Mountain (Italia) ... 1000
Apr. 22—Her Battle for Existence (Than.) ... 985
Apr. 22—Adventures of a Cowpuncher (Bison) ... 1000
Apr. 13—Isabella of Arragon (Italia) ... 970
Apr. 23—A Day Off (Great Northern) ... 500
Apr. 23—The Conjurer (Great Northern) ... 500
Apr. 23—Four Seasons (Great Northern) ... 500

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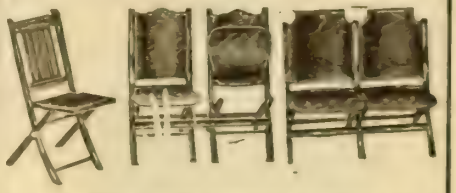

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Prompt Shipments. Write for Catalogue
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For Sale—Films, $7, $10, $15 per reel. Edison, Powers, Lubin machines, $60, new $100. Song Sets, $1.00. Model B, Gas Outfits, $45, new Motiograph, $120. Moving Picture Tent, $75. Piano, $75. $300 Overland Living Wagon, $400. Stereopticon, new, $40; paying Picture Theatres near.
For Rent—Films, 1000 feet, $6; 2,000 ft., $12 weekly. New shipment. We buy machines & films.
H. DAVIS - - - Watertown, Wis.

What about ECLAIR FILM?

Ask those who know! THEY SAY Eclair production leads. WE AGREE and stick to our reputation. We have come HERE TO STAY. Our confidence in your good taste has been fully justified that is why we present you our UNIQUE FEATURE under the name A. D. C. A. Eclair. We want to call your attention to the fact that A. D. C. A. is not so-called ART FILM but the real thing.

Convince yourself and send your orders now.

ECLAIR FILM COMPANY

31 East 27th Street, New York City

GREAT NORTHERN

Stands for Quality!

Next Release, Saturday, April 23rd

THE CONJURER

A Very Clever Trick Comedy

The Four Seasons

Graceful solo dances by Mlle. Adelaide Girard. Beautifully colored

Length appr. 260 Feet

A Day Off

A representation of what befell a gentleman who set out to enjoy "A Day Off"

Release for Saturday, April 30th

Saved from the Sultan's Sentence

An absorbing Oriental feature production of special merit

3x7 upright and 3x15 lengthwise banners for all GREAT NORTHERN productions to rent by the Goodenough Company, 627-630 Century Building, St Louis, Mo.

To Exhibitors: The BEST Film Exchanges will always supply you with OUR films. Insist on having GREAT NORTHERN films. We supply exchanges with posters and synopsis with each reel. Ask your exchange for them.

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SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.00	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

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For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

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Business Increased 50 Per Cent.

SINCE I INSTALLED YOUR MACHINE

Is what Wm. G. Spurrier, Prop. **Savoy Theatre** of **Seattle, Washington,** writes us on March 30, 1910.

Another enthusiastic owner and manager of two houses say "I consider my

SUCCESS DUE TO THE MOTIOGRAPH"

Manager E. S. Shultz of the Baker and Moore Circuit of six magnificent Theatres, writes February 12, 1910, from Springfield, Ill.

"Motiograph Installed Two Years Ago Good as New"

Manager W. H. Johnson of Colonial Theatre, Kalamazoo, Mich., who nearly three years ago bought the first Motiograph manufactured, writes, you surely have

A WONDERFUL MACHINE

Brilliant and Flickerless Pictures with Wonderful Wearing Quality are Motiograph Features

Now after a most successful year and having **Nearly Doubled Our Sales** we have designed

20 IMPROVEMENTS FOR 1910

The most important of which are

1 **A New Patent Film Tention** that is novel, unique, original and charmingly efficient.
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16 **A New Arc Lamp that** is **Extra Heavy** and dispenses with sticking and breakage.
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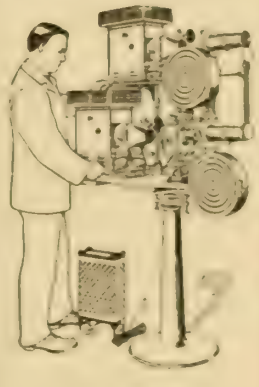

It's Truly a Wonderful Machine, Heavy, Strong and Massive, yet Artistic, very light running and projects a **Rock Steady Picture.**

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Length 995 Feet

A touching story of the mad rush to the gold fields of California in 1849, with its untold hardships.

This picture tells of the treachery, desertion and robbery of one successful prospector by his partner, but he finally escapes from the Alkali desert with his mind a blank but still in possession of the **only** map of their claim.

Being unable to get tidings of her husband the wife starts out to cross the plains to find him, only to die in the search and leave her little child in the care of strangers.

The mills of the Gods, it is said, grind slowly but they grind exceeding fine, as the close of our picture shows.

You must order this in advance as the demand for this will be great

Our Next Release, Wednesday, May 4, 1910

A Daughter of the Mine

Length 997 Feet

This is without question one of our best western subjects and will make some noise in the independent ranks, read the story in this paper and you'll surely place an advance order with your exchange.

Made by

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Will release their first film in a few days, watch trade papers for release date.

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What every exhibitor wants is a "square deal". Give him what you promise, and he will feel thoroughly satisfied.

Our aim is to gain and retain a reputation for "square dealing;" and you, Mr. Exhibitor will reap the harvest. We can handle you in a way that will add to your profits, and **positively** give you what we promise. No hot air, but business on a business basis. We buy everything Independent worth exhibiting and display the same interest with our cheap service, as we do with our high grade service.

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COSTS YOU 100 TIMES LESS MONEY FOR A BETTER RESULT

Pictures thrown on a curtain covered with **"Curtainyline"** by absorbing the light and giving the picture depth are reproduced as reflected in a mirror, without the detraction of reflected light rays, **and** you can get a better **focus** on the whole scene. Thousands testify to the merits of **"Curtainyline."** Try it.

A $3.00 carton is sufficient to cover any ordinary screen. **All Exchanges Carry It In Stock.**

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Offers to Theatre Managers and Moving Picture Operators a complete course for $5.00. We positively guarantee you a $15.00 position. Our course is so thorough that our graduates are practical electricians at the time they receive their cards. WRITE FOR PARTICULARS.

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Importers and exporters of new and second-hand film. 500 Sets Song Slides like new, $2.00 per set. Write for lists and particulars.

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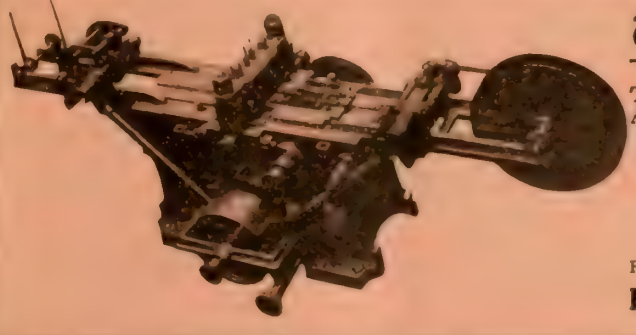

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PRICE: $625

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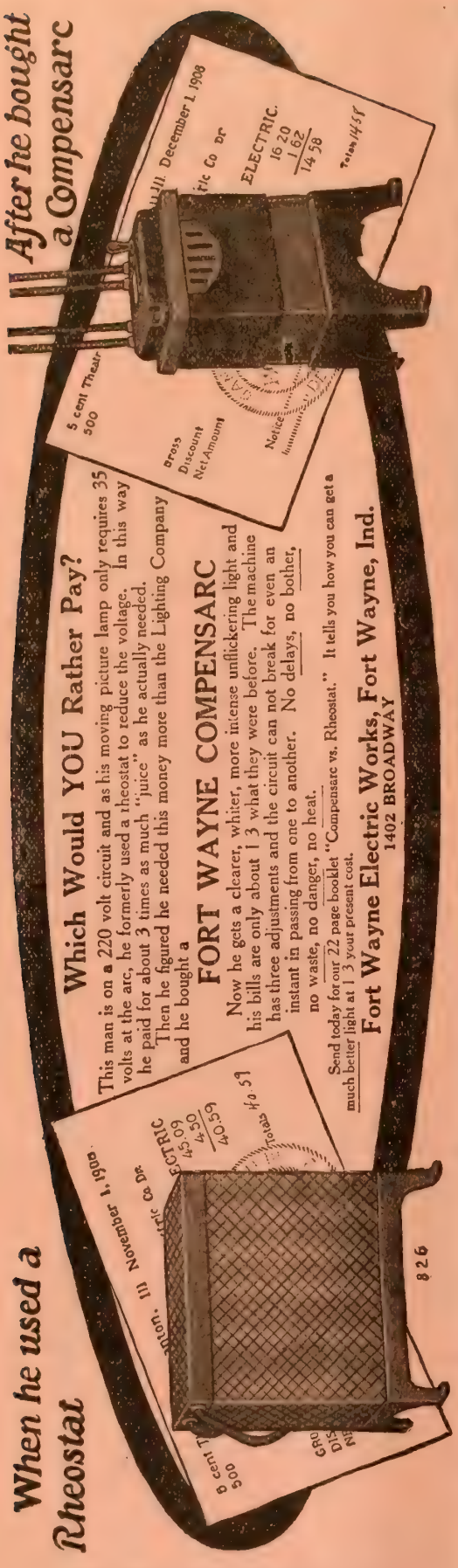
After he bought a Compensarc
Which Would YOU Rather Pay?
This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.
Then he figured he needed this money more than the Lighting Company and he bought a
FORT WAYNE COMPENSARC
Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.
Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.
Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY
When he used a Rheostat

WE BUY and sell 5c. theater supplies, chairs, machines, etc. Room 301, 225 Dearborn street, Chicago.

WANTED—A neat appearing young man that plays piano and sings. Must be experienced; $20.00 per week to start and splendid chance if you are good. Moving picture theater; town, 6,000 population. O. H. WASHBURN, The Lyric Theater, Columbus, Neb.

Anniversary of my Independence!

One year ago the twenty-sixth of this month, I told the film trust it

couldn't play in my back yard any more, withdrew every blessed office of the Laemmle Film Service from the association, rolled up my sleeves, stuck out my tongue at the octopus, hitched up my panties, felt of my muscle to see if it was on the job, drew a long breath of relief and—declared my **absolute independence.** As I look back from the high point I have attained since then, I have to laugh at myself for being such a **mutt** as to delay becoming independent as long as I did. Within the first three weeks of my independence, the business of the Laemmle Film Service **increased ninety per cent.!** For I not only held the vast bulk of the trade I had, but gained new customers faster than I could properly serve them. I had to tell scores and scores of them to hold their business away from me for a few weeks till I could get my bearings. **For there never has been one instant** since I became a moving picture man that I would sacrifice the quality of my famous service for the gain of a few dollars and cents. Since that day, one year ago, I have become the **biggest** and **best** film renter in the world; I have been the bulls-eye for a most villainous attack of vituperation, lying and abuse, all of which was done **under cover** and not in the open as I have conducted my fight; I have contributed my part toward wiping out the vicious ten per cent. penalty; I have fought with all my might and main, all my resources and bank account to help **uplift** the **quality** of goods served to independent theaters. Thousands of you have given me your moral and material support, some of you have gone so far as to try to make a little tin god of me, others to make a little iron devil of me. But the sum and substance, the pith and point, the meat and kernel of the whole year's experience is this:—Old Doctor Laemmle is at the **top** of the heap, he is happy, he has confounded his enemies and glorified his friends, he has proved once for all that when you sit in a game with an opponent who is a notorious bluffer, the thing to do is to hold fast, sit tight, shove all your chips to the center of the table, stand pat and call his bluff till his feet **crack** with the cold. After the most wonderful year of my career I simply cannot resist this little **cock-a-doodle-doo!**

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

HEADQUARTERS

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MINNEAPOLIS PORTLAND OMAHA

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The Biggest and Best Film Renter in the World.

IMP

"YOU saved our lives!" . . . "Hooray for the Imp!" . . "More power to the Imp!" . . . "Never had such crowds in our life!" . . . "Biggest money maker we ever had!" . . . These are a few of the expressions of gratitude showered upon us by exhibitors and exchanges since we scooped the whole world with our special release entited

"IN AFRICA"

"Scenes Made Famous by Roosevelt"

We feel repaid over and over again for the hard work and the frightful rush necessary to put this glorious scoop on the market. Every person connected with the "Imp" worked with his whole heart and soul. They are tired, but happy. Here are two more masterpieces for Independents only:

"TWO MEN"

Released Monday, May 2d. Length 985 feet

A pippin! The kind of heart story that will bring a lump to your throat. Read the synopsis elsewhere in this issue and just imagine what such a picture will do for your theatre. It is the kind of film that is driving our friend, the enemy, to distraction! Fight for it. Write for it!

"Aunt Maria's Substitute"

Released Thursday May 5th. Length 970 feet

Your whole audience will fairly rock with laughter when they see this rollicking farce. Wait till you see "Aunt Maria" smoking a perfecto and doing a few other astounding stunts and you will wear the smile that won't come off. If you don't get this comedy, you lose real money! Beg!

111 E. 14th St.
New York

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Carl Laemmle
Pres.

Reasoner & Son, Crete, Neb.:—"Be sure to send as many IMP films as possible. They are GREAT!"

Carl F. Miller, Fremont, Ohio:—"Every time I get an IMP I know it means capacity business. I wish you released twenty a week!"

Theatre Film Service, San Francisco, Cal.—"One of our customers says, 'I am astounded at the fine work of the IMP people and never thought a firm in business only a few months could so thoroughly beat all the old timers.' Other customers say, 'Give us all the IMPS you can. They're the best!'"

Thanhouser Film

"You Need It In Your Business!"

RELEASED FRIDAY, APRIL 29

Two Corking Comedies On One Reel

She Wanted to Marry a Hero

—AND—

The Cigars His Wife Bought

Approximate Length 1,000 Feet. No. 108. Code Word Hero. POSTERS, TOO

Scene from SHE WANTED TO MARRY A HERO

"SHE WANTED TO MARRY A HERO," the opening subject, is a lesson and a warning to young women who delve too deeply into Laura Jean Libby. It's nice enough to read "love stories" occasionally, but don't devour them until they influence and bewilder you. The heroine in the picture wishes she had'nt. The Libby yarns made her throw over her commonplace sweetheart and seek an unusual, heroic one, like those Miss Libby writes about. What a mess of trouble the search got her into, the picture shows.

"THE CIGARS HIS WIFE BOUGHT" were bad—awful bad. What would you expect? A woman CANNOT buy cigars. How a suffering hubby tried to get rid of the cigars his better half bought him, is the story the picture tells, and its funny enough to make you yell! YOU NEED IT IN YOUR BUSINESS—BECAUSE YOUR BILL ALWAYS NEEDS A GOOD "LAUGH" PICTURE.

Thanhouser Film—the Best Advertised in America

It's the best ADVERTISED because it's the best MADE. By "advertised" we don't mean newspaper-advertised but ADVERTISED BY WORD OF MOUTH BY HUNDREDS OF ENTHUSIASTIC EXHIBITORS. And when exhibitors join in praising a certain make of film, that film is receiving THE BEST ADVERTISING that could possibly be given it. And that's why

Thanhouser Film is Sweeping the Country

COMING!—RELEASED FRIDAY MAY 6th

A Dramatization of the World-Famous Novel

JANE EYRE

GREATER than the GREATEST Thanhouser Film to date! A Feature that IS a Feature!

THANHOUSER Staging—Acting—Quality

Order Extra Prints NOW

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New Rochelle - - New York

Vol. 6., No. 18. May 7, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MELIES RELEASES

THE DEBT REPAID
Indian Drama
MAY 5th

SPEED VERSUS DEATH
A Thrilling Race against time
MAY 12th

"A RACE FOR A BRIDE" and "A ROUGH NIGHT ON THE BRIDGE"
MAY 19th, 1910

Handsome Posters for All Subjects; Ask Your Exchange or Write Us Direct

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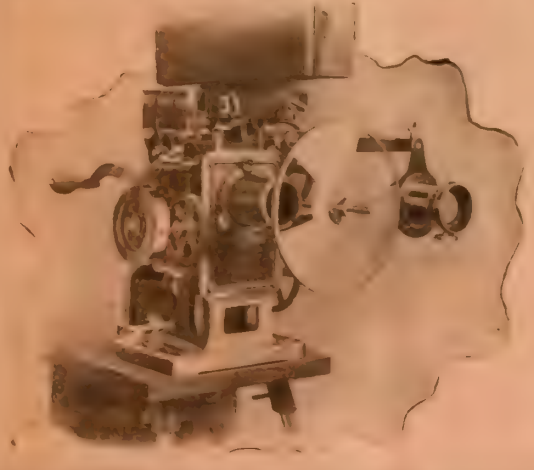
Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

POWER'S CAMERAGRAPH No. 6



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Projects absolutely steady, flickerless pictures which do not injure or tire the eyes. Intermittent movement is encased, runs in oil and will wear indefinitely. Gears, Spindles and Bearings are 50 per cent. heavier than those of any other motion picture machine.

Write for Catalogue G. giving full information

NICHOLAS POWER COMPNY 115 Nassau Street NEW YORK

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 722 FOR RELEASE "LIFE PORTRAYALS" SEE PAGE 751 FOR SYNOPSIS

THANHOUSER FILMS

"SWEEPING THE COUNTRY!"

ANNOUNCEMENT EXTRAORDINARY!

JANE EYRE

A DRAMATIZATION OF THE WORLD-FAMOUS NOVEL

WILL BE RELEASED FRIDAY, MAY 6th

THE GREATEST THANHOUSER PRODUCTION TO DATE

A Feature of Features

Sold at the Price of Ordinary Film! No Extra Charge Whatsoever!

EXHIBITORS: Grab This, Advertise it and EXCHANGES: Order Extra Prints Now and WATCH RESULTS

Approximate Length 1,000 Feet No 109 Code Word, Eyre POSTERS TOO

We are pleased to announce that we have completed our production of the world-famous "Jane Eyre," that we have slated it for release on Friday, May 6th, and THAT IT WILL EVEN BE A BIGGER MONEY-MAKER FOR THE EXHIBITOR AND THE EXCHANGE THAN OUR MUCH TALKED-OF "ST. ELMO" OF A MONTH AGO.

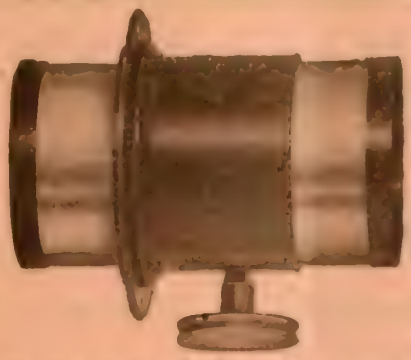
Do you fully realize what this last means? We predict for "Jane Eyre" MORE success than attended our mighty successful "St. Elmo"! And you certainly know what a hit "St. Elmo" made!

Wm. F. Niel, proprietor of the Crescent Theater, Chattanooga, Tenn., wrote that it doubled his receipts and said: "Just 100 per cent. increase; how's that for a record breaker?" W. F. Crall, Norfolk, Va., wrote: "We have two theaters side by side and yesterday we showed 'St. Elmo' in one and the receipts were nearly double those of the other." T. A. Rogers, of the Edisonia Theater, Jackson, Ohio, wrote that he got a corking lot of advertising out of the picture, and big business. And so on! And so on! And so on! Undoubtedly "St. Elmo" was the prize Independent money-maker of 1910.

SO WHEN WE SAY THAT "JANE EYRE" WILL BEAT "ST. ELMO" AS A MONEY-MAKER, YOU OUGHT TO SIT UP AND TAKE NOTICE! And you ought to make your preparations for handling a film that will mean much to the Independent cause, much to the exhibitor, much to you, and much to us. Our superfine production of "Jane Eyre" is by way of appreciation of THE EXHIBITORS' AND EXCHANGES' KINDLY EXPRESSED APPRECIATION of the merits of "St. Elmo." So please push "Jane Eyre" to the best of your ability—and watch results! Remember, we want this film judged BY THOSE RESULTS. If you can let us know what they are in your own territory, at the proper time, we would very much appreciate it.

THANHOUSER COMPANY

New Rochelle - - New York



¶ It is not easy for a person unfamiliar with the scientific side of the matter to appreciate how vital it is that the lens of his equipment should be the right one. Everybody discovers it sooner or later, but if you make this discovery after you have purchased your apparatus, it will avail you nothing.

BAUSCH & LOMB PROJECTION LENSES

are the standard of the world and are so recognized by everyone familiar with the subject. Every dealer will tell you this if he is not actuated by motives of greater profit.

¶ The point is that the clearness and brilliancy of the object upon the screen is determined by the quality of the lens you use.

Projection Lens Booklet on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

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LONDON ROCHESTER, N.Y. FRANKFORT

To Exhibitors **ATTENTION** Licensed or Independent

Moving Pictures of Prize Fights

[illegible]

No. 1 THIS IS THE ANSWER; A CHANCE FOR ALL No. 1

By Presenting the Original and only Copyrighted Moving Fight Picture of THE LIGHTWEIGHT CHAMPIONSHIP CONTEST between

BATTLING NELSON and Ad. WOLGAST

Fought at Hester's Arena, Point Richmond, Calif., on Washington's Birthday. Witnessed by 20,000 people. Pronounced by the Press and Public the Greatest Battle Ever Fought. Made in 4 reels, including training quarters of both fighters, arena, noted sporting men, etc. Runs on average from 40 to 60 minutes.

Only a few States remain unsold. Get busy and act quick.

No. 2 Now Ready. Within the Reach of Everyone. No. 2

The SAM LANGFORD - JIM FLYNN

(Boston Tar Baby) (The Pueblo Fireman)

FIGHT PICTURES!

Taken on St. Patrick's Day at Jeffries Arena, Vernon, Calif. Witnessed by 10,000 people. Absolutely Flickerless. Clear As a Crystal. Perfect in Every Detail. Made in 3 reels. Showing full 20 rounds with usual preliminaries, 4 knock downs. Pictures both men in training and shows pictorial views of the Golden State. Runs on average 35 to 40 minutes.

A WORD TO THE WISE IS SUFFICIENT

NO. 3. ? ? ? NO. 3.

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The reason why

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"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

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"Salvation" Smith

A Stirring Western Drama

A young minister goes among the Cowboys to preach. His presence brings about a pistol fight. Smith saves two men, and the Cowboys vote him a thoroughbred. A story different from all others. Full of heart interest and some real comedy.

RELEASED MAY 10, 1910

EXHIBITORS WRITE FOR FREE POSTERS

THE POWERS COMPANY

241st Street and Richardson Avenue - New York City

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Next Release, Saturday, April 30th

Saved from the Sultan's Judgment

An absorbing Oriental feature production of special merit

Release for Saturday, May 7th

The Somnambulist

A well told and thrilling story that will strongly interest any audience

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

3x7 upright and 3x15 lengthwise banners for all GREAT NORTHERN productions to rent by the Goodenough Company, 627-630 Century Building, St. Louis, Mo.

To Exhibitors: The BEST Film Exchanges will always supply you with OUR films. DEMAND GREAT NORTHERN films. We supply exchanges with posters and synopsis with each reel. Ask your exchange for them.

GREAT NORTHERN FILM COMPANY

NORDISK FILM COMPANY, COPENHAGEN

7 EAST FOURTEENTH STREET, NEW YORK CITY

THE MASTERMARK OF PICTUREDOM

LENGTH, 1000 FEET — RELEASED DATE, MAY 2 — CODE WORD, "CIRLS"

SOMETHING ORIGINAL :: :: AT LAST :: ::

THE COW-BOY GIRLS

A rollicking jingling comedy of the Western plains. Don't want to say too much about it—We want to hand you a surprise.

"THE POSTER IS A RINC-TAIL TOOTER"

TRADE S MARK

Down in Old Mexico — The Land of Sunshine

LENGTH, 1000 FEET — RELEASE DATE, MAY 5 — CODE WORD, "PAPINTA"

PAPINTA

An intense drama of Human Interest, beautifuly portrayed and photography unexcelled. Posters? I should say so!

THE MASTERMARK OF PICTUREDOM

A BIG PROGRAM

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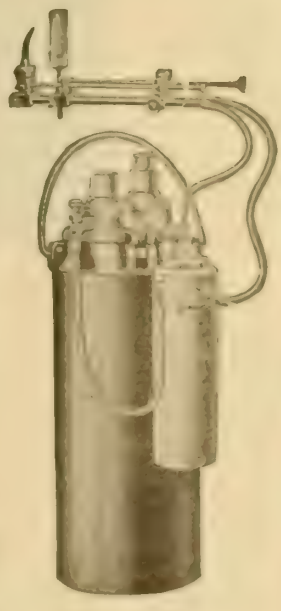

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¾ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

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Entered at the General Post Office in New York City as Second-Class Matter.

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The March of Progress.

A year ago, with one single exception, the moving picture had not invaded the greatest amusement artery of the United States,—we mean Broadway between Twenty-third street and Forty-second street. The single exception was the old and foredoomed Manhattan Theater, in which Mr. Ganes was showing his pictures. We refer to the Manhattan Theater as being foredoomed, because that place had long been decided upon for destruction to make way for the Gimbel department store and, in a sense, the Pennsylvania depot, this section of the city having been selected years ago for these vast improvements and alterations.

Since then, what a remarkable change has come over the aspect of things! The new Ganes Theater has become a prominent feature on mid-Broadway at Thirty-first street; then the Majestic Theater took up the picture; next the Circle Theater followed suit. More recently the moving picture has become, apparently, a permanent factor of the entertainment program on the roof of the New York Theater. So it goes. Within the last few weeks a more significant indication of the march of progress has manifested itself on one of New York's most exclusive, fashionable and entertainment thoroughfares. We allude to Thirty-fourth street. Thirty-fourth street, as every inhabitant of New York and probably of the United States knows, is pretty well the center of things in respect of fashion. Here are concentrated many of the best dry goods and costume establishments, hotels and the like. The Manhattan Opera House is also on the street.

Hence it is we think that the Savoy Theater on Thirty-fourth street, New York City, having recently adopted the moving picture as its staple entertainment, is a fact of such significance that it deserves special mention in our pages. As we said before, earlier in this article, none of these signs were apparent in New York City a year ago. What an extraordinary change, or advance, or symptom of progress, whichever the reader pleases, has taken place since then! Whichever aspect most commends itself to him, the one irrefragable fact is that the moving picture, to quote the Gladstonian phrase, "is advancing by leaps and bounds" in public favor. No other construction can be put upon the fact that it has invaded, and successfully invaded, some of New York's best theaters. We cannot, at the moment, give the exact figures, but roughly speaking, as compared with two years ago, when there was not then one good theater in New York City which had the moving picture as its staple entertainment, there must now be at least a dozen. It is fair to suppose, that before this present Summer is over, there will be many additions to this number.

This is a very encouraging state of things, but one with which we are not entirely satisfied. Whilst this form of entertainment has gone ahead in New York City, as we have just pointed out, it is generally admitted that the Empire City is lagging behind the rest of the country in many vital respects. Small country towns can boast of moving picture palaces that put to shame any New York show, except, it may be, the large combination houses formerly devoted to the drama or straight vaudeville such as we have already alluded to. The farther West we go, the more the picture is in evidence as the amusement of the classes, and the more intelligently it is administered. From a report on another page it will be seen that Chicago is the first to demonstrate what can be done with an exclusive picture show and proper music. It is said that "A Penitent of Florence" in the Orpheum with orchestral music, organ, choir voices and sound effects had all the semblance and artistic conviction of grand opera. The crowded houses that were attracted and the widespread approval accorded to this production are indeed encouraging. The other evening at Keith & Proctor's Twenty-third Street Theater, New York, we

sat through a long program of mixed vaudeville and picture. One item that brought the loudest applause all over the house was the Biograph picture, "The Way of the World." This picture also called for special music and sound effects, and while these were rather imperfectly produced, yet it did not prevent this marvelous picture from being the star feature of the program. We would like to see the Chicago example bearing fruit here in New York City.

We have headed this short article, "The March of Progress." By that we mean to say that the picture, in all its manifestations, is progressing in the esteem of the great entertainment or pleasure seeking public. This is a discovery, of course, upon which we, ourselves, cannot unduly plume ourselves. It is obvious for all men to perceive, note, and ponder over. But being a fact of vital importance, in connection with an industry whose success we have at heart, we think it should be specifically noted and commented upon, for the encouragement of all connected with it, particularly of the few stupid persons who allow themselves to think or be saddled with the opinion that "cinematography is on the decline" (merely because they have been weighed in the balance and found wanting). All the evidence, all the facts, such as we have just given our readers, point to an entirely opposite state of things.

The Motion Picture Distributing and Sales Company.

In the WORLD of January 16 we dealt in detail with the scheme of this company, briefly called the General Sales Company, which appeared to be a combination dominated by two manufacturing firms—the Imp and the New York Motion Picture Company—to form an agency for securing control of all the independent made film of the United States. The scheme seemed to be and was commonly understood to be a close corporation. In effect all the manufacturers were asked to distribute their pictures through a restrictive channel. Moreover, it seemed to be sought to make a profit out of the combination. The profits, plainly put, were to go into the pockets of the two companies most concerned.

The scheme within the last ten days has evoked a storm of criticism and opposition; in fact, we do not remember in the recent history of the moving picture industry in the United States, any scheme which was so openly derided. On the one hand it was called "a little trust"; on the other, an impudent "frame-up" on the part of its promoters. We were loth to accept either view. While we had assurances of the *bona fides* of the scheme, still we were skeptical of its being conceived in the best interests of the moving picture business.

Events of the last two weeks have shown that our skepticism is well founded. The insurgent manufacturers and importers declined to fall in line with the Sales Company and frankly talked "independence of Independents." They held a meeting, as our columns of April the 16th show, and uttered some very drastic criticisms, indeed, of the projected Sales Company, chiefly on the grounds that the business would be in the hands of two or three firms who sought to control the business of their competitors.

Wiser counsels and much discussion have prevailed in the meanwhile, and the conflicting elements have got together with a result that some sort of agreement or combination has been arrived at. Instead of, to put it bluntly, the New York Motion Picture Company and the Imp Company being the sole arbiters in the case, they seem to have admitted besides themselves, amongst manufacturers, the Powers Company, and amongst importers the Eclair, the Great Northern, the Cines, Itala and Ambrosio. The Thanhouser Company, the Nestor Company have yet to give in their adhesion. A Board of Directors has been decided upon. This Board consists of Carl Laemmle, Mr. Baumann, Mr. Steiner, Mr. Powers and Mr. Brulatour. The scheme is this, as we understand it at the present: that each of the associated Independent manufacturers and importers contributes one hundred dollars per week as a common fund for the Sales Company. This fund will go for the payment of office expenses. In return for this, each manufacturer and importer will have the right of marketing his pictures to the Sales Company at a uniform rate of ten cents per foot. The Sales Company will then distribute the goods amongst the Independent exchanges, who will have the right of buying so many reels a week from a circulated list. These exchanges will be restricted to this list of manufactured and imported films, and will not be allowed, it is to be presumed, to trade outside the productions of the General Sales Company's contributories.

To be just to the organizers of this scheme, there is one feature in it which commends itself to our approval; it is this: that it seems designed to work for the general good of the moving picture business in two aspects. First, the improvement of quality. The manufacturers themselves will act as censors of their own and each others' films before they are sent out. A very fine idea if it can be worked and practiced. Then, again, it is designed to give the Independent renter a chance. Hitherto the Independent renter in this country has been in this position: that he has rarely been able to obtain Independent pictures and when he could obtain them he could not get them in sufficient quantity and of sufficiently good quality.

In the latter regard, again, this scheme earns our praise. Over and over again we have pointed out that the middle man in the moving picture business is a necessary, essential, and vital factor. There must be a distributing agency in every manufacturing business. We perceive that on the licensed side there are indications of an attempt to dispense with the services of the renter. Economically, we believe that in the long run this will be found to be a fallacy, because it violates a fundamental law of modern trading. By the same process of reasoning we uphold the theory that on the Independent side the Independent renter must be taken care of.

These, then, are the main outlines of the scheme of the General Sales Company, so far as they have been presented to us since our issue of April the 16th. It is now a co-operative rather than a monopolistic scheme. It is not a money-making scheme on behalf of its promoters. It insures good quality of pictures. It gives the Independent renter a chance. It assures that the balance of profit shall be more evenly distributed. What we mean by this is that during the past seven or eight months the exhibitor and the manufacturer have got their fair share of profit out of the business and the renter has not got his. Now, it seems that the Independent renter is to be restored to his proper place.

Strictly from the point of view of economics we are bound to support such a scheme, which is founded upon the correct principles of trading. On abstract grounds no possible objection can be taken to it. So the matter stands at present. There has been no ratification of the scheme as yet. This we are told is to be sought at the meeting of the N. I. M. P. A. at Chicago on May the 6th next, where all the details of the scheme are to be threshed out. We reserve our final opinion upon this scheme until the result of that meeting is known.

"GENRE" MOTION PICTURES AND AN EXAMPLE.

Several days have now passed since we sat in a crowded metropolitan theater and enjoyed a long and varied program of vaudeville, interspersed with motion pictures, lecture and songs. With one exception, it is difficult for us to recall at this moment the different numbers of the program. We have a pleasant recollection of having admired some very beautiful slides which illustrated a sentimental song, the title of which we do not remember. We recollect chuckling over the very uncomplimentary remarks passed between two ladies in front of us on the fearfully bad acting in a one-act playlet. But the one number on that program that clings to our memory and which drew the most marked applause from a large and critical audience was—A MOVING PICTURE. True, there were other moving pictures on the program, but, dear reader, have you never visited an art gallery and one single picture that you saw was ever afterwards uppermost in your mind?

And, if you will recollect, it was a picture that TOLD A STORY. You may have admired beautiful landscapes, charming portraits, or even clever character studies; but the picture that stirred your emotions, that you carry away in your mind, that becomes a part of you, is *the picture that told a story*, or, in academical parlance, a *genre* picture.

The pseudo artist sits in his garret and turns out "pot-boilers" by the score—marines, landscapes of foreign climes—with no other inspiration save the four walls and the dollars in view. The real artist goes to the scene he essays to paint. He studies its varying moods—for there are moods in Nature. Having decided upon his mode of expression he follows the outlines of the scene before him sufficiently close to give the necessary touch of realism.

Ponder over this, some of ye would-be moving picture artists, for the day has passed for empiricism in moving picture making and you have to deal with a public that has no sympathy with mediocrity. The public will no longer stand for brick houses, telegraph poles and mounted police in Greenland scenes, or Wild West thrillers perpetrated in New Jersey. If the picture does not tell a strong enough story to hold the interest undivided, the public at least look for realism. Studio scenes of outdoor subjects, however well done, rarely impress. In other words the moving picture artist must go to the scenes of his plot and get the atmosphere and realism.

But, as we have intimated, even the correct transcription of Nature is only the lowest form of art.

Shakespeare defined art as the "mirror held up to Nature." There is another definition by Emerson that we like better and it more fittingly applies to the picture we have in mind: "Art is Nature passed through the alembic of man." Shakespeare's definition may be very fittingly applied to the average motion picture, but how few there are to which Emerson's definition can be justly applied! How few motion picture plays there are that give evidence of having been distilled through a master mind! Or, what is equally good or even better, distilled through several intellects.

Last week we drew attention to the pictorial aspect of art in motion pictures. There are many forms, many grades and many classes of pictorial art and these all have their parallels in motography. The allegorical and historical pictures are in a class by themselves. They call for an outlay of patient research for accuracy of detail, but the poetic or creative opportunity is negligible. It is in the *genre* picture that the moving picture artist can best show the working of his own mind—"the alembic of man." It is the *genre* picture that stirs the emotions and clings to the memory of the spectator, such a picture as "The Way of the World," which swayed the emotions of the large audience referred to above and every detail of which is yet fresh in our memory.

"The Way of the World" tells a story of a reclaimed life with a force of expression that is convincing. This is strengthened by the realism of the ancient cloisters of San Gabriel Mission and the rugged life of the laborers in the field. It is accentuated by the sharp contrasts between godliness and sin, the former handled with due reverence and the latter delicately, even in its ugliest aspect. The poetic mind is evident in the deft touches that symbolize man's inhumanity to man and woman—which is "the way of the world." But although this great picture may have emanated from one mind, we do not detract from the artist's skill or betray confidences when we say that double distillation in the alembic of other minds is responsible for its being fairly beyond criticism. Moving picture art is so many sided and so exacting in its requirements that critical discussion is required in the studio over a picture before it is signed, sealed and delivered. This is the rule in the studio which told the story of "The Way of the World," and told it so plainly, so artistically and so convincingly, that the spectator cannot fail to understand and appreciate it.

Coming so closely on the heels of another *genre* masterpiece, "Thou Shalt Not," the highest average of quality surely belongs to the Biograph Company and the world at large is indebted to these able exponents of this modern art.

J. P. CHALMERS.

Curiosities of Independence

The kaleidoscopic changes that are taking place in the moving picture field are bringing about some curious situations. Each day brings forth its crop of rumors, chiefly in respect of movement, and movements, towards "independence." This manufacturer or that renter or that theater is going, or has gone, Independent. This is the kind of news that is reaching us nearly every morning with almost the same regularity as our bottle of milk.

A year ago very few renters went Independent. They were made Independent by logical events. They had no alternative. There were, however, some voluntary Independents, who last year fought their own battles with little or no assistance from Independent manufacturers, because, as a matter of fact, until about last August there were practically no Independent American manufacturers to supply Independent renters with films.

But now the situation has changed. There are several Independent manufacturers. Also there are renters either voluntarily or involuntarily going Independent. A very curious situation has developed out of this. The stalwarts, who went voluntarily Independent last year, view with a certain amount of lack of sympathy, the fact that some men are going Independent now who remained licensed just as long as they could get licensed films. Indeed, we have heard talk of possible objection of voluntary Independents to involuntary Independents.

This is a phase of the matter not foreseen by anybody. Yet, now that it has arisen, it has to be dealt with. We shall be curious to see the issue of it. We are for freedom of trade all around. On the other hand, it seems a bit hard that those who win a battle should not enjoy all the fruits of it. That is the position of affairs which is exciting some little attention.

Vaudeville in Moving Picture Theatres.

By Robert Grau.

No greater injustice can befall the moving picture industry than a perpetuation of the present policy of presenting vaudeville acts in the theaters which came into being as a result of the tremendous vogue of motion photography. Temporarily the public created by the greatest factor in the history of entertaining may welcome the intrusion, but the situation is characterized by features which may well cause serious thinkers who have the future of the world's greatest amusement attraction close to their hearts, to look on in amazement, if not alarm.

It was not vaudeville or any part of that phase of the general amusement scheme which revolutionized the theatrical map and brought into being 30,000 new places of amusement within three years. *It was the moving picture,* almost despised by the vaudeville manager and used by him as a "chaser" more often than not. Half of New York's best theaters, no longer able to find a source of maintenance, were made paying institutions through the medium of the motion picture. The writer recalls how, on the opening night of Lumiere's Cinematopraphe at Keith's Union Square Theater in July, 1894, he was one of a group who sat spellbound and enthralled at the extraordinary spectacle then on view. That night, J. Austin Fynes made the prophecy that within a full decade vaudeville would have to reckon with this new factor—or be obliterated by it.

That Mr. Fynes' view was also held by Messrs. Keith & Proctor we know now, for they have turned six of their seven theaters in the Manhattan district into moving picture theaters, and the Fifth Avenue Theater is maintained for vaudeville solely that the booking system of which Mr. Keith is the head may have a metropolitan outlet.

I have made observations carefully since the policy of adding acts of vaudeville in these theaters has been inaugurated and have found that while the expenses have been vastly increased the receipts have not kept pace with the new condition, and in cities where theaters are yet conducted on the old policy of strictly picture exhibits those of this class are in greater vogue than ever. Of course a new policy in its early stages will arouse large interest, but on every hand one may hear protests, while time is certain to develop a state of affairs which will admit of no remedy. Already the methods which brought on the original stampede are gradually being shifted.

Every day that this mode of procedure prevails in the motion picture industry is one day nearer for the wishes of vaudeville managers to reach realization. Every vaudeville act added to the program in theaters, resurrected from doom by the men who turned them into gold mines with the aid of the camera man, is a double step in the retrograde march backward.

Men like Marcus Loew, Wm. C. Gane, William Fox and others who have seen their names emblazoned to fame and their fortunes expanded to great proportions, make the error of their lives if they permit their ambitions to defeat them in their operations. The day will come when audiences will "flop" from their theaters to the bigger establishments. The difference in price is growing smaller. These men have created millions of new theatergoers, their service has been public spirited and ennobling, but let them take heed ere it is too late.

The moving picture itself needs no protector, it is here for all time and its vogue will increase, but there is certain to come in the wake of all this vaudeville introduction a new era for the motion picture and with it will trail along a new set of managers who will build enormous sized theaters, and present only films.

Every manager with the least tendency towards showmanship in his makeup will realize the situation as it is. A rising generation of moving picture showmen is looking on; they will come into the field which their predecessors enriched for them and when a return is made to first principles the two will be found in competition. We know that one faction can't lose.

There is a saying, "We do these things better in France," which is strikingly appropriate in view of these impressions. The stars of the Paris opera are found posing for moving pictures, while Bernhardt, Rejane and Mounet Sully, names that have been used in America to conjure our public at double prices, are actually seen interpreting the important roles of their illustrious careers almost within a stone's throw of the theaters they glorify; yet they are glad to succumb to the temptations which it is possible for the big European corporations to offer for the despised moving picture. Verily, vaudeville is not needed in Paris to add to the effect.

PICKING A SHOW.

In his article in these columns, in the issue of April 9, Brother Rothapfel has taken the words out of my mouth and robbed me of a theme I had been nursing for some time past, namely, picking a show.

On second thought, his article might be more properly termed "arranging a show" than selecting it, and I am grateful to Brother Rothapfel in that he did not exhaust the subject in one writing, but rather gracefully paved the way for further discussion of that very important distinction between a real exhibitor and a "rube," the ability to pick a show and pick it right.

I attribute no small measure of my local popularity as an exhibitor to the care I always took in selecting a well balanced program. One of my strongest guiding principles was the title of one of Geo. M. Cohan's songs, slightly altered, "Always Leave Them Laughing When They Say Good-bye." Send them out laughing and they'll come back again for more. Send them out weeping and soon you will find them avoiding your place without their really knowing why.

Many years' experience in show business before moving pictures came around taught me by instinct how to conduct a show when I first found myself an exhibitor of moving pictures. Selecting a program was a matter of second nature to me to which I gave little thought until I came into contact with some of these wise (?) operators and exchange men, a very few of whom had ever trouped with a show in their lives. Green hands, entrusted by managers with all the importance and delicate task of selecting the evening's entertainment.

Please don't think I'm down on operators on account of that kidding article of mine a few weeks ago, called "A New Race of Degenerates." That was a case of "If the shoe fits, put it on." Quite a number put the shoe on and I have been soundly whacked by no less personages than Thomas Bedding, F.R.P.S., F. A. Richardson and operators by the score.

However, to repeat, much of my popularity was due to the pains I took in selecting the programs. Patrons often told me that they never enjoyed pictures at any

other place as they did at mine, and ventured to remark that I had a way of getting better pictures than the other fellows, when, as a matter of fact, I was getting the same thing, as everybody knows. But one thing my patrons did not know was about the daily scraps I used to go through at the exchange to get what I wanted.

Invariably the bone-headed sauerkraut, whom I love very much, would hand me my two-subject reels with the comedies on first and the dramas last, and invariably I would wrangle and argue until I got them changed about. "Nobody vants de comedy last," pleaded my friend, his name, by the way, is Krousemeyer, I don't mind telling because this is a truthful article. "Everybody vants de drahma," he would say. "All pipples dey likes de drahma de last and dats vy it is how you git it vot it is." Weber and Fields never had anything on Krousemeyer.

Sometimes an East Side operator would get into the argument and say: "That's right, the people like the dramas last," and right there is where I would jump on the butter-in and make him prove the statement if he could. "How do you know?" I would roar, for it always got my goat to hear these one-season showmen telling what the people want. The answer was invariably evasive or non-committal; they couldn't tell why they thought so, but they thought so just the same.

"Now look here, old chap; were you ever with a show in your life?" I would ask.

"Not with a regular show," would be the usual reply.

"Then you admit you don't know anything about show business?"

"Well, not about regular shows, no."

"Can you give me your reasons for saying that the people want the program to close with the most thrilling drama you've got?"

"Well, not specially, only I think it's best to give them the strongest thing last—it sends them out excited."

"Oh, *you* think it's best, do you? I'm not asking what *you* think; what do *they* think—the audience? You haven't given me any reason at all for your argument; now I'll give you reasons for mine. What do you see in most of the heavy stage dramas, when the dramatist has brought his audience to tears and terror? He rounds it up with a quick turn of humor by the comedian that always seems twice as funny as it really is. Remember this, that it is always harder to make people weep after they have been laughing, than it is to make them laugh after crying, so if you want to get the best results out of your comedies, let them follow the dramas instantly and put your illustrated song just ahead of your full-reel drama."

If you want to know how true this is just happen around to some vaudeville stage door after the Monday matinee and hear the holler some actor with a pathetic act is making because he has to follow a screaming comedy act. What closes the show there? Pathetic playlet? Tell it to Krousemeyer.

Mr. Rothapfel's little program is eminently right. A scenic for an appetizer, a dramatic for a climax and a comedy for the anti-climax. At the beginning of a program an audience is in a quieter and more receptive mood because they have not had time to become restless. Those who do not like scenic pictures are willing to sit through them for the sake of what is to follow, while those who do like them are enjoying a treat. Remember there are a lot of different tastes to please.

But pray tell me, where are we going to get the scenics? The operators come in and declare that the people do not want scenics and consequently the exchanges do not buy them. And here we have the old trouble again. The operator or messenger, if you please, claims that the people do not want them, but it is safe to say that the poor public has not been consulted at all and the operator is once more following his own likes and dislikes as a criterion of what the people want. Meanwhile his manager is either too busy or ignorant to notice this state of affairs.

By the time the heavy drama is over the audience is more or less excited and restless, and it becomes necessary to change their mood, not by giving them more drama, but by swinging in with your rippling comedy. If the next reel is half drama, then that drama should be on the reel first in order to finish with the comedy.

Georgie Cohan is a good showman. His judgment is good enough for me, and I believe in the wisdom of his little song, "ALWAYS LEAVE THEM LAUGHING WHEN YOU SAY GOOD-BYE."

H. F. HOFFMAN.

THE SINGING AND TALKING PICTURE.

WHAT IS ITS FUTURE?

The passing of the Cameraphone Company closed an interesting and important chapter in the history of the moving picture. Two years ago it seemed, chiefly by the agency of this company, as if we were on the eve of the realization of an old dream of the inventor, that is, the combination of the phonograph with the moving photograph. In other words, of offering to the public what is known as the singing and talking picture. But with the disappearance of the Cameraphone Company from the field, we seem to be suffering a setback in the realization of this dream.

On the other hand, the line of practical work is by no means extinct. In the first place, there is the Gaumont Chronophone, which is popular with audiences in the United States. We heard and favorably commented upon this beautiful piece of apparatus about a year ago. Yet curious to tell, it does not seem to have made its way into the moving picture theater of New York City, and we do not hear so much of it in the country as we should like to. Then there is the Cinephone, which has been the subject, to say the least of it, of a somewhat varied, if not romantic, career in this country since its introduction here a year ago. Fourthly, there is a solitary moving picture house in New York City which gives a display of the singing picture known as the Fotophone. We allude to the Eden Musee, on Twenty-third street.

Matters then stand to-day pretty well where they stood twelve months ago. Perhaps on the whole they are more encouraging now than then, because of the added experience which American and other inventors have acquired It is not our present object to inquire as to why the Cameraphone failed. It seemed to be an excellent scheme for combining phonographic effects with those of the moving picture, yet it is the barest truth to say that it was not a public success. We saw and heard the system under conditions which inclined us to think that there was a great future for it. Apparently, however, it was before its time and has gone the way of many conceptions that are too previous.

From what we hear, public interest in the matter is by no means dead, so that the field before Messrs. Gaumont and the Cinephone and the Fotophone is as large as ever In our opinion the singing and talking moving picture is bound sooner or later to become a permanent feature

of the moving picture theater. The immediate object of this article is to place on record the fact that public interest in the matter is not dead, and to advise the reader to keep himself on the *qui vive* with regard to probable early developments of these singing and talking pictures. Seen and heard under the best possible conditions these subjects are so real, so lifelike, and so attractive, that we never falter in our opinion that the inventive mind will overcome the practical difficulties that are at present in the way, and so pave the ground for the commercial and artistic success of the combined phonograph and photograph.

Reference to the subject would be incomplete without mentioning the fact that it is generally understood the Edison Company are at work in perfecting a synchronizing system for vocalized moving pictures. We do not know how far the company have progressed in their experiments, but it may reasonably be assumed that in due course they will put a satisfactory system on the market. This adds, then, a fourth possibility in the field. Since we started to write this little article we have heard further from Messrs. Gaumont on the subject, and they tell us that their Chronophone, under their recently inaugurated system of educating exhibitors and operators, is acquiring increased popularity. They are booking one-week shows in one theater in every town of New England, and, judging from the demand, they may have to send out other demonstrators. Several exhibitors have written us in glowing terms of the success of the talking picture and its drawing power on the week they had it. The New Bedford (Mass.) "Times" gives the Nickel Theater of that town a good boost on the excellence of the Harry Lauder pictures and the clearness of his songs on the Chronophone.

Answering our own question, then, which forms the sub-title of this article, we would say that the future of the singing and talking photograph is at this moment fuller of promise than ever it was.

Remarkable Demonstration of Moving Pictures.

The splendors of opera would naturally seem to be beyond the reach of the moving picture exhibitor. But the world does move, and progress in moving picture art is one of the wonders of the age we live in. The film manufacturers have proven that they are capable of doing full justice to the spectacular features—Edison has given us "Faust" and others, and the Vitagraph Company scored a recent success with "Elektra." The Moving Picture World has for some time been urging the exhibitor to rise to the occasion and present the work of the film manufacturer in suitable surroundings and with appropriate musical accompaniments. This seemed to be the one thing needed to place this form of entertainment on the highest plane and command the patronage of the better and more intelligent classes.

We do not like to blow our own horn, but we may be allowed to quote the remark of a leading film manufacturer that "the Moving Picture World is the one paper that has led the way by precept and suggestion to better things and higher ideals."

We have worked for and with the exhibitor and find the majority of them ready to fall into step in the march of improvement.

Not even our meanest traducer can deny the fact that the highest pinnacle of perfection yet reached in moving picture exhibition was witnessed last week in Chicago, and due to the efforts of the Moving Picture World. No Judas can rob Mr. Bradlet, our Chicago representative, of the credit and glory of having engineered this brilliant success. When he found that the Orpheum Theater was making great effort to show good pictures with appropriate music and sound effects, he encouraged and helped them. It was a comparatively easy task, as both Mr. Levine, the manager, and Mr. King, the music director, were only too glad to do all in their power to improve their work. The American Film Service, who supply the program to the Orpheum, also entered into the spirit of the thing, and possibly to their loss, as the system of standing orders does not allow either renter or exhibitor to be guided by quality in the selection of the programme.

The result of Mr. Bradlet's work and suggestions was that Chicago theatergoers had the pleasure of witnessing the most unique and impressive moving picture show that has yet flitted across the screen.

The Film Story.

"The Penitent of Florence" is a film that lends itself to the use of impressive music and sound effects. The scenes are laid in the beautiful city of Florence, in the eleventh century. There are three prominent characters, mother and two sons of whom she is boastfully proud. A fit of jealousy rouses the temper of one when he sees the other serenading the lady of his dreams. He grapples with the serenader and fells him to the ground. With the dreadful thought that he has killed his brother he runs and confesses to his mother, who rebukes him for his hideous crime and he slinks away into the world, an outcast. Lorenzino, however, recovers, but Gillio, not knowing this, keeps in hiding and broods over his crime. We find him amongst the merry-makers of the city who thrust wine upon him and he falls asleep, only to dream the truth. His dreams are presented in the picture, which shows him in the days that are past, in company with his mother and brother in the holy sanctuary. He wakens and hurries to Florence and arrives at the cathedral during the holy festivities of Good Friday; he sees his brother led in by the mother, who both seem to pray for his return. The penitent hears the familiar voice of his brother in the rendition of the Alleluia alone; he can hold back no longer, but hurries to his side and blends his charming voice with Lorenzino's, which brings us to the strong finale, the forgiveness of the "Penitent of Florence."

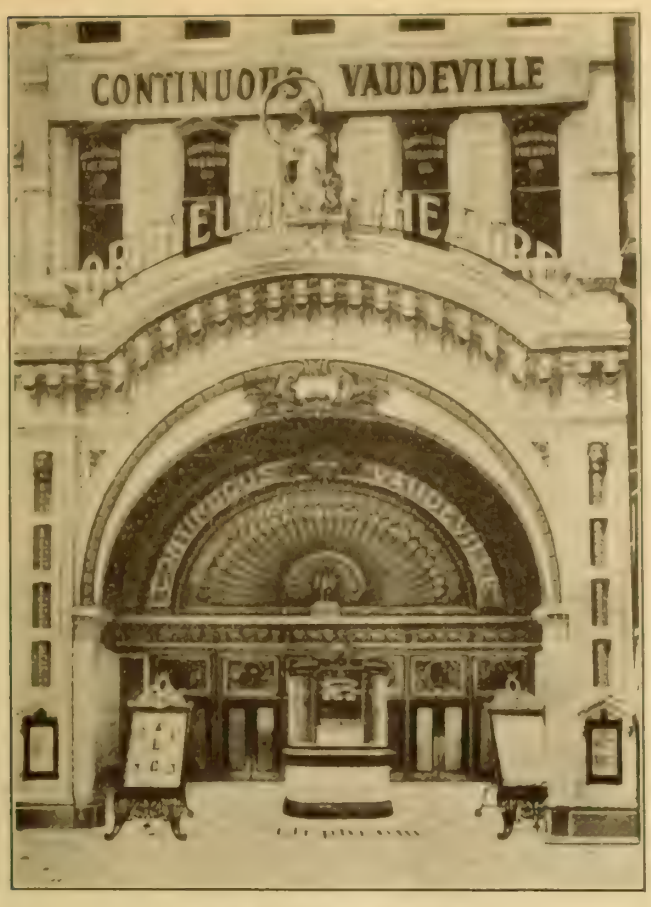
This picture in itself is a beautiful subject and its beauty was greatly enhanced by the rendition of appropriate music which added greatly to the charm. At the Orpheum every possible aid to the success of this film was given. The majestic tones of the organ blending with the deep, melodious harmony of the church-bell chimes, gave rest and repose to many a weary shopper and toiler along State street who was reminded of Longfellow's pretty comment on the restful powers of music:

> "And the night shall be filled with music,
> And the cares that infest the day
> Shall fold their tents like the Arabs,
> And as silently steal away."

At the very first scene, the spectators were amazed. Instead of hearing ragtime music on a piano, they heard the organ pealing the melodious notes of Gounod's "Pontifical March." To complete the church atmosphere, Mr. King had arranged a set of muffled chimes, giving the perfect illusion of bells ringing in the belfry. Another great surprise was sprung on the audience as the two young men appeared in the choir loft; the spectators were spellbound at hearing the soft voices coming from behind the curtain.

SAMUEL I. LEVIN,
Manager of the Orpheum Theater, Chicago. The first house to give a specially arranged musical program with the pictures.

WILLIAM E. KING,
Orchestra Director, who arranged the special musical program for the Gaumont masterpiece, "A Penitent of Florence."



THE ORPHEUM, THEATER,
Chicago, Ill.

It was so realistic that persons unfamiliar with motion pictures were sure that the boys shown on the screen were the real singers. Mr. King had arranged to make the scene of the serenade under the window of the lady as true as possible. The orchestra stopped so as to respect the silence of the night, and, when the boy shown on the screen started to serenade, we heard a mandolin in the orchestra.

Talk of all your phonographs, synchronizers, etc.; none can approach the clever work of the Orpheum Theater!

As it would take pages to describe this remarkable rendition, let us say that Mr. King had adapted a special selection for each scene from the best known composers and that every effect was rendered with the minutest details, making the rendition realistic. It was no more a moving picture, it was what one could term an opera; it was a delicious musical treat which called for numerous favorable comments from the spectators. To use an expression freely heard as folks were leaving the theater, "It was sublime."

The fact that the theater was packed at the evening shows is a proof that the well-satisfied patrons of the Orpheum Theater had circulated the good news.

Letters praising the show have been received at the New York and Chicago offices of the World. The Orpheum people say that it outclassed the Roosevelt picture show and had it beaten in receipts. Mr. Bradlet has been approached by other Chicago exhibitors to engineer similar performances. But this one was only undertaken to demonstrate what can be done—and what will be done when more intelligent and unselfish men are in control of the rental and exhibiting end of the business.

Musical Program for Penitent of Florence.

Arranged by William E. King, Music Director of the Orpheum Theater, Chicago, Ill.

At opening—March (March Pontificale, by Ch. Gounod).
To Choir Loft—Hymn. (Chorus—"Hallelujah for the Cross").
To Street Scene—Waltz.
To Boy Serenades Under Window (Mexican Serenade). Segue into allegro moderato.
To Boy Exits After Confession of the Attack—Allegro moderato.
To Boy Is Leaving Home—Song (Flee as a Bird).
To Boy Is Brought Into House—Plaintive.
To Boy Enters Tavern—(Stein Song).
To Boy Plays on Mandolin—(Mexican Serenade).

DE-E-LIGHTED.

A most pleasant surprise came to us on the 19th of the month, in the shape of a postal card from the Moving Picture World calling our attention to that paper's convenient light for all that is good in moving pictures and especially requesting us to attend a "Moving Picture Show De Luxe" at the Orpheum Theater, to see the Gaumont masterpiece, "A Penitent of Florence," presented with the special musical program arranged by W. E. King, the director of the Orpheum orchestra.

We found upon inquiry that Mr. Bradlet, the Chicago representative of the paper, was the originator of the clever card and that the World had mailed like messages to the number of several thousand.

Needless to say, we were wonderfully pleased to be a representative of the "advanced state of the Art at the present."

LEROY T. GOBEL,

the genial press agent of the Kleine Optical Company, who, as a connoisseur of good motion pictures, took a great interest in the special show at the Orpheum Theater and helped to prove the excellent quality of the Gaumont productions. The success of many a film is due to the personality of the optimist, who introduces them to the audience in a manner that is convincing.

A few nights ago I was stopping in front of a film exchange and the following was handed me, evidently by a person who had identified me with the "Man-About-Town." I turned it over to the editor and he, in turn, turned it over to me for reply:

"Man-About-Town: You tell us to look for the bug-a-boo man. That is all right. Every operator should at all times be able and ready to qualify whenever called upon. He should also set a good example for the 'grinders' who will, in time, apply for a license; but suppose a man who is perfectly qualified goes before the board and is turned down—what can he do? What I want to know is, can a man who has the qualifications present himself to any other body after the electrical board of the city department turns him down? By answering these few questions you will accommodate many operators, including Yours truly,

"AN OLD TIMER."

In replying to this I want to say that I firmly believe no old timer has failed to pass an examination before the local (New York) board of examiners. I also wish to say that the majority of the cases that have come under my examination recently have conclusively shown that a great many operators are bluffs, working for cheap money, and preventing qualified men from getting what belongs to them. In this connection I wish to say that there are a number of operators in the union who have no more right to be there than some men have the right to be President of the United States. I am not violating any oath, or pledge of secrecy, when I say this. I am telling the unvarnished truth. I believe that the course of events will eventually prove, that it is better that one hundred qualified operators should compose a union, than have two hundred and fifty comprise an aggregation. Quality, not numbers, counts. It is for this reason that I endorse the policy of the electrical board. Too many exhibitors have had relatives who have been able "to run a machine." In other words, "I pay for my films and if I burn them up I will pay for them; my brother-in-law is a good man, and I trust him." Yes, he may be the best man on earth, but you must not put the picture business on a par with the chestnut roaster. You may turn the handle of the roaster and put the product in a bag, but the time is past when you can run the films in a bag. The time is past when you can get a machine and films into your house and tell your brother-in-law, or your son, to go to supper and you will run the machine while he is gone. The boo-ge man is around. And let me tell you he is not there to hold the job for the union man. He is there in behalf of the city department as well as the Board of Fire Underwriters, who represent the various insurance companies.

* * *

There are many people in this world who think that influence beats the law. In nine cases out of ten it does—for a time. But at a critical period a cog slips and then the smart one finds himself stalled. The safest way is always the best. I was reading the other day about an elephant connected with the Barnum & Bailey circus faltering upon crossing the (new) Manhattan Bridge for the reason that it had been accustomed for years to crossing the old Brooklyn Bridge. I am willing to give the elephant all due credit for its reputed sagacity, but at the same time I look upon the report as a bit of astute press work, for the reason that an elephant will always test to its own satisfaction the strength of a bridge before crossing it, and no doubt could enter the elephantine mind as to the Manhattan Bridge. Now, I am not boosting the city, nor the builders of the new bridge, but I use the simile as a tip to operators. The turning of the handle of a projecting machine can be done by a baby. The real operator knows his machine and all its connections. He can overcome a slight mishap when a novice will lose a show. If his employer decides to discontinue the use of one machine he has enough intelligence to be able to install another without the assistance of a specialist or an expert. In other words, the true operator is a man who knows when he reaches a bridge; and the honest one is the man who has sense enough not to cross the bridge when he is in doubt as to his ability. I believe I voice the sentiments of all union operators when I say there are many among them who do not know a bridge from solid ground, and in voicing that sentiment I am convinced that the city department is actually, if not consciously, co-operating with the union operators in cutting out applicants who cannot toe the scratch.

* * *

One point must be considered: A qualified operator is worth a dozen who are not qualified. The qualified man will, in nine out of ten cases, run an entire season without the least concern or worriment to his employer. More than that, being on a union wage scale, he will frequently do, and suggest, things that will more than repay his employer for the difference in salary for first-class labor. Many exhibitors do not realize this, but it is a fact.

* * *

Labor journals and labor advocates are in abundance. It is a pity that better judgment is not shown by some of them. I want to say that the element supervising the moving picture operators have displayed the keenest judgment. One great stroke for the benefit of all that they have made is the co-operation with the municipal authorities in the matter of operators. And I want to say this (I have it upon good authority): The examination of applicants to the union is more strict than that applied by the municipal department. This is no reflection upon the latter. It is simply that the union operators are naturally, on account of their varied and actual experience, better qualified to examine applicants. I can plainly see that this declaration may invoke a challenge from the municipal department. I have but one answer: Let that department enforce a rule that it will not admit to examination an application who cannot produce a certificate that he has passed an examination by the union.

* * *

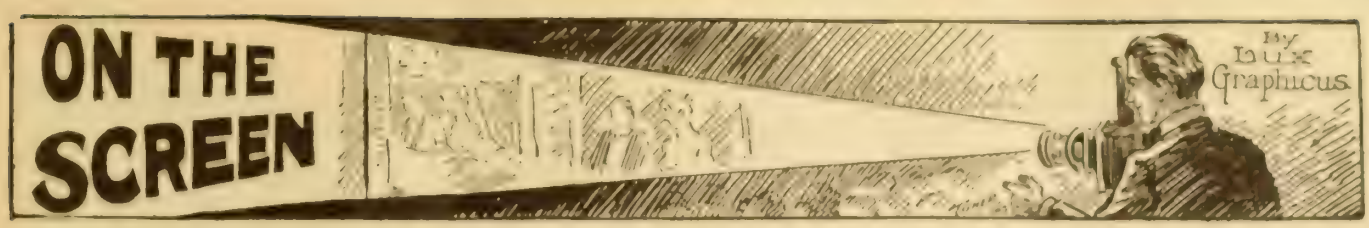
Of course, I can see an immediate objection to this, namely: If a man does not wish to join the union he cannot pass an examination, and this is against public policy, because the municipal board only recognizes citizens, and not any particular class. But who are better qualified to test an applicant than the practical men? If there is so much in the qualification, does it not pay the applicant to join the union? He is not bound to stay there. It is not the purpose of the union to kill a qualified man, but, as I understand it, to keep out of line unqualified men who get licenses to the detriment of men who are qualified.

* * *

I have before me copies of a paper that assumes to be the champion of the operators, and in every case find the main arguments are directed towards getting operators "into line." Swell the ranks, as it were, and increase the subscription list. That is not an honest policy. The main point is to tell the truth. It is better to have one hundred operators who are qualified and for whom you are willing to vouch than to have a bloated population of eight hundred. If I were the managing editor of the Moving Picture World I would rather have fifty paid-up subscriptions of bona fide operators than have five hundred borrowing readers who were in doubt as to whether they could pass an examination. To my mind that is the spirit that leads to success in all quarters. It is not quantity—but quality. You may brag about being the friend of the operator, but he is just as cute and keen as any in the business. There are many operators that have more intelligence and know more than the men who run the shows. Unfortunately, some of them get a swelled head and make a mistake in showing this. But the fact still stands that in all points of the game, quality, and not quantity, should be the guiding rule. I know of some operators who could manage shows in a manner that would eclipse fully sixty per cent. of some of the managers. But you know the way of the world—some are halt, lame or blind—and in this case it is the want of capital.

* * *

To go back to the original question, as asked by "An Old Timer," I would say I have nothing authoritative on the question, but I believe that if any applicant feels he has been unjustly turned down by the Department of Electricity he has the right to go before the Supreme Court and secure a mandamus for a re-examination. Of course, in such an event it is up to the applicant to test the bridge and satisfy himself that it (the examination) is safe—like the elephant.



The Roosevelt pictures—the genuine Roosevelt pictures—are the sensation of the hour in the United States. Interest in them is not likely to diminish for a considerable time. I should not be surprised if they are in vogue at the time when Mr. Roosevelt himself returns to this country in June. For interest in the remarkable man himself seems to be accumulative, and he will probably have the biggest reception of all, when, to quote the popular phrase, he "returns from Elba." Let us hope, however, that like the other great man who returned from Elba to France last century he will not meet with his Waterloo in his native land. Perish the thought!

* * *

As I have a remote personal interest in the personality of the producer of these pictures (I mean Mr. Kearton, who made the negatives), I have thought that it might heighten interest in them amongst the thousands of readers of The World if I say a few words this week about Mr. Kearton. It is many years since the Brothers Kearton, two British photographers, turned their attention to animal and bird photography. Amongst naturalists the work of these men in recording the habits and life of animal creation is justly renowned, even in the United States. Before Mr. Roosevelt left the Presidential chair, Richard Kearton paid him a visit at Washington and it is probable that on that occasion some arrangement was come to whereby Kearton was to have the opportunity of making moving pictures of Mr. Roosevelt's African wanderings.

* * *

The results of the Keartons is embodied in a series of beautiful books of British bird and animal life. One brother took the photographs and the other wrote the books. I have some of those books with me now, and they form very delightful reading. Moreover, I have had some experience in animal photography. I have taken photographs in Zoological Gardens, photographs of gulls on the wing, ducks, peacocks, horses and the like. So in a small way I know something about the practical difficulties of the work. The Kearton, however, soared higher than the majority of us who are content with making snap shots on terra firma of the animal kingdom.

* * *

What would you say to a man letting himself down by means of a rope three or four hundred feet on the face of a cliff, beneath him being the swirling waters of the North Sea, dashing on the rocks some hundred feet below? Slung around his neck would be the photographic apparatus, so that while being suspended in mid-air, he would have to manipulate the camera, open the lens on some rare wild fowl in its nest in order to make an exposure! This would require considerable nerve, would it not? Yet, it would be quite an ordinary achievement for Mr. Kearton. Or, again, what exemplary patience would be required for a photographer to secrete himself in an artificial tree for many hours, with the lens of the camera pointed through a little hole, in order that an exposure might be made on some timid bird or animal, who would be scared right away by the slightest sound of movement either of the man in the tree or the noise of the shutter on the camera. But this is the kind of work that Kearton cheerfully undertook in order to get his results.

* * *

The difficulties of making these African negatives were, of course, great. Then, the exposures being obtained, there was the carrying of the film through all sorts of climates likely to damage the sensitized ribbon and mar the effects to be obtained in development. Everybody who has had anything to do with photography in tropical and sub-tropical climates will know that the damp, humidity, and variation of temperature are factors which have to be reckoned with. Work of this kind has not the sweet simplicity of crank turning in the wilds of New Jersey for the purpose of making wild West dramas for presentation on the screen. Every allowance must be made for the difficulties which confronted Kearton in his work.

Years and years of photographing birds, animals and the like with the ordinary camera led Kearton by a natural process of transition to adopt the moving picture camera for his work, or part of it. Some time ago I read with interest that he had been successful in rendering the mechanism of the moving picture camera so noiseless in its action that he was enabled to conceal himself amongst the vegetation of the country side in order that he could obtain moving pictures of rare birds in their habits as they live. It will be seen, therefore, that Kearton brought to bear on his work in Africa a highly trained intelligence and unequalled knowledge of the difficulties to be encountered and surmounted.

* * *

That the Roosevelt pictures do not show the very highest kind of photography is therefore explicable on very simple grounds. Work of the kind is necessarily a compromise. The conditions are not under the photographer's control; he cannot pose his objects; he cannot control the light; he has to battle with circumstances that arise on the instant and are absolutely unforeseen. Therefore, from every aspect, the pictures must be considered a triumph of opportunist moving picture photography.

* * *

Another man who has made a name in the photography of birds and animals is Oliver Pike. Pathe, a little while ago, released a picture of his, illustrative of bird life, which was highly successful. Pike is another man who has turned his camera upon the animal creation with good results and, like Kearton, has translated himself from stationary work to moving picture work. It is probable that an audience when looking upon these pictures do not realize the difficulties of making them. With regard to the Roosevelt pictures, exhibitors generally do not seem to be aware of those difficulties. They, in fact, have not advertised them so well as they might have done. Very probably they have relied upon the personality of Mr. Roosevelt for attracting the public. I think they might have made more of the fact that the photographs were obtained under extraordinary difficulties. Whether the public cares to know or not is another matter. Possibly not. The public looks for results and does not concern itself much how they are obtained. I speak of the public generally; but there are enormous numbers of visitors to moving picture theaters who appreciate the technical difficulties of the work and are interested in knowing how those difficulties are surmounted.

* * *

While I am on the subject of Mr. Roosevelt and his wanderings, it is to be hoped that we may see in this country some moving pictures of the principal scenes of his European tour. I have not seen in any of the newspapers that moving pictures of him have been shown in Italy, France, Austria and the other places he has so far visited. But it is a tolerably sure thing that when he goes to London, which is the center of topical photography, on May the 15th next, many moving pictures will be made and shown in the music halls on that same evening. Here, then, will be the opportunity for somebody in this country to get pictures showing the kind of reception an ex-President of the United States receives abroad. It is the first time that an ex-President has had such a reception. It will be remembered that Grant went around the world and was made much of. But in those days photography had not reached its present zenith, and the moving picture camera was unknown.

* * *

From my point of view the European pictures of Mr. Roosevelt should be of just as much interest as the African pictures. Outside the moving picture theaters in New York City just now one reads the legendary inscription, "Roosevelt in Africa." And why not have a few reels devoted to "Roosevelt in Europe?" There are quite two months ahead of us before Mr. Roosevelt lands in New York. It is to be hoped that advantage will be taken of the hint I am here giving.

CHICAGO NOTES.

B. E. Clements, who represents the Sid Hester interests in Chicago and, in fact, all of the Eastern territory, returned last week from New York, where he has been spending a week in pushing his fight pictures to the front. He is elated over his successful visit and gives us news of his success in a statement that he has opened a New York office in the Holland Building, where he will direct exhibits throughout the New England States, Pennsylvania and New York. The Great Western Film Company, who manufacture the films for Messrs. Clements and Hester, will, beginning with the 15th of May, issue regular releases in addition to the special fight pictures. The next fight picture release will be that of the McFarland-Welsh bout to be held soon in London, England.

Extensive preparations are now under way for the exhibition of the Hester fight pictures in Europe. Mr. Clements seems very enthusiastic over this new venture, which bids fair to prove a most successful one. It is a known fact that very few large matches are "pulled off" in Europe, and the fight fans being just as thick there as here, it looks like a winning move for the Hester people. As proof of the interest of the Europeans in this sport, we cite the plan of an Englishman, which was recently published in one of the daily papers. It appears that some aggressive fan has made arrangements to charter a liner and carry a load of fans over for the Jeffries-Johnson fight, to take place in California on the 4th of July, 1910. This shows the interest displayed on the other side of the water in this sport, and Mr. Clements, realizing this, has made the above arrangements in order to satisfy the demands of the European public and give them the fight in his true-to-life pictures, which give as vivid a portrayal as the actual contest.

After a conversation on the future of his own interests, Mr. Clements was asked what his views on the general moving picture field were at present. His answer was rather short, but nevertheless bore weight. He predicts many radical changes in the near future and states that, in his opinion, the Independents' future is assured of success and that new life added to the Sales Company will place it permanently on the pinnacle of success.

E. E. Fulton, who is the Western representative for the Lubin films in Chicago, has recently opened spacious offices at 22 Fifth avenue, where he promises to surprise us with a model exhibit room of his own conception. It is his plan to exhibit the releases of the Lubin Company each week and establish a name for his model exhibit rooms among the exhibitors of the Lubin films in this city.

L. Zahler, manager and proprietor of the Liberty Theater, of Peoria, Ill., paid us a visit while in Chicago recently and told of his success in exhibiting feature pictures, and claims that these, when enhanced by the proper music and sound effects, bring forth the best obtainable results.

Homer W. Johnson, proprietor of the Lyric Electric Theater in Charles City, Iowa, sent the following letter of appreciation for the Imp films to Mr. Laemmle, of the Laemmle Film Service:

"Mr. Carl Laemmle, President,
"Laemmle Film Service,

"Dear Sir—I am showing 'His Second Wife,' and I feel that I want to thank you for producing pictures of this class. 'Imp' films are certainly doing their share in putting moving pictures in a place of permanency in the entertainment business. The serious part of running Independent service is that there are too few manufacturers that can, or do, furnish film service that is satisfactory to the better class of exhibitors. I hope you will keep on improving and meet with the success you deserve. Very truly,

"HOMER W. JOHNSON."

The Boston Theater, on Madison street, is the last of the houses along "Celluloid Row" to obliterate from their program the names of vaudeville performers, who have been playing there throughout the Winter. This move completes the list, so that Madison street is devoid of vaudeville and is given up entirely to films, to which they have added the expense saved by the omission of variety to better service and effects. If all managers of picture houses would realize this fact and give up their entire efforts to making their films a feature by the addition of special effects and music, they would find that their profits would rise.

Wm. G. Spurrier, proprietor of the Savoy Theater, of Seattle, Wash., dropped off for a visit in Chicago, on his way to New York City. It is his special and personal mission to determine for his own satisfaction the relation between the National Independent Moving Picture Alliance and the new Sales Company. He cordially invited us to visit his house in Seattle, which he claims to be one of the best equipped on the Coast.

Mr. Berkson, of the Roseland Theater, Chicago, is constructing a beautiful new theater at Indian Harbor, Mich. The question of a name for this new house was, for a time, quite a worry to Mr. Berkson, but as our Mr. Bradlet, in a previous article on the Roseland Theater, mentioned it as a typical "Family" theater, Mr. Berkson has decided to give this name to his new house.

The farmers are not the only ones to feel the loss caused by the December snow enjoyed at this late day, for all Chicago exhibitors are wearing long faces beneath fur collars, on account of the loss of patronage. We would suggest a correction in the old adage, "March winds and April showers," etc., to "March winds and April snows make it bad for picture shows."

CLARENCE J. PERFITT.

MR. CLINTON FINDS FILM MEN OF SOUTH OPTIMISTIC.

J. B. Clinton returned to Chicago last week from a tour of the Southern States, where he reports the film business, in most instances, in pretty good shape. In St. Louis, Mr. Clinton found the building laws so construed by the officials as to make them opposed to vaudeville in connection with the moving picture shows. The film business in St. Louis seemed in fairly good shape, there being two licensed and two independent exchanges. The innovation of the night inspection by the Western Film Exchange seems to have eliminated all the old-time morning confusion.

At Memphis, Tenn., Mr. Clinton spent most of the time with "Montgomery, the Moving Picture Man of Memphis," who had, just the previous day, bought out his only competitor. This man's whole life seems to be bound up in moving pictures, and Mr. Clinton is of the opinion that he will soon rise to international fame in the film world.

In New Orleans the licensed films are controlled by Pierce, while Fichenberg controls the independent. The business of both is prospering and they are in such shape as to entertain their guests in a most elaborate fashion. New Orleans is unique in one respect, that the downtown picture shows exhibiting independent films all charge 10 cents admission, while the licensed store shows charge but 5 cents. At Crawford's Theater during Holy Week the Vitagraph subject, "The Life of Moses," was packing the house, day and night. Many other men who had not thought of this appropriate film for Holy Week seemed rather sore to think that they had not realized the situation and obtained it.

Houston, San Antonio and El Paso, Texas, were revelations. Houston seems to be enjoying a real estate boom both central and suburban. The influx of the Northerners seems responsible for the suburban boom, while the moving picture houses deserve the credit for the boom downtown. Mr. Clinton relates many instances of Western life along the road from El Paso to Los Angeles, which touch somewhat along the lines of "Diamond Dick" and his adventures.

In Los Angeles he found three licensed exchanges and several independent, each trying its best to down its competitor. On both sides business seemed prospering, for in all 5-cent theaters, as a general rule, four first-run films are exhibited. A week was spent in 'Frisco, where reports show that the rental conditions are worse than anywhere in the United States. Mr. Clinton was told by one licensed exchange man that he hoped the officers of the Patents Company would soon realize that there was a Far West. One incident of importance that happened during Mr. Clinton's stay in 'Frisco was the fight between the soldiers and sailors and the police of 'Frico, in which the local authorities came out with colors flying. Mr. Clinton seems extremely sorry to think that this fight occurred at night, so that it was impossible to cinematograph this event.

In Seattle, Wash., and Portland, Ore., the independents are completely disorganized. Mr. Clinton feels that with the cooperation of our Eastern film manufacturers the South will soon become as important and successful in the field as the Eastern States are to-day.

The Motograff Company, of Philadelphia, a new manufacturing concern, promises to begin selling in about a week. Mr. Graff, the president of the company, was in New York this week and said that they had a finely equipped plant in one of the fashionable suburbs of Philadelphia and that neither effort nor expense would be spared to make their product first class.

MOVING PICTURE MACHINES.

By F. H. Richardson.

Very few there are who realize the difficulty of making a motion picture projection machine or the cost of even getting ready to make one. Simple as is the mechanism, every part must be made and fitted with the utmost nicety to secure the best possible result on the curtain. To a great extent the making of the different parts is automatic; that is to say, the operations are largely done in a semi-automatic way. Aperture plates, fire shields, shutters, gates and practically all the thin metal parts are punched out. The cost for dies to do this work alone runs up into the thousands of dollars. The frame as it reaches the factory is a rough casting upon which more than a dozen operations are necessary before it is ready to receive the various parts it is to support. Each one of these operations must be done just exactly so, too, or there will be trouble when it reaches the fitters. It is introduced to emery wheels, files, milling machines, grinding machines, drills and what not, until finally it reaches the fitter's bench just exactly like all its predecessors, to the thousandth of an inch, in so far as the various shaft holes and dressed surfaces are concerned. It is really wonderful how such accurate work is possible on a rough piece of cast iron of awkward shape, but to the machinist this is a mere trifle. The many shafts must all be turned up to the thousandth of an inch and the bushings must fit their holes precisely. Each little screw hole must be made exactly in the right place and made to receive a certain sized screw easily, yet snugly. The Geneva movement must fit to a nicety, and when the whole machine is finished it must run like a sewing machine, giving precisely the result that it is made for and expected to give. The changing of the model of a machine entails the outlay of hundreds and perhaps thousands of dollars for new tools and dies, so that naturally the manufacturer is exceedingly careful to know that his proposed "improvement" is indeed such. Even minor changes in a machine may not be the simple matter one would suppose. It may require the changing of expensive dies or perhaps the making of entirely new ones, even though the proposed change be very slight. This explains why manufacturers are slow to adopt suggestions for change. The suggestion may be excellent, still it may not be of sufficient benefit to justify expensive changes in dies, patterns, etc. It would be an eye-opener to the average operator or exhibitor to go through some large picture machine factory. They would entertain a higher respect for the manufacturer and treasure and care for their machine as they would an expensive watch.

MAKING A SENSATIONAL FILM IN PARIS.

"Stroller," in "The Kinematograph," describes a visit to the works of the "Editions des Films Negatifes," Paris, where he saw the making of a sensational film. We condense the essential parts of his interesting account:

Can my readers imagine a structure, he writes, 36 metres long by 20 metres wide, built of thin ironwork, and entirely walled and roofed with specially prepared glass? This was the first portion of the works that I visited with Mr. Harry Ray, the secretaire-general of the company, who claims to be a Scotsman, but can only speak a word or two of English. In this huge structure eight different scenes can be prepared at one time—and, mind you, not ordinary scenes which would have a dead appearance when filmed, but wonderfully airy and complete apartments which have unique stereoscopic effects when projected.

For instance, take a drawing room scene that I saw in use. Here we had a full sized room furnished with every detail of a mansion. At the back the beautiful conservatory opened on to a real landscape garden, with real trees and plants, and a fountain, from which stone steps lead to a kitchen garden. The perspective was for close on 100 yards, when looking in this direction, and yet a door on the right led to a real dining room which was being laid for dinner by a footman, and we could see doors opening from this room to the hall and to the library. The actors were flitting from one room to the others, men were at work in the garden, a lady was gathering flowers in a recess of the conservatory, and the ensemble gave the impression of reality and life which could not fail to leave its mark on the production. Little details such as real flowers, real froth when the champagne was opened, real canary in the bird cage, showed us with what determination the management catered for success. It was an important lesson for those makers who wish to survive competition.

I was indeed fortunate in witnessing the bedroom scene from a new series called "Doctor Fantoame," which was being produced in three subjects for Urban, Raleigh & Roberts. M. Isnart, the artistic director of the Hippodrome, was in charge of the scenes, and as a clever artistic and picturesque scene rehearsal could note only the actresses' movements for the particular scene to be enacted. Time after time the leading lady of the Theatre Cormier returned to her room after presenting another woman's types and she made to enter with wild, mixed sentiment, until her perfect performance sent a thrill of excitement through each onlooker, and then to the whir of the camera the record was taken—only too fast, which was twice photographed in order to secure nothing but the best.

The patience, tact and ability of each member of the staff were surprising. A rug was changed, the position of the toilet glass altered, even such a small point as the shifting of the powder puff from off to right of the toilette table, when the actress, having somewhat calmed her feelings, looked at herself in the glass and calmly powdered her face where tears of remorse had left their stain, were suggested by the interested actors waiting their turn, and each strove to suggest improvements or modifications to the stage manager. No question of getting through in the quickest time, but all attempting to obtain the best and most perfect result.

I went to the scenery store and saw men painting and building scenes in a novel fashion. Each scene could be altered to six variations, being built of interchangeable sections. Thus, a marble staircase can quickly be converted into a rickety wooden one leading to a garret, or the style can be altered from Louis XIV. to a modern type. A window in a scene is altered to a doorway, a blank wall can be hung with pictures and converted into a library or kitchen, etc., with astonishing ease. Scene painters, carpenters, upholsterers and mechanics are on the spot to manufacture material not already included.

I next went to the property rooms, the dressing rooms, the stores, the wig room, the kennels (where I saw poodles, terriers, and a huge ferocious mastiff), and to many other necessary adjuncts, but was particularly interested in the gardens. Perhaps no other ground has been converted to so many varied purposes. You can have to order a real terrace garden, an old world garden with its stone well and arbors; a modern landscape garden, an orchard with real fruit trees (and I picked some peaches from the loaded trees and enjoyed their luscious reality myself), a market garden, or a slovenly back yard or farm with real animals. Characters could walk a distance of half a mile, the effect in the film afterwards being absolutely natural. I was also struck by seeing a curious brick wall, in appearance at least 400 years old, built before my eyes of property cork bricks.

One would think the establishment would finish here and that the mechanical part of the concern would play a small part in the establishment, and yet I found that the whole of the mechanical and photographic apparatus is specially manufactured at the engineer's shop and laboratories on the estate. In the former were eight men with the most modern machinery, such as lathes, drills, planes, etc., all driven by electricity. I was introduced to the head engineer, who explained a new camera he had invented, the use of which would be restricted to this particular firm. By a simple turn of a screw the size of the shutter could be increased or decreased, and the lenses could be changed without opening the compact camera. Every picture taken was registered and every inch of film counted. The photographer could go back to any particular picture, and all was driven mechanically. Then, too, the printer was made on the premises. So struck was I with the many improvements that I offered to purchase the English rights, but they knew the value of their improved mechanism and they would not allow it to go from the firm. I was fortunate in this machinery hall to find an English mechanician, who had been resident in Paris for fifteen years. From him I learned a lot, and I could see with what fascination he worked with his comrades in trying to originate apparatus which would prove advantageous to the firm and raise the standard of their productions.

I next passed on to the photographic department. In the developing room one could see how useful the engineer's shop had been by the curious appliances in use. Tanks were made to open in a special and curious manner; baths of chemicals, carefully labeled, of various strengths, were emptied at the top by specially constructed syphons; the whole place was tiled and exceedingly clean and contained special dark chambers and storage cupboards, whose uses I did not discover. The lift, which is "light tight," takes the films to the drying room—an enameled compartment built without corners, with air shafts, fans and electric heating apparatus, which allowed the 500 metres on each drum to be dried with air currents at a varying temperature. Here, again, special appliances were very much in evidence and cleanliness particularly noticeable.

OPERATOR'S COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

A Bundle of Queries.—Bluffington, Ind., writes asking the following questions: (1) Have Edison machine in good condition, serial number 4,956; don't know model. Machine runs fine until a heavy patch goes through, when picture jumps badly on the screen and there is a clacking noise in the machine. Can feel the jerking in the handle. The lower loop also often is lost and sometimes it tears out the sprocket holes. Sometimes by turning the handle backward a quarter of a turn the lower loop is regained without stopping. Have tightened springs on tension rollers so that they exert more pressure on sprockets. This has stopped some of the annoyance but not all. (2) How do you take out a cam pin and put in a new one? (3) Would a worn cam pin or the sides of the star being worn cause extra loud clacking sound between star and cam? (4) In your articles you mention your handbooks. Would they teach me anything about operating? If so, how much is their cost? (5) Can you give me an idea as to what the examination one has to take to become a licensed operator consists of? (6) What are the "idlers" on a machine? (7) Does not the intermittent act sixteen times to each turn of the crank? (8) How many pounds pull does the intermittent exert in starting the film? (9) Is there a correspondence course for operators? (10) Do you know of any book that would be of assistance to an operator?

(1) A wide, heavy patch is likely to act just the way you describe in any machine, but you make a mistake in attempting to stop it by increasing pressure on the sprocket idlers (not "tension rollers," since their office is **not** to in any way produce tension). These idlers should be set away from the sprockets by a trifle more than the thickness of the film. **Never allow them to ride the film,** since this has a decided tendency to cause it, the film, to climb the sprocket teeth. It is quite possible that your lower loop is crooked. That is to say, the film does not leave the gate and pass down, around and up onto the takeup sprocket squarely. This would also help make it climb, thus loosing the lower loop. Not knowing the model of machine I cannot direct you how to overcome this, but the fault lies in the apron back of the loop. It is quite possible, too, that your takeup tension is too tight. This would have a decided tendency to cause your machine to loose its lower loop, especially when a bad patch goes through. Turning the handle backward to catch up the lower loop is mighty hard on the film. I am inclined to think this latter is where considerable of your trouble lies. The takeup tension should be just enough to take up the film at the last end of the run and **no more.** Anything above this is bad from any and every point of view. I take it you are running pretty old stuff. The really best remedy is to look over your films and cut out the bad patches. That may not be practical, however. Watch your takeup tension closely. (2) You had best not attempt to remove and replace a cam pin. Get a whole new cam wheel is my advice. There is not one chance in a hundred that you could or would make a satisfactory job of putting in a cam pin. (3) Yes, most decidedly so. Get new parts. It don't pay to run a machine with badly worn parts. (4) The Moving Picture World will very soon issue a complete operators' and managers' handbook by your humble servant. The price will be $1.50. Send your money to The Moving Picture World and the book will be mailed you as soon as it is off the press. Yes, it will teach you many things. It ought to, at least. (5) You are examined as to your knowledge of electricity, lenses, wiring, appliances, the mechanism and your general knowledge of operating. (6) The rollers which hold film on sprockets and the rollers at top or bottom of film gate are "idlers." (7) Now look here, old man, why ask me that? Couldn't you turn the handle and count? Yes, in all standard machines the intermittent acts sixteen times to one turn of the crank. (8) It varies with the speed of the movement. With a six to one movement, the tension springs being just about right, the intermittent exerts about seventy-five (75) pounds pull in starting the film. This decreases as the speed decreases, of course. With the old two-pin movement, which was comparatively very slow, the pull was much less. (9) Yes, the Taylor School for Operators puts out an excellent correspondence course. Their address is 51 West Twenty-eighth street, New York City. (10) Answered in No. 4. This writer encloses four cents in stamps and requests reply by mail. Really, I have to laugh. A stenographer would charge him something like a quarter merely to copy off the reply as above.

Carbons Needle.—Sapulpa, Okla., writes setting forth his troubles as follows: "My carbons burn back from the point, sometimes as much as an inch or two. There are two other houses here and we all use current from the same generator. One of these houses and myself are using compensarcs and the other fellow has a rheostat for resistance. They both seem to be using more current than I do yet their carbons burn fine. The same trouble has existed in this house for a long time—long before I became its operator. Can you suggest a remedy or tell me what is wrong?"

I have not quoted all this letter, but sufficient to show what Sapulpa is up against. By "burning his carbons back," Sapulpa undoubtedly means what is called "needling." That is to say, his carbons burn to a long, slim point. This is caused by undue heating in the carbon, the effect of which is to burn out the binder and allow the carbon to drop away (disintegrate) without being consumed (volatilized) in the arc. Sapulpa will find a heap of fine, black carbon in the bottom of his lamphouse just under the carbons. Needling may indicate several things, or any one of several, rather. You may be using carbons which are too soft. You may be using carbons of poor quality. It may be that your transformer (Compensarc) is giving an excess of current, some error having been made in its construction (windings). I would suggest that you have the electric light company test your current flow with an ammeter, if possible. But first proceed as follows: With a file clean out the inside of your carbon arms thoroughly so that the carbon will make good electrical contact with the arms. Get a few of the other fellow's carbons and put them in your lamp for a trial. Let the other fellow try some of your carbons. Thus you will determine whether or no the fault is in the carbons themselves. If not, then it is pretty near a cinch that you are getting too much current. I assume that you are using ⅝ cored carbons, of course. Because the other fellow seems to be drawing more current than you it does not follow that it is the fact. Remember this: needling is caused by poor binder in the carbon **or else** by excessive heat in the carbons. The first is an easily discoverable fault, since one has but to try other carbons. The latter can be found by searching for the cause of the heating. I would be glad to hear the experience of other operators with needling.

* * *

A Bunch of Them.—New York City writes, propounding the following queries: (1) What size condenser should I use for 9 x 12 picture? Have 3½-inch G. M. lens. (2) Have bluish-white spot in center of picture. What is cause? Have tried condenser lenses of various focal lengths. Same trouble with them all. (3) How would you start to set up dissolving and moving picture machine? Which lens would you register first? (4) What size lens should be used for 9 x 12 picture at 60 feet? At 80 feet? (5) What size lens would project a 16-foot picture at each of the above distances? What size condensers should be used in each case? (6) How would you measure film approximately? (7) How many pounds pull does the intermittent exert in starting the film each time? Please find stamp enclosed for reply!

(1) You don't say whether it is 3½-inch back or equivalent focus, but two 7½-inch condensing lenses won't be too long in either case. (2) Probable cause is that you haven't your carbons set right and get a shadow from the lower tip. If this is not the case write again and I will go more deeply into the matter. (3) It doesn't make the least particle of difference. Set one lens to register where you want it and the other to match. That's all there is to it. (4) Instead of giving you the individual answers will tell you how to get them for yourself. To find out focal length of lens required to project a picture at a given distance, multiply throw (in feet) by width of aperture (in inches) and divide result by width of desired picture (in feet). Now to use this rule take 3 as the width of the stereo aperture, that being width of ordinary slide mat. The aperture in the moving picture machine must be carefully measured with a pair of inside calipers for accurate results. Usually it will be found to be about 15-16 of an inch. You would then have (first No. 4 query) 60 multiplied by 15-16, divided by 12. (5) The equivalent focal length of the condenser should, in theory, be the same as the equivalent focal length of the projection lens. But this is seldom or never the case. Would suggest you take a course in the Taylor School and learn to figure out all these things for yourself. (6) Run it through the machine and count turns of the crank. Standard moving picture machines pass precisely one foot of film at each turn of the crank. (7) Incredible as it seems, the pull is from 50 to 75 pounds, varying with pressure of tension springs and speed of intermittent movement. See answer to Bluffton, Ind. **Letters will not be answered by**

mail unless one dollar is enclosed. They will then also be answered in The World for the benefit of all.

* * *

Size Lens, Etc. Fulton, N. Y., asks: We cannot get clear, white light. Are using a ——— coil for resistance. Arco carbons. Powers No. 5 machine. Throwing 40½ feet. Size of picture, 8½ x 11¼. What size is our projection lens and what size should our condensers be? Have a "ghost" in center of curtain.

You are using a choke coil and this is a mighty poor form of resistance. The writer never yet succeeded in getting good light from a coil. Better install a transformer (the Powers, Hallberg, General Electric, Edison, Bell & Howell and other companies make them) or, better yet, a motor-generator set such as is put out by the Powers Company. You have a 4-inch equivalent focus projection lens and two 7½ condensers will fill the bill nicely. It is quite likely you haven't your carbons set rightly and that the "ghost" is the shadow of the lower carbon tip which is interfering in the light from the upper crater. Mind you, I don't assert this to be the case, but most likely it is. I would recommend that you send in an order for the operators' and managers' handbook, to be issued by The Moving Picture World soon. It will have drawings showing just how carbons should be set, both for alternating and direct. Price $1.50.

* * *

Lens Difficulty.—R. F. Foote writes: "Have noted the difficulty of 'Belfast, Me.,' in regard to failure of stereo lens to cut clear to the edges of slide, and as this problem held me up for quite a while perhaps I can be of some assistance. It takes a lens of about 20-inch focus to give the size picture he mentions at a distance of 75 feet. By using a 6½-inch condenser to the front he will find that the light will cut clear to the edge of the slide. In my case this scheme worked well and solved the slide difficulty, but presented a new problem, inasmuch as the light focused at a point 6 or 8 inches in front, or beyond the aperture where it struck the film. In other words, it made two large a spot of light and much of the illumination on the moving picture was lost. I found it necessary to remove the clips which secure the lamphouse to the board of the machine and extend the lamphouse so that the front of the lamphouse is just at the back of the board which forms the base of the (Powers) machine. This focused the light just right for the moving picture and by moving the stereo lens back to focus the whole difficulty was solved. I enclose diagrams to make my remarks clear, and will be glad if the information is useful to a fellow exhibitor."

Belfast had a "half size" stereo lens. That was his trouble, but nevertheless I give this excellent letter space since it is of real value. I believe Brother Foote's idea is quite plain without reproducing the sketches.

* * *

Books on Operating.—Chicago, Ill., writes: "I am taking lessons in operating in this city and cannot understand the electrical terms. Where can I get books treating on practical electricity as applied to operating; how to figure ohms, resistance, amperage, voltage, etc? Want it in simple form. Have been unable to find such a work. Can you suggest one?"

The Moving Picture World will presently issue an operator's handbook which I believe will meet your needs. It will be complete, comprehensive and simple. Price $1.50. Send in your order and it will be sent you as soon as they are off the press. The instruction you are now getting must be something pretty fine—I don't think!

* * *

Look this Over.—Marshalltown, Ia., writes as follows: "We do not get a good light. Have an 80-foot throw, 6½-inch motion picture lens, 21-inch focus, have used two 6 and tried one 6 and one 7½-inch condenser. Can you tell what to do? Have A. C. current, Electric carbons, ⅝ soft C top and bottom 60 amperes 110 volts."

I have quoted the Marshalltown letter in full, just as it is written, that you may see what data is often given me from which to evolve the solution of a difficulty. No doubt Marshalltown fully expects me to give him helpful information, but how can I do so from the data at hand? He says he has a 6½-inch moving picture lens, 21-inch focus. Presumably he means that he has a 6½-inch moving picture lens (but he may mean either back or equivalent focus) and a 21-inch stereo lens. Presumably he is using a current saving device (transformer) of some sort and using it on its highest contact. Well, Mr. Marshalltown, I will do the best I can anyhow. If you have a 6½-inch moving picture lens, either equivalent or back focus, and a 21-inch stereo lens you should have not less than two 7½-inch condensing lenses. It may be that your carbons are not set right. Set them the same as for direct current, being very careful that they are in exact line sidewise and that the lower carbon tip is advanced just enough to make the crater on the upper carbon form as squarely facing the condensing lens as possible, but so that the lower tip does not come up in front of it and thus interfere with the light from the upper crater. Be very sure that your electrical connections are very clean and tight and that the wires inside the lamphouse are not charred from excessive heat. More than this I cannot say unless you send in more complete data covering your case. I am more than glad to help but I must have complete data in order to "prescribe" with any reasonable degree of intelligence.

A LETTER FROM A MAN WITH IDEAS.

By F. H. Richardson.

A few days ago I received a letter from a man out in Dakota, whom I have known for quite a while as a "man with ideas." He is one of those real operators who are not satisfied to merely turn a crank, but wants to know "what makes the wheels go round." In other words, Mr. Crowe is one of those men who study their business and are constantly experimenting and finding out things for themselves. In this letter he advances an idea and in so doing swipes a pile of my powder, for I have been figuring on taking this matter up for some time, but haven't gotten to it yet. The matter of having everything in exact line from arc to center of picture is of much importance, yet it is doubtful if one operator in a thousand ever even dreamed of such a thing as lining up his machine in any other way than by moving the whole machine until the register was where he wanted it. That is exactly the thing that should be done, too, so I guess I didn't put that very well. I should have said that they don't line up the condenser, aperture and projection lens so that they are each and all exactly square with each other. There, is that plain? Read Mr. Crowe's letter carefully. It is chock full of meat.

"Watertown, S. D.

"F. H. Richardson:

"Dear Sir—I notice that a number of operators are having trouble with their pictures being out of focus, their machines being in good condition. Allow me to express my humble opinion that much of the difficulty lies in lack of proper care of the films. A film that is too damp or too dry so that it buckles in or out as it passes the aperture will not give a perfect picture on the screen, of course. I have found no set rule for keeping film in good condition, since the temperature and humidity of each individual operating room is different, but with a little intelligent experiment any operator should be able to keep his film in proper shape so that they will remain perfectly flat. If his machine is in first class condition and perfect repair there will be no distorted pictures. Now, as regards the matter of poor light: I believe I am safe in asserting that there is not one out of ten machines throughout the country that you would find to be in perfect line from arc to center of picture on the screen. (You are perfectly safe, neighbor Crowe.) Unless the light travels through the center of the lenses in perfect line you cannot get a good light or perfect field, and most certainly not the full benefit of same at any rate. When I took my present position I found the machine badly out of line. The light was coming out of one side of the projection lens. The picture was sharp in its center with both sides off. Chicago Stage Lighting lamphouse with nothing to hold the condensing lenses in line, and they were ¼ inch off centers. It required 35 ampers from a 220 volt A. C. line to get a picture. After lining up the machine and fixing the condensing lenses I got a better illumination on 20 amperes and my pictures are bright and clear at all times. If you think this will be of any benefit to brother operators use what you think best of it, or ditch the whole thing.

"A. W. CROWE."

Easthampton, Mass.—The Majestic Theater, which is being built here by Henry Walz, will open about May 15, and will be one of the best equipped theaters in this section. It will have a capacity of 950, including boxes, and will cost about $25,000. The program will be mixed, pictures and vaudeville as a rule, with an occasional one-night attraction. Wm. D. Friel, now manager of the Bijou, will be in charge.

The Pittsburg Calcium Light and Film Company, Omaha, Neb., branch has moved to 1212 Farnam street, where they have taken an entire floor. This sounds like prosperity—and it is due to the demands of the exhibitor who clamors for the "Premier Film Service."

"A Child of the Sea" (Lubin).—A dramatic picture of the type which has been made popular by this house. Some of the scenes are picturesque, and all contain the essence of dramatic strength. While it doesn't tell a story of any special novelty it is, nevertheless, well told and the acting is sympathetic. The photography is clear and the operator performed his part of the work well.

"On Time for Business" (Lubin).—A comedy from the Lubin studio which contains much that is amusing. The difficulties which sometimes beset men when getting to business on time are graphically portrayed.

"The Parisian" (Pathe).—Dramatic, if not entirely pleasing. A blase man of the world, cynical and unattractive, is probably not an object to inspire much interest. When he blows out his brains one feels as though he had done the right thing. The use of a flower girl as a foil to make his cynicism and disagreeable characteristics more prominent is a good bit of dramatic work, though it doesn't leave a pleasant impression. In this picture we must commend the acting and pictorial work, though deprecating the use of such a subject.

"Venice" (Pathe).—Beautiful Venice, with its wealth of architectural beauties and wonders, brought to one's door. It is a marvelous film in many ways, and leaves an impression upon one almost as strong as the original scene. There is the Doge's Palace, and the Cathedral of St. Mark, and that center of Venetian life, the Square of St. Mark, has been photographed with an unusual appreciation of the beauties and marvels which make it notable. It is a travel picture well worth a place in the long list of similar films produced by this house.

"Mr. Mix at the Mardi Gras" (Selig).—A comedy from Selig which illustrates the adventures of Mr. Mix in a way that will satisfy the most fastidious individual.

"Gallegher" (Edison).—A good story by Richard Harding Davis, one of lively incident, but requiring too many subtitles to tell it. An office boy loses his job in a newspaper organization and recovers it by shadowing a suspected criminal who has lost one finger. We are not let into the secret of why the four-fingered gentleman was suspected of the crime, nor why this one in particular was suspected—there might be others similarly deformed—but those are mere details. The boy steals a cab in order to get the news to his office, and for this meritorious action he is given another chance. Probably many will remember with what delight they read this story by Richard Harding Davis when it first appeared, and probably if the truth were known, a good many who enjoyed it then have returned to it again and again since. It had that unexplainable quality which made it popular as soon as issued, and it has remained so ever since. In this Edison film the narrative is closely followed, and the picturesque portions are sufficiently emphasized to make them appear even more real than it does under the magic of Mr. Davis' pen. It is a story that lends itself acceptably to motion picture production, allowing opportunity for picturesque presentation. The work has been well done, and the film should prove as popular as the story has been. Further, it will stimulate interest in a type of story which should be even more popular than it ever has been before, a type which, like the film which reproduces this one, has elements of attractiveness beyond the ordinary.

"Paying Attention" (Gaumont).—A series of pictures showing how different persons under different circumstances listen to different stories. It is meant for a humorous picture, but it contains serious elements because it is true to life. The work is cleverly done, and even though it may be considered funny, really it depicts actual life so graphically that it seems to have been prepared for that purpose alone.

"Solving the Puzzle" (Gaumont).—A drawing-room scene representing a number of people, each engaged in solving a puzzle. One gentleman gets into difficulties because he appears to have some means unknown to the other players for solving his puzzles. The picture is of the light sort, but is of considerable interest because it is so well done.

"The Potter's Wheel" (Gaumont).—An industrial film illustrating the methods employed by old-time potteries in making the vases and other wares by hand on the potter's wheel. The selection and grinding of the clay, the gradual building up on the wheel and finally the firing are all graphically presented. The photography of the potter at work at the wheel by the light of a side window is an excellent bit of technical work. Altogether it is an excellent film and deserves inclusion in the long list of good industrials which Gaumont has produced.

"Through the Darkness" (Vitagraph).—A story of insanity superinduced by excessive mental strain and its cure through sight of the person supposed to have been beyond recall. The principal interest is in the acting, which works out the unusual dramatic situations with fidelity and close attention to details. It is a film which will appeal to a large number because of its strength, though until the close it is rather depressing in its effect. This may have been why it was received without any applause. But it is a pleasure to find this company producing plays of strong human interest, thus affording their actors opportunity to show their mettle. The settings of the play are admirable, and the acting of a superior character.

"Flat for Rent" (Essanay).—A comedy of every-day life in the flat dweller's world. In reality it is the experience of those unfortunates who are compelled to allow everyone that desires to enter and go through the flat because a "To Let" appears in the window. The way the people who enter the flat act is perilously near the truth. The rough house is a bit exaggerated, but is the feature which serves as a sort of climax that convinces the audience of the reality of the scene. Not all go to court to tell the judge about it, yet if they gave such vigorous expression to their feelings they would probably land there in more than one instance.

"The Latest in Garters" (Essanay).—Here is a comedy that will make them sit up and look. The boys were determined to see those garters with bells on. Who but an ingenious youngster would ever think of introducing mice as a means of causing the girls to disclose where the tinkling music came from? Anyhow, the most austere will have to admit that this comedy has a sparkle and a denouement altogether unexpected. It is one of those pictures altogether indescribable, yet intensely realistic as it runs. From the exciting game of Simon-Says-Thumbs-Up to the prosaic display of bell garters, all in an instant, is contrast enough to suit the most blase motion picture patron, and here it is, served up with such frills as seem necessary to intensify the effect of the display.

"The Sacred Turquoise of the Zuni" (Kalem).—A novel and effective Indian production, introducing many unexpected scenes and offering novel changes that are interesting and add strength to the picture. The reproduction of the life represented is, perhaps, the most interesting feature of the play. The story upon which it is based centers around what purports to be a sacred stone. The picturesque life depicted, and the careful attention to details in working it out, are matters which deserve more than ordinary praise from the audience. It is a good picture, well conceived and well worked out.

"The Bagpipe Players" (Pathe).—A love story apparently laid in the highlands of Scotland, since a bagpipe player is the hero. Heart interest is developed in the love affair between the piper and the daughter of an unfriendly chief. The piper is marooned on a barren island, and after nearly losing his life because his sweetheart's jealous sister extinguishes the beacon fire, he is rescued by a gypsy who is friendly to the girl. Isn't this an interesting complication? Next the girl's father relents and the story ends happily. Some of the scenery is exceptionally good, many picturesque views, photographically perfect, being included in the film.

"Jim Wants to Get Pinched" (Pathe).—Yes, he tried all sorts of methods to get into prison, but fails. Then when he tries to be honest the person he benefits has him arrested and he lands where he originally desired. But even yet he shows his disgust plainly by finding fault with the cuisine.

"Volcanic Eruption of Mt. Aetna" (Urban).—A striking photograph, bringing the scenes of destruction and devastation very close. The picturesque features are not forgotten and if one thrills with terror at the fleeing multitude, he will feel more or less admiration when the pillar of fire, the flowing lava and other attractive scenic features appear on the screen. The operator did his work close to the scene of disturbance and the effect is more than ordinarily impressive. One may commend this as a remarkably good picture, giving an accurate impression of what occurs during an eruption of this character.

"The Rival Miners" (Urban).—A love story, with the usual actors, including a prig who insists upon forcing his attentions upon a girl. The ultimate result is that the interloper is forced to leave and the honest lover is finally accepted. While the acting is good, and the story is not uninteresting, probably the principal attraction of this picture lies in the

excellent photography and its reproduction of much picturesque outdoor society. The Urban photographs are always good when considered as photographs merely, and this is no exception to the rule.

"The Tenderfoot's Triumph" (Biograph).—Something in the victory of a tenderfoot or a greenhorn, in anything, makes one thrill with a sort of exultation that is unexplainable, but none the less real. And when the young, and apparently innocent, minister falls into the horse thieve's camp and succeeds in taking the entire gang into camp one must needs join in the thrill of pleasure over his success. Like all Biograph pictures, the story is remarkably well told and there isn't a dull moment from the beginning to the end. The acting of the hero, the innocent minister, is as well adapted to the peculiar part as it possibly can be, and at the climax, when he receives his $500 and the hand of the girl, one almost wants to hurrah with the rest of the cowboys.

"The Angel of Dawson's Claim" (Lubin).—It would be difficult to conceive a more sweet and engaging child picture. Perhaps the effect is heightened by the surroundings which have all the characteristics of the average mining camp. And here is a veritable angel set down among them. It cannot help but attract favorable attention. If those who criticise motion pictures could see this one, and then could comprehend all the good qualities which go to make them attractive perhaps they would learn that the motion picture possesses unusual qualities for good. The work of the Lubin players in this picture deserves cordial commendation, and one is almost ready to say that it will long rank among the sweetest and most attractive pictures of the year.

"Davy Crockett" (Selig).—The presentation of the emotions of humanity adequately is certain to attract attention. In this film, a reproduction of striking scenes in the life of a historical character, the Selig players have accomplished something worth while. The exhibition of elemental emotions will always make people think, and when that is accomplished one of the most important functions of either pictures or books has been developed. This film is strong, presenting pictures of life and emotion which will appeal with a more than ordinary degree of strength to every person, no matter what his station or occupation may be. A historic character adequately presented is well worth the consideration of every serious person. Selig, in this presentation, may well claim the right to feel proud of what a motion picture can be made to say.

"The Cowboy's Sweetheart" (Essanay).—A love story complication with Western trimmings. The arrival of a new woman at the ranch, the winning of the cowboy from his former sweetheart, and the attempt at revenge on the part of a discomfited suitor are features in the picture. All the dash and spirit of the ranch are in it, albeit the story is a bit trite. When the complications are all made straight and the little Western girl takes back her sweetheart, one feels relieved and is disposed to think how important a happy ending to a story of this sort is. The Essanay players are adepts at this kind of work, and in their hands the story acquires added interest as it proceeds. With the creditable acting goes good photography.

"The Chivalrous Stranger" (Pathe).—A comedy which depicts some of the complications arising from the attempt of a stranger to be chivalrous. Like the Pathe comedies, the acting is satisfactory and the photographer has performed his part of the program well enough to make a good picture.

"The Storm" (Pathe).—Really a series of views of the ocean lashed into fury on the rockbound coasts of Normandy. The tragedy in it may, for some, add a certain degree of heart interest, but wouldn't it have been better to have caught the spirit of the storm, the grandeur of it, and its weird and overwhelming beauty, rather than to depict its destructiveness? In a tempest man is but an incident. Even though the winds and waves destroy life and property, if either comes in their way, the grandeur and the majesty of it are not dimnished. Interpret the storm in all its majesty and strength, but do not detract from the impression it would make by introducing the element of human anguish. It spoils the beauty of the storm without offering anything adequate in return. The photography in this film, representing the breakers, white as wool, and the spray, dashed in clouds above the rocks, is marvelous and may well be looked upon as an unusual achievement.

"St. Elmo" (Vitagraph).—An adequate representation of the main theme of Augusta Evans Wilson's novel of the same name. It is a story of a hater of humanity, retrieved through religious influences. The novel has been very popular. Some are disposed to criticise, while others read it over and over. An acquaintance of the writer's has read it seven times. Miss Wilson long refused to permit its dramatization, but finally consented. Apparently she was right, since the play fell flat everywhere, with the exception of one city. Several lead companies are now out with it, with varying success. The film follows the original narrative as closely as possible. The book has nearly 600 pages, consequently to compress it into a film requires condensation of no mean order. The Vitagraph people have done this with a reasonable degree of success, and the main incidents of the story are presented with nicety. The dramatic incidents have been emphasized with sufficient force to make them stand out prominently, holding one's attention from beginning to end. Probably the verdict on the film will be as varied as the verdict on the book, not because of inadequate or faulty presentation, but because of the same difference of opinion that followed the publication of the book.

"The Miner and Camille" (Edison).—A humorous film, having as its theme the vigorous action of a miner who sees Camille for the first time and jumps on the stage and throws Armand off bodily when he is upbraiding Camille. It is humorous in its action, but in description seems dull and uninteresting. The excellent work of the Edison players and the good clear photography make it a fairly attractive picture.

"Ready in a Minute" (Edison).—A novel comedy based upon the declaration of a pretty girl in a pretty gown that she must change it for a prettier gown before going to the theater, but she will be ready in a minute. Then as time flies and all sorts of changes occur, even the young man becoming old and gray, it seems like years. Suddenly she appears and it all vanishes. Really, it hasn't been so long, only, like married life, it seemed long, and they got to the theater before the third act ended. The picture is one of those subtly humorous productions which prove how well adapted the motion picture is to express anything really funny.

"The Bravest Girl in the South" (Kalem).—One of those thrilling stories which have been coming from the Kalem firm of late, filled with emotion and the exhibition of bravery. Such films are scarcely susceptible to criticism. The story is told with such fidelity to what may be imagined as facts in this instance, that the audience is quite likely to lose sight of anything beyond the narrative. The circumstances are about what one would expect under such conditions, and as situation after situation develops one forgets to watch for inconsequential details that may be wrong, if any such there are, and gives up to the enjoyment of the narrative itself.

"The Wreath" (Pathe).—If this films sets some young man or woman thinking with reference to his or her conduct toward father or mother it will accomplish some good. It is not amusing. It is not instructive, but perhaps as a reproduction of a domestic tragedy, such as might occur in any home, it is worth while. It is a relapse to the heartbreaking type of film common a year or two ago, but recently left off the screens by most manufacturers. No one can question its dramatic quality, yet perhaps one may not exactly like the subject.

"Delhi" (Pathe).—Here is Delhi, first seen when a great Mohammedan festival is in progress. It is an excellent reproduction of the scene, giving a good impression of what occurs during one of those great festivals. This old city of Delhi is one of the most remarkable towns in British India, retaining the old characteristics in an even more marked degree than most of the others. In this film these characteristics are clearly represented, bringing clearly to Western eyes the strange manners, customs and dress of the old East. It is an educational film of merit and deserves a place on any manager's list.

"The Way of the World" (Biograph).—This remarkable play, presented as a lesson in Christian charity, was received by a mixed audience with a spontaneous outburst of applause. Such approval is rarely shown after a motion picture exhibition by an audience of that character, and indicates a keen appreciation of what is truly artistic in moving pictures. The bell tolls in an old tower but there is no response in the hearts of the people. The sanctuary is deserted, the altar is veiled, the lamps are extinguished, and the heart of the old priest is depressed. A young priest goes out among the toilers and revelers and tries to lead them into the fold by imitating Christ's example. He meets with harrowing selfishness among those laboring for a livelihood, and insufferable egotism among those engaged in the pursuit of pleasure. He returns completely discouraged, but is followed by a Magdalene of to-day, a woman as "despised and rejected of men" as was the greatest character in human history. The church fails because it considers what we have been, and not what we are, but the aged priest finds pathetic consolation, the effort was not vain if one soul was saved. This

simple and poetic idea seemed to reach dull hearts, and its exquisite presentation is creditable to author, actors and producers alike. Thoughtful persons who see this film will ask the question seriously, is this, or is this not "The Way of the World" before it disappears from the screen and its memory will haunt them many an hour afterward. It is a graphic sermon, a sermon so strong and preached with such a direct appeal that one can scarcely shake off its influence. Do those busily engaged in the work of the world turn away from the proffers of good? Do those in the lower depths of degradation also turn away? One almost answers yes to this silent question, and yet, even here, one penitent was found, and perhaps in the actual world the proportion would be even greater. One doesn't like to condemn the world. It is not all self-absorbed. It is not all given to degrading pursuits. There are many unselfish people who are ready to pause in their work and aid others; and even in resorts like the one depicted there are some who are not bad. At least, one may harbor the comforting thought without danger of receiving an impression that is far wrong. The setting of the picture is particularly good. The San Gabriel Mission in California is utilized as a background.

INDEPENDENT FILMS.

"A Newspaper Error" (Powers).—Here are many of the elements of a strong drama, and the settings in the Mexican scene are eminently satisfactory, but the "Newspaper Error" is set forth too late in the action for the audience to fully grasp the situation during the principal scenes of development. The error involves a misalliance, the marriage of an American with a Mexican girl, but the latter is entirely too attractive for the audience to feel that there is anything particularly degrading about the affair until the graceful Senora philosophically announces that she has several other husbands. Except for one fault of construction, the story is a good one.

"Hazel, the Heart Breaker" (Bison).—A story, the scene of which is laid on a Western ranch, in which a prank plays an important part. Anyhow, the cowboy who wins and finds himself the bridegroom of a Chinaman dressed in a girl's clothes was made the recipient of the jokes of all his comrades, each one of whom was equally anxious to be there at first. A film like this is original enough to be attractive, and, after all, one likes to see the good-natured horseplay of the cowboy and his companions.

"The Six Legged Sheep" (Eclair).—A light comedy from this house which performs its object—it makes the audience laugh. Whatever might be one's opinion of it, one need not express it. If a picture performs its mission nothing further is expected.

"The Conjuror" (Great Northern).—A trick film that produces numerous amusing complications. To see a gentleman disappear and reappear at will is startling enough, but when he moves furniture and mends broken articles in the same mysterious way the marvel seems all the greater. Clever work was done in this film and it cannot fail to astonish and amuse with its surprises.

"The Four Seasons" (Great Northern).—A solo dance by a graceful poser, Mlle. Adelaide Girard, typifying the four seasons as she goes through the various evolutions. It is beautifully colored, reproducing the most delicate tints satisfactorily. While the film is short, it is of high quality and deserves a place on any program.

"A Day Off" (Great Northern).—A comedy depicting graphically the difficulties which befel a gentleman who was fortunate enough to get a day off and unfortunate enough to lose the benefit through moving accidents that either met him or overtook him during the day.

"The Power of a Smile" (Imp).—Yes, the power of a smile, the mysterious, evanescent smile, that has changed the course of history and wrought anew the fate of empires. In this instance it changes the career of a criminal, transforms him into an honest man and leads up to a series of events which enable the transformed man to be of service to the husband of the woman who smiled. It is a good story, full of genuine life interest and told with intelligence and appreciation by the Imp players.

"The Broken Friendship" (Eclair).—In this film the well known theme of the love of two companions for the same maiden is used, terminating in assault, battery and murder. Fortunately in this case the disappointed lover merely resorts to the use of a blackjack and is later forgiven. This is an improvement, as we looked for murder in the first degree. Later the offending gentleman is pardoned after due repentance. Photography and scenic selections are of admirable quality.

"My Maid Is Too Slow" (Eclair).—In this picture we have a repetition of the famous electric belt picture of some two years ago. The idea is merely that of applying an electric battery to a slow servant, "unbeknown," and the consequences are similar to those of the electric belt picture, though not so genuinely funny. The acting and staging deserve praise, and the Eclair people are to be congratulated on the artistic quality of their production.

"The Prisoner of the Golden Isle" (Eclair).—An admirable romantic story showing the gratitude of a jailer's daughter to the Duke de Belliers by rescuing him from the prison of the Golden Isle in return for a rescue with his hands from a band of villains. This picture shows some excellent medieval scenic effects which will be appreciated. Notwithstanding that this film ends in a tragedy, of a natural and logical kind in the circumstances, it is a pleasing one.

"Barberine" (Eclair).—A film d'art taken from the comedy of Alfred de Musset, combining excellent photography, acting and the best of staging. The idea is of a wager between two men as to the faithfulness of the wife of one of them at home. The manner in which the wager is lost is not only a lesson to all good wives, but a source of interest and amusement in the picture. The film deserves the highest praise from every point of view. Distinctly a comedy of the subtle kind, ending in a pleasing and satisfactory manner. It should not be omitted from any program.

"The Maelstrom" (Imp).—This picture will exert a strange fascination upon many who see it. Others will see it and fail to understand. Passing over the first part, which is a repetition of the oft-told story of a girl marrying a man whom she did not love because she was forced to do it, and looking at the second part, where the couple suddenly realize what they are to each other, an intensely dramatic series of views is presented. They are simple enough, yet they contain elemental human passion, and because they do contain it will appeal to many hearts. One of the most striking features is the emphasized fact that the lion among men needs love quite as much, more, perhaps, than the weakling. Often some little woman is quite as necessary to the daily life of this lion as are other of his essentials. The woman's mistake in this was the same as women make in everyday life—they do not understand lions; and so they drift apart, and not always do stock panics come just in time to overcome the evil and tell them how to heal their differences. The scene in the stock exchange is realistic, but nothing can overshadow the dramatic qualities inherent in the last part of the picture.

"Isabella of Arragon" (Itala).—Scenes from the life of the queen of Philip V. of Spain, she who introduced the inquisition, favored Columbus, and thereby assisted, unwittingly, in the discovery of a new world, and cruelly persecuted the Jews. The work is done with a sumptuousness and a fidelity to historical narrative which makes it interesting, even though the personality of the queen is revolting in many particulars. The benefit of pictures of this class is that they arouse interest in historical persons and thereby lead to a wider diffusion of historical research. The stage setting for this film was a sumptuous piece of work, liberally conceived and adequately worked out. To this can be added good work on the part of the operator, and the combination produced a very satisfactory picture.

"Adventures of a Cowpuncher" (Bison).—An epidemic of pictures representing the abduction of girls seems to have broken out, and here is a Bison which is an offender. It is a thrilling enough picture, depicting with substantial accuracy the wild life of the plains, but objectionable because of this abduction and the struggle of a girl in the clutches of a villain. True, she is rescued, but even so the impression is unpleasant, and no real good results from the story.. It is not amusing and it is not instructive. The Bison Company is too clever to require anything like this to make its work popular. No fault can be found with the rest of the picture, and one is disposed to offer congratulations when the cowboy is given the girl by her father.

"Her Battle for Existence" (Thanhouser).—A romantic story representing too vividly for comfort what might befall any girl left alone without some occupation sufficient to insure her a support. In this instance all is well that ends well, and when a former sweetheart finds her and takes care of her one is disposed to offer congratulations upon the result. The acting is good and the photography is clear and correct. The film will be certain to please because it tells a good story and tells it well.

"A Doctor's Revenge" (Ambrosio).—The story of a doctor arrested for interfering in behalf of two friends, who after impassioned pleadings cures the governor's daughter, and his two friends are released. The story is not uninteresting and some of the acting reaches real dramatic power. The photography is reasonably good in most instances, weak places appearing here and there.

"Fricot Is Learning a Handicraft" (Ambrosio).—This unfortunate individual has appeared in a number of situations that seemed to mark him as a butt for fate. He is now disclosed learning a handicraft and the same misadventures follow him there. At any rate it is a humorous skit, affording numerous opportunities to discover what not to do. What to do is suggested rather than taught.

"The Days of '49" (Nestor).—A film which deserves mention because it produces with a good deal of accuracy scenes of days long past. The actors have interpreted the stirring scenes of those times with sufficient fidelity to facts to convey a fairly accurate impression of the times and the men who were then active. It is an improvement on Nestor quality, and the photography is clear.

better class theaters throughout the country have reinstituted their shows and are devoting their time to the moving picture. Throughout the United States and Canada there are 24 burlesque theaters that is, 22 in the United States and 2 in Canada. Since the moving picture has come upon the scene the only way we can cope with the onslaught is to put on the very best of acts, such as we would never think of producing two or three years ago for the same admission as today. I myself used to take out one night shows in the different small towns and make money, and a good piece of money, too; but you can't do that now, for every town in the United States large enough to support any kind of a business at all has at least one moving picture theater and crowds flock to them. I used to clean up a thousand or two on an ordinary stock circuit. I lost in my last adventure and came back home four thousand dollars to the bad. Why? Because the people figure out that for an investment of five or ten cents they can see a good clean show and one, or maybe two, acts of vaudeville for an hour or two, and have to pay at least five times that amount to see an ordinary vaudeville show for the same length of time.

"We must grin and bear it, but I am in hopes that I, too,

SCENE FROM "JANE EYRE" FILMED BY THE THANHOUSER CO.

"JANE EYRE."

The clever work of the latest American independent manufacturer has been the subject of general comment. We referred last week to the filming of a popular novel by the Thanhouser Company and this week we were invited to view an advance copy of the film "Jane Eyre." The story is very clearly told and is acted with a degree of perfection that would do credit to many older concerns. All except one scene in particular, which is supposed to show a fall from a horse. This could have been suggested far better than it has been reproduced, which looks simply like a clumsy dismount. But apart from this trivial blemish the film is very good. There is an ailment known as **caput augmenti**, which sometimes attacks grown-ups as well as precocious youngsters, and if more praise is bestowed on Mr. Thanhouser he may succumb to flattery, and be satisfied with the progress that he has made. But, after all, there are many ear-marks of inexperience in even his best work, and only time and careful attention to details will round out the quality of his product. This, we know, it is his ambition to do.

A THEATRICAL MANAGER DISCUSSES THE INFLUENCE AND FUTURE OF M. P. HOUSES.

Talking to the manager and owner of a popular burlesque theater a few days ago, he made a few remarks on the moving picture theater as a fixed and safe investment for future gain.

He started off by saying: "This moving picture business certainly gave us poor devils a slap in the eye, closing one and almost closing the other; in fact, it knocked us down so hard that we are only getting back on our feet again with slow and painful exertion. A very large percentage of the some day will be in a large theater of my own in which moving pictures alone and only those of the best makes will be the feature. This man will have some class about his place, no dirty, little, 250-seat house of the five-cent variety for mine; but a large, clean, airy place, such as my burlesque house is now.

"Keep me on your mailing list. I am more interested than ever in moving pictures since I started to read your sheet. Chorus of theater managers: 'We have met the enemy and we are theirs!' Sad, but true."

NEW THEATER FOR BROOKLYN.

Henry Flegenheimer, real estate broker, 955 Broadway, Brooklyn, has completed the erection of his new Van Buren Theater at the corner of Broadway and Van Buren street, Brooklyn.

Mr. Flegenheimer made a very careful examination of the moving picture machinery required for his theater, and as a result he has placed an order with J. H. Hallberg, 30 Greenwich avenue, New York City, for the following equipment: one Motiograph No. 1 moving picture machine, complete with double dissolving stereopticon attachment; one "Hallberg" Automatic Electric Economizer to operate on 110-volt direct current for the control of one or two moving picture machines and stereopticon lamps. This Economizer does away with the use of rheostats on direct current, thereby removing the heat from the operating room, and saves 50 per cent. on the electric bill. There will also be installed complete exhaust fan and ventilating equipment, together with a 5,000 C. P. spot light and two "Hallberg" 4,000 C. P. Flaming Arc lamps.

This theater opens for business within ten days.

IT IS TIME AND MONEY WASTED

To experiment with or purchase any make of current saver, but the

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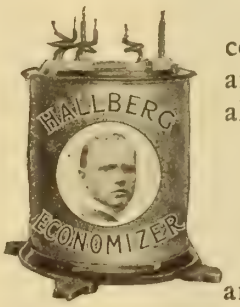

The slight difference in cost is not worth your time and trouble. You will eventually purchase the

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any way—Why not do it in the first place?

I guarantee to save 60 to 90% on your current bill and will improve your light 100%. I build the "HALLBFRG" for alternating or direct current, and for any voltage. All leading theatres are using it.

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Flickerless moving picture machine is another indespensible part of your equipment. It improves the picture 100% by removing the flicker and increasing the clearness and brilliancy on the screen.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the **"HALLBERG"** Economizer, **MOTIOGRAPH M. P.** machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of **"HALLBERG'S SPEC-OIL,"**—prepaid mail—It saves 50% on your oil bill for machine—Try a Can.

I make an allowance for your old Current Saver or Rehostat in tradefor the "HALLBERG" Economizer.

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RELEASED THURSDAY, MAY 5th

Approximate length 991 feet

THE MINER'S SWEETHEART

A charming romance in which a vision is employed most effectively. The story is strong but apart from the narrative interest the splendid settings would carry the subject to success. Do not fail to order this.

RELEASED MONDAY, MAY 9th

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KIDD'S TREASURE

Some small boys bury their childish treasures and make a map of the location. Fishermen finding the map believe that they have discovered the pirate's gold and dig for it. A rapid fire little farce that is bound to bring laughter.

Approximate length 461 feet

RASTUS IN ZULULAND

Rastus is a lazy coon who dreams that he has enlisted for a long cruise and is wrecked on the African coast. The Zulus capture him and he captures the affections of the Chief's daughter. He prefers death to marriage and wakens just as the affronted tribesmen are about to dispatch him.

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

NOTES OF THE TRADE.

Frank L. Rutter, who has operated at the Princess Theater, Bellefontaine, O., has been promoted to the management. This proves that some operators at least are a credit to their profession. A Bellefontaine paper gives Mr. Rutter a nice notice on his promotion and prints a very excellent letter from his pen in reply to some agitator who had said something in that paper against the picture game. Mr. Rutter very emphatically proves the educational value of the pictures by argument and proof.

* * *

In the Peoria, Ill., Journal, we notice a large advertisement of the Liberty Theater in which they feature a portrait of Miss Lawrence, the Imp lady who is known as "the girl of a thousand faces." This is bringing the personal element forth as the attraction, and while it has the feature of novelty, yet we believe in featuring the subject of the film or the work of the artist rather than the personal equation. After all it is the work that counts.

* * *

The Bronx Airdome at 137th street and Third avenue, New York City, is to be opened on May 1, thus signalizing the entry of the moving picture into the Summer season. This airdome has a seating capacity of 3,000 and standing room for 2,000 more. The ground has been very well and carefully drained off and every attention given to the question of providing for the comfort and convenience of the public. Pictures and vaudeville are to be supplied by the Peoples' Vaudeville Company. We have no doubt that the Bronx Airdome will be immensely successful. In future numbers of the Moving Picture World we shall give our impressions of the entertainment provided here.

* * *

The removal of the Leo Circuit booking offices from the Long Acre Building to the Holland Building at 1440 Broadway, marks another step in the progress of the company. Joseph J. Leo, president of the Leo Circuit, states that owing to the increased amount of bookings they are handling daily, they are compelled to move to more spacious offices, where accommodation for dispatching a large volume of business can be obtained, thus insuring greater speed and accuracy in its transaction.

We recommend moving picture exhibitors who find it necessary to include vaudeville in their entertainment to get in touch with the Leo Circuit, and take advantage of its exceptional facilities for providing high-class talent.

* * *

The Saxe Amusement Company (Inc.), of 110 West 34th street, have been incorporated under the New York State laws, with a paid-up capital of $10,000, to conduct places of amusement such as moving picture and vaudeville theaters, and have leased the site at 1446 Broadway, the old home of the Riccadonna Hotel, upon which they will erect a modern up-to-date theater containing 299 seats, for the exhibition of moving pictures only. M. A. Saxe, president of the new corporation, states that an expenditure of $10,000 will be invested in the renovation of this building.

* * *

The Paramount Film Exchange, with an eye to future success, have secured the services of I. Bernstein, of Harrisburg, Pa., for the position of manager of the company. Although a comparatively new exchange, they have come to the fore in the Independent field and have secured a large volume of business. Mr. Bernstein has been in the moving picture business since its inception, and being the owner of the Union Film Exchange at Harrisburg and Altoona, Pa., he possesses considerable experience, which, being now associated with the Paramount Exchange, will no doubt enable it to take an even more prominent position in the Independent field than it has hitherto done.

SPECIAL SELIG RELEASE.

During the Pilgrimage just brought to a close at New Orleans the Selig Polyscope Company secured an excellent negative of the proceedings, the first and only licensed picture ever taken of a Shrine Pilgrimage. Wherever this picture is exhibited it will prove an attraction and a source of much enjoyment to every Shriner as well as Mason. The photography of the picture, Selig says, is the clearest and best he has ever made of a public demonstration. Progressive exhibitors will demand it, and, as the release date is announced as May 7th, orders should be placed at once.

CORRESPONDENCE.

THE MOVING PICTURE AFLOAT.

Champaign, Ill., April 26, 1910.

To the Editors:

Gentlemen—We have just read your valuable item in the Moving Picture World, "The Moving Picture Afloat," and beg to inform you that we have made an effort to realize your suggestion, which proved to be a great success.

Our manager, Mr. Julius Levin, who sailed March 5 to Capetown, South Africa, on the steamer German with an outfit of a Model Cinematograph and Power's machines and two reels of American films, gave an exhibition of some films on the steamer which were very highly appreciated by all the crew and passengers of all classes and stations.

No admission fee was charged, but the passengers have presented a purse of $25 to the operator for his work.

By the way, it may be interesting for you to know that the manager of our company, Mr. Julius Levin, went to South Africa to introduce there the American films and machines. He is accompanied by a thoroughly experienced operator, he just arrived in Cape Town and reports that there are four moving picture theaters and hopes to succeed there.

Yours very truly,

VARSITY AMUSEMENT CO.
for Herman Lipton.

[It pleases us to learn that our friends have introduced "the thin edge of the wedge." We want to see the moving picture theater a permanent feature of ocean going entertainment.—Eds. M. P. W.]

THE LIGHTING OF THEATERS.

Chicago, Ill., April 25, 1910.

Editors Moving Picture World:

Gentlemen—In the issue of the Moving Picture World for April 16, under the head of "Chicago Notes," Mr. Levin, manager of the Orpheum Theater, takes exception very strongly to the writer's statements regarding the lighting of his theater, and it is very properly pointed out that this, the lighting of the house, is a vital matter for moving picture theater managers to study.

Mr. Levin claims that since the lights are some 80 feet distant from the screen, they do not affect the pictures in any way. He says that the picture is no sharper with all the lights off than with the side lights on. I grant this; it is easily seen to be true at the opening of the show, when an announcement slide is thrown on the screen while all the house lights are on. The outlines are sharp enough, but there is a lack of brilliancy and the picture appears flat.

I wish here to bring up the point: What is "black" represented by in a projected picture? Simply this: That the black opaque deposit of silver in the dark parts of the picture on the film allows little or no light to pass through it, and none is reflected from the screen where the image of these shadows falls; consequently these parts appear dark on the curtain, and by contrast with the brightly illuminated high lights, seem to be really quite black. Now, if light from some external source strikes the screen, some of it will be reflected, and if any is reflected from the darker portions of the picture, the contrast between them and the high lights will be lessened, **the "blacks" will cease to be blacks,** the half-tones will be nearly destroyed, and the result will be a flat picture, lacking in brilliance and perspective.

Moreover, when the house lights are of a distinctly different color from the color of the projected picture, as they are generally incandescent lamps, this color is yellowish or brownish. This color as reflected by the screen is noticeable only in the dark portion of the picture, but it generally suffices to materially injure their effect. It is very noticeable, and unpleasantly, in a blue-tinted or blue-printed scene such as are so well done by the Edison Company, furnishing a background to the lighter portions of the picture of a color complementary to the color of the picture as a whole.

Another thing that injures the picture at many theaters, including the Orpheum, the picture itself on the screen is far too large. It is about 14 x 18 feet in dimensions, and has a magnification of about 250 diameters. Not all films are of such photographic quality as to bear this extreme magnification, and the texture of the film seems to be very coarse though on a screen of ordinary size it might not be noticed. And, last, it goes without saying that such a great picture cannot be well and brilliantly lighted. Also, a picture of this size cannot be really sharp, no matter how good the projector may be. The only picture I ever saw here that was absolutely steady was the Biograph, "Going to War A.D." and

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it moved about the screen less than two inches; on a smaller screen its steadiness would have been absolute. Again, with this size of picture, objects are magnified to nearly twice their normal height, and the actors appear like giants, which is unnatural. In most pictures, the proportions of the actors are such that they would be very nearly life size on a screen about 9 x 12 feet. With a screen of this size much better illumination and projection generally can be secured; and it is also possible to get a mirror screen in this size, which is another advantage.

I do not consider the arrangement of many of the large theaters the best possible for moving picture projection. The relation of the projecting machine to the screen is not by any means ideal, and the pictures show it. There are too many unfavorable seats; too many near the screen, and too many at the sides, where the picture is viewed at an angle, causing foreshortening. Even the most favorable seats, those in the center of the balcony and just under it, are so far from the pictures that they seem faint merely because of the distance of the spectator from them.

If anyone should ask me what I consider a well-arranged moving picture theater, I should name one of the following: The Garfield, Halsted and Fifty-fifth streets, which installed the first mirror screen in Chicago; the Janet, on North avenue, which is giving independent pictures a beautiful exhibition; the Bell Theater, Madison and Western avenue, or the Glamour, Sixty-third street and Wentworth avenue, all of which theaters are well designed and well managed, and a credit to the moving picture show business.

And for a lighting system, I have seen no theater so well and yet so simply lighted as the little Theatorium at 44 State street, in which the lamps, located on the ceiling, are enclosed in deep cone shades, which confine the light to the place where it is needed, and protect the screen at the same time. (This theater is owned by the same management as the Alcazar Theater, on Madison street, but the latter does not seem to realize that its own pictures could be improved by copying the lighting system of its sister house.)

In my own humble opinion, the Orpheum Theater presents no better pictures on the screen than some other downtown houses, yet it is the best moving picture theater in Chicago, simply because of the **associations** of the pictures: the theater is refined in atmosphere, the music is good and **suits the pictures**, and the sound effects are appropriate and well timed. The operators there, too, deserve much credit; the pictures are always run smoothly and well timed, and they never seem to "grind up" a film merely because a crowd is waiting outside. Yet, in spite of their good work, the picture on the screen is not the very best possible, and I venture to make the statement that if it were not for the associations of the pictures, the music, etc., the pictures alone as presented on the screen would scarcely draw the crowds that frequent the Orpheum.

Respectfully yours,
C. Y.

IN DEFENCE OF OPERATORS.

Washington, D. C., April 26, 1910.

Editors Moving Picture World:

Dear Sirs—In the Moving Picture World some time ago I read an article in which operators were criticised very strongly for the way in which many of them run the films through their machines. The article went on to tell the results of this gross carelessness on the operators' part, under which topic two or three points were made, one of them being the tearing and wearing of the perforation on the films by operators running their machines at excess speed. The author of this article seemed disposed to put all the blame for this running at "top-notch" speed on carelessness on the part of the operator, and, no doubt, in 99 cases out of every 100 it is the operator's fault. But I believe that there are exceptions, and my object in writing this letter is to expose a case where, in my opinion, it was not the fault of the operator that he ran the film through his machine at so high a rate of speed.

The theater in which the following incident took place is a small family theater in the northwest section of this city. I had seen the poster of an attractive independent film in front of the house, and went in to see it on the screen. The presentation of the picture was very good, the operator keeping the film steady and in sharp focus, while his lighting brought out the shadows beautifully. The house was crowded and I was standing in the rear of the hall, near the operator's booth. When the reel was about three-quarters finished, with about four or five minutes yet to run, the manager, evidently being in a hurry to end that particular performance, went to the door of the operator's booth and called up to the operator, "Grind her up there, T——, grind her up!" The operator, of course, did what he was told, and made the picture literally dance in its frame. There is no doubt in my mind that that poor film suffered more in that five minutes than it had during its run for two or three days previous, and possibly more.

This incident goes to show that it is not always the fault of the operator that a film is sometimes run at excess speed. Of course, there are people who will say that the operator could have refused to run the film faster than ordinarily required, but I believe that if these people will kindly take into consideration the fact that the manager is in charge of the theater, and furthermore that the operator must live, they will readily see that the real fault lies with the manager, and not with the operator. I had a short talk with the operator after the show, and he stated that he was often required to run films through with a rush, the manager being anxious to clear the house for the next show.

I am not an operator, and know very little about the practical side of operating, but it is my intention to become an operator soon, and I certainly welcomed the announcement of a Correspondence Course in Operating by F. C. Taylor of New York City, which appeared on page 713 of the Moving Picture World for April 30. I have acquired much information about moving pictures through the columns of the Moving Picture World, which I receive regularly every Monday morning. I may be wrong in saying that it is not the operator's fault in all cases for running films at excess speed, but this particular incident started me thinking, and I resolved to ask you about it, knowing that you would be willing to give your advice on a question of this kind.

With best wishes for the success of the Moving Picture World, I beg to remain, Very respectfully,

RAYMOND J. WEIR.

2004 Seventeenth street, N. W., Washington, D. C.

A FILM THAT STIRS THE AUDIENCE.

Chicago, Ill., April 23, 1910.

To the Trade:

As the card of invitation issued for the exhibition of "A Penitent of Florence" at the Orpheum may arouse a feeling of jealousy on the part of other film manufacturers and exhibitors, a word of explanation is necessary. I had no axe to grind when I searched for a film suitable to demonstrate the possibilities of good music with motion pictures. This was only following up with a practical demonstration the theme on which the Moving Picture World has been harping for weeks. Of course the plum fell to the one manufacturer who had courteously extended me the invitation to view his releases well in advance. Other manufacturers are producing an average of good pictures. Occasionally they excel themselves by producing a masterpiece and there is the possibility that if any manufacturer had been as courteous as George Kleine, I could have found another film suitable for my purpose.

My personal ambition as well as the mission of the Moving Picture World, is to uplift the motion picture—to make of it not a tail-ender to a vaudeville show but a satisfying amusement feature—to elevate them to their proper sphere as the greatest educator of the world. When I came to Chicago I visited the theaters, saw where reforms were needed and stirred up the exhibitors. I was dubbed a "crank" by a contemporary who has since tried to follow in my footsteps. I encouraged the theater managers to rig out their employees in uniforms, to make more tasteful lobby display, to use sound effects and music appropriate to the picture. One by one the theater managers fell in line, and the Orpheum made such good progress that I began a hunt for a film that would give them a chance to render a fine musical program and show that moving picture exhibiting is only yet in its swaddling clothes.

Needless to say that the phenomenal success of the show justified my efforts and if it will serve as an inspiration to others to keep up the good work, my object has been gained.

I must thank George Kleine and his office staff for their kind assistance, also Mr. Van Ronkle of the American Film Service. As to the Orpheum Theater, I cannot sufficiently thank Messrs. Jones, Linick & Schaeffer, the owners, for the great interest they took in my work, Mr. Samuel L. Levin, the manager, for his able collaboration, and Mr. William E. King, the director of the orchestra, for his splendid musical program. It would take more than one whole copy of the Moving Picture World to contain the words of praise spoken about the exhibition of "The Penitent of Florence" at the Orpheum. Suffice to say that it marked an epoch in moving picture presentation.

JOHN M. BRADLET.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, May 2.

Biograph—The Gold Seekers (Dr.).....976
Lubin—The Master Mechanic (Dr.).....594
Lubin—Mrs. Nosey (Com.).....382
Pathe—Only a Faded Flower (Dr.).....613
Pathe—Picturesque Pyrenees (Scenic).....367
Selig—The Cowboy Girls (Com.).....1000

Tuesday May 3.

Edison—Cigarette Maker of Seville (Dr.).....995
Gaumont—The Money Bag (Dr.).....610
Gaumont—The Banks of the Danube (Scenic)....331
Vitagraph—The Lost Trail (Dr.).....972

Wednesday, May 4.

Essanay—The Stolen Fortune (Com.).....1000
Kalem—Chief Blackfoot's Vindication (Dr.)....
Pathe—The Witch of the Ruins (Dr.).....617
Pathe—Diamond Cut Diamond (Com.).....377
Urban—Called to Sea (Dr.).....584

Thursday, May 5.

Biograph—The Unchanging Sea (Dr.).....952
Lubin—The Miner's Sweetheart (Dr.).....991
Melies—The Debt Repaid (Dr.).....935
Selig—Papinta (Dr.) 1000

Friday, May 6.

Edison—The Senator and the Suffragettes (Com.).635
Edison—Love and Marriage in Poster Land (Com.) 365
Pathe—A Romantic Girl (Com.).....433
Pathe—Customs of the Buddhists in India (Scenic) 544
Kalem—The Egret Hunter (Dr.).....845
Vitagraph—One of the Finest (Dr.).....985

Saturday, May 7.

Essanay—The Sheriff's Sacrifice (Dr.).....950
Gaumont—Call of the Forest (Dr.).....571
Gaumont—Gigantic Waves (Scenic).....348
Pathe—The Cherries (Dr.).....574
Pathe—Medium Wanted as a Son-in-Law (Com.).387
Vitagraph—Mario's Swan Song (Dr.).....842

CLASSIFIED ADVERTISING.

THE NORRIS REEL—Standard 10-inch wood hub reel, made from C. R. steel, heavily nickel plated counter-sunk discs. For samples and prices write NORRIS MACHINE COMPANY, 1322-1324 Sherman avenue, N. S., Pittsburg, Pa.

WANTED—One hundred second-hand chairs for small moving picture show. HOOVER & BOLLINGER, Mount Union, Pa.

THEATERS FOR SALE.

FOR SALE—On account of having a hat store and no time to devote to the management, I will sell my moving picture theater, seating 400, doing a good business, four year lease, rent $40.00 month, population 20,000. Capital required, $2,000. Do not miss this opportunity. Enclose stamp for reply. Address or call, GEM THEATER, Torrington, Conn.

FOR SALE.—Two picture theaters. One in New York City, one at Summer resort, or would rent latter. B. S., care Moving Picture World, N. Y. City.

FOR SALE—$2,500 cash buys this only vaudeville house in a thriving Ohio town of 10,000. Guarantee to clear sales price first year. 180 chairs. Reason for selling. S. C. R., care Moving Picture World, N. Y. City.

FOR SALE—An up-to-date moving picture theater. Complies with all departments of the law. Good location. Reason for selling, other business of more importance to attend to. Address H. W., care Moving Picture World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE.—One Dressler 1908 Projectograph with stand, magazine, rheostat, lenses, etc., all complete to set up a show. This outfit is new and has only been used for shop demonstration. Make offers to MANUFACTURER, care of Moving Picture World.

FOR SALE—Six $3 cartons of Curtainyline, together or separately, to highest bidder. Address CURTAINYLINE, P. O. Box 226, Madison Square, New York.

FOR SALE—Seven new Model B Howard Gas Making (Oxyhydrogen) Outfits for projection purposes; 1,000 feet No. 8 Jute Stage Cable. BAUSCH & LOMB OPTICAL CO., Rochester, N. Y.

HELP WANTED—MALE.

WANTED—Manager for high-class moving picture theater. Must be thoroughly experienced and competent. State qualifications, references and salary. Address P. O. Box 6, Cincinnati, O.

SITUATIONS WANTED.

EXPERIENCED MANAGER—At liberty to consider reliable theater or circuit. Good correspondent, press agent, operator and baritone singer. Experienced in pictures and vaudeville, booking, etc. Capable of handling several houses. Best of references. Eastern States preferred. C. W. L., Latrobe, Pa.

WANTED, PIANO PLAYERS to send for Gordon's big Dance Folio of popular song successes. Greatest thing out. A knockout for moving picture theaters. 20c. a copy, none free. **The Gordon Music Pub. Co., 205 W. 34th St., New York City.**

German Film

A well established German film concern wishes to come in contact with some American film manufacturer of good reliable standing to represent the German product in America. We to handle the American product in Germany in exchange, or either exchange negatives to print from after they have been used in their home countries.

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"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

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Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO**

NOTICE OF REMOVAL.

We beg to inform our patrons and the moving picture trade in general of the removal from our present offices to the Lincoln Building, Rooms 701 2 3, 1 Union square, corner Fourteenth street, New York City. Our removal is due to increased business, and we will be pleased to see those interested in the Independent cause on and after May 2 at the address above given.

NEW YORK MOTION PICTURE COMPANY.

THE MORTIMER FILM CLEANER.

This is a well-made and useful adjunct to every film exchange, and one should be in the operating room of every theater. It is screwed to the bench between the rewinding reels and the film passes through between soft felt pads, removing any grease or grit that may be on the film. A sample may be seen in the office of the Moving Picture World, where it has received the commendation of all who have examined it. Wholesale or retail prices will be quoted by the Mortimer Film Cleaning Company, 54 Clarendon street, Boston, Mass.

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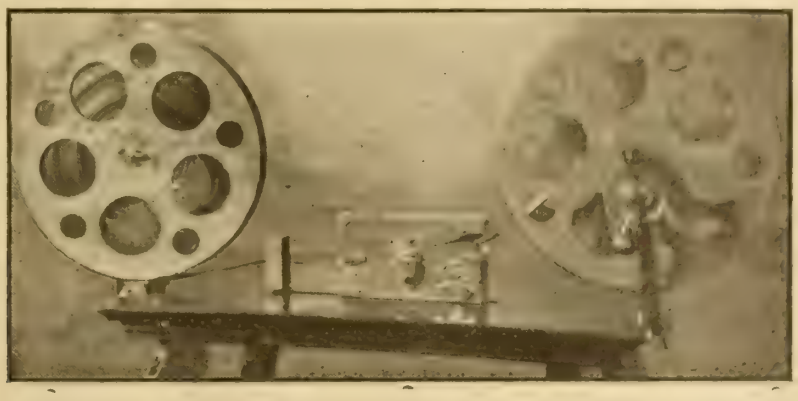
ESSANAY.

Essanay's "The Stolen Heiress" a Comedy Masterpiece.

[illegible]



NOTES FROM THE FILM MANUFACTURERS.

VITAGRAPH.

The impromptu sentiment and expression given on the impulse of the moment in the performing of motion pictures is exceedingly impressive, particularly so in this particular instance. A child actress ten years old of the Vitagraph Stock Company addressing her supposed baby sister, a native Japanese, in one of the Japanese Dramatic "Orchids" to be presented by the Vitagraph said: "I swear by all the gods to protect you through all my life—through all my life, I swear it."

"The Lost Trail," which will blaze its way to the front next Friday, May 6, is so full of extraordinary naturalness that we are lost in wonder at the blizzard as it bursts upon us and sweeps us through the forest, and the picture makes us shiver, rub our hands and clap them, too. The underbrush swaying with the drifting snow and the loose leaves skipping and whirling over the glistening snow takes us right along with them into the picture with the poor fellows who are trudging and struggling along against the storm. This sort of picture is the kind we need; it makes us think about other things and forget ourselves; reddens our blood and exhilarates our minds.

One breath of nature puts the whole world atune. That's what "Mario's Swan Song" will do on May 7. It is a sonnet of love and sentiment that touches the heart until the silent dropping of a tear wears away the indifferences and stoicism of the enobling emotions of the soul. The beautiful story of child love and sacrifice for his grandfather and the despair of the aged man at the loss of his little companion; the blending of the morning and evening of life into the glorious dawn of the spirit. This little emotional drama will make you think, feel the well springs of your heart bubble with crystal globules of your better self.

MELIES.

It is a great satisfaction to tell about the good things in store for others. We would rather keep the pleasure in suspense, but then you would miss a great opportunity of getting the next Melies picture of Indian life and pioneer experience upon the plains. "The Debt Repaid." You remember the Indians in Fenimore Cooper's novels, the aborigines of this country, the prairie schooners and the early settlers? You have heard about them. Well, here they are right before us in the living present in all their war paint and feathers. This will give the people of this generation, old and young, an idea of what it meant and means to prepare the home of the free and the land of the brave to carry out the progress of the nation.

LUBIN.

The first pictures were made in the new Lubin Studio on Monday, April 25, two of the directors taking possession of the new building, while the others will remain for the present at the old studio on Market street. Some big productions are planned to mark the opening of the new building; presentations that will cause even more talk than the splendid stories now being offered by the Lubin Manufacturing Company.

The Lubin release for Decoration Day should not be overlooked. The story is strongly dramatic in its appeal and tinged with patriotic sentiment, but, as in the case of "The Irish Boy," the notable St. Patrick's Day release, sentiment is not forced. The story of the pending release is vital and gripping in every scene and its appeal is not to be denied.

"The Cowboy's Devotion," the Lubin release for May 12, is an unusual one in many ways and the director charged with its production has done unusually well with the staging. The outdoor scenes are wonderfully picturesque and the interior of the bunk house, where a part of the action passes, gives to Easterners a glimpse of the real thing, the setting being copied from a photograph of an actual bunk house in New Mexico.

[illegible]

vertises for Max Iluski and introduces a great variety of Jews. Poles and, in fact, representatives of many [illegible], each individual claiming to be the rightful heir to the heritage. The complications which follow are extremely ludicrous. He is hounded day and night by the Iluskis, but is unable to secure actual proof [illegible]. He is about to give up the task as a hopeless job, when he receives a letter which makes an appearance and declares that no Max Iluski exists and that he has been the butt of a joke perpetrated by his eccentric uncle who desired to make sure that his nephew would be found worthy of the fortune. The film will undoubtedly prove one of the most satisfying comedy films released in a long time. The idea is big and wholesome. The comedy is extremely good and true to life. The acting will be found all that can be desired.

The Essanay Company certainly deserve the title, "Finders of Lost Men." It might be profitable for them to advertise something like this: "Have you a brother or sister whom you have lost track of? We will find them. Watch our films!" John Robinson, while in Denver, located his brother William in Los Angeles, Cal., after having viewed the Essanay aviation film, made at Los Angeles. They had been separated twenty years and thought each other dead. A similar story, which is going the rounds of the press, is that Mrs. J. Elbert Carothers, of Washington, Pa., saw in the Essanay Company's film, "World's Baseball Series Between Pittsburg and Detroit," her brother, Wilford Telford, whom she had lost track of. The youth had run away from home several years ago, had gone West, then returned to Pennsylvania, locating in Pittsburg, where he had married. The sister took up the search and found her brother.

Miss Martha Spier, the Essanay Company's new leading lady, had her first experience in moving pictures in a big dramatic subject, made in the Chicago studios last week. She expressed herself as delighted with the work. Announcement of the release of this big subject will be made later.

G. M. Anderson and his Western picture crew, in Colorado, are contributing more splendid Western films, which show they are taking advantage of the scenic opportunities where they are working. Scenically, these pictures are masterpieces, while the good tone and dramatic qualities of the pictures, with the excellent photography, are maintained at their high level.

The Essanay Bulletin of releases from May 15 to 21 offers an especially attractive combination of variety, its first a film d'art drama a thousand feet Western comedy, with two comedies from the Chicago producers and a Western drama. The first two are advertised as features of unusual merit.

"The Danger Line" is an exceedingly fine portrayal of a famous French story, broad and deep in its meaning and intelligibly pictured by a talented cast. It tells the story of a husband and wife who are estranged through their differences of ambition and taste. The wife is brought suddenly to realize the great divide between herself and her husband and is offered a temptation which she nobly resists. The husband engages his traitor friend in a duel in which the former is wounded, and thus, through suffering, the two are finally brought together. The film is full of dramatic incident, skillfully interpreted by a very talented cast. Photographically it is pronounced one of the most beautiful ever released by the Essanay Company.

"The Little Doctor of the Foothills" is the most humorous of G. M. Anderson's Western comedies. It tells of the experiences of a little lady doctor in a Western town. None of the cowboys are aware that "Carol Burton, M.D.," is a pretty little lassie of their opposite sex, and of course there is no real enthusiasm until the doctor arrives. It is then that all the boys find they are suffering with grave and serious ailments and they keep "the little doctor" busy until she learns she is really needed. A cowpuncher is shot accidentally, and she is filled with remorse and anxiety when the wounded cowboy is carried into her office. This is the beginning of a love affair and we are left at the end of the film fully convinced that a wedding will soon take place. The film is exquisite in its sweetness, uproarious in its fun, and entirely satisfying. It ought to break all records.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED MAY 2, 1910

THE GOLD SEEKERS

A STORY OF THE CALIFORNIA GOLD FIELDS

In this Biograph subject there is an intense thrill from beginning to end, together with a sympathetic touch seldom found in stories of this nature. The young miner, with his wife and little boy, is seeking his fortune in the hills of California. He eventually strikes it rich, but is almost cheated out of his claim by a couple of scoundrels, who have seen him stake the claim, and try to reach the agent before the miner's wife, who, accompanied by the boy, goes to file it. Their purpose, however, is thwarted by the boy.

APPROXIMATE LENGTH, 976 FEET

RELEASED MAY 5, 1910

THE UNCHANGING SEA

Suggested by Charles Kingsley's Poem, "The Three Fishers."

There is perhaps no work from the pen of the eminent English clergyman and poet, Charles Kingsley, better known than his tragic poem, "The Three Fishers." It so tersely illustrates the lot of the honest fisherfolk. While this Biograph subject was suggested by the poem it uses it simply as a preamble or introduction to a story of sympathetic interest. The scenic beauty of the subject is exceptional, being taken at a fishing village of Southern California.

APPROXIMATE LENGTH, 952 FEET

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BIOGRAPH COMPANY

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GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

Among the Exhibitors

Forest Grove, Ore.—J. W. Hoffman will erect a new moving picture theater on the property on the west side of Canal street.

Eugene, Ore.—A new moving picture theater is being erected here for Mrs. M. E. Watson.

Tampa, Fla.—A new moving picture theater, the Bonita, will be erected at 710 Franklin street and will have a seating capacity of 300.

San Antonio, Tex.—J. W. Jackson has leased the Grand Opera House here and will convert it into a first class moving picture show.

Duluth, Wis.—The Princess Theater here has been purchased by George C. Wiley and will be under the management of Fred Howe.

St. Louis, Mo.—The latest moving picture theater to be built here will be erected on the site of the former Episcopal Church, on the west side of Hamilton avenue, near Plymouth avenue, and will be known as the New Hamilton, with a seating capacity of 700. The Monroe Amusement Company, who are the proprietors, have spent $30,000 to make this amusement house one of the most comfortable in of theaters in St. Louis.

Providence, R. I.—A new picture theater is being erected on Thames street.

Stamford, Conn.—The Imperial Moving Picture Theater here has been closed for the Summer months.

Hamburg, N. Y.—The Abbott Building is being converted into a high class picture house.

Bridgewater, Mass.—Fred Waite will open a new moving picture theater here soon.

Washington, D. C.—Arrangements have been filed for the erection of a number of theaters here.

Newark, N. J.—A new moving picture theater is being erected at 100 and 102 Springfield avenue for William E. Lehman.

New York City.—Plans have been filed for the erection of a new moving picture theater, on McCambs lane, between 153d and 154th streets, for S. Levin.

Oklahoma City, Okla.—E. H. Hullsey has purchased the Gem, at 117 North Broadway; the Orpheum, at 220 West Main street, and the Olympic moving picture theaters, at 112 West Main street.

Shickshinny, Pa.—Mr. Buckley has sold the Lyric Moving Picture Theater here to Rule Brothers, of Wanamie.

Brooklyn, N. Y.—Cyrus Gale will erect a new nickel theater on Flatbush avenue, near Fulton street.

St. Louis, Mo.—The Monroe Amusement Company is planning the erection of a new moving picture theater on Hamilton avenue.

Vinita, Okla.—Jack McCurry and Ed Hawkins have purchased the Vaudette Moving Picture Theater here.

Elkhart, Ind.—Jacob Winer is making arrangements to open a new moving picture theater here

Ottawa, Ill.—S. R. Allison has opened a new moving picture theater at 217 West Main street.

Washington, D. C.—Roland Wallace is preparing the plans and specifications for the erection of a new moving picture theater at 918 Ninth street.

Marseilles, Ill.—Lettsome Brothers are making arrangements to open a new moving picture theater in the Grundage Building.

Kansas City, Mo.—Henry J. Grossman has purchased the People's Theater here.

Dolegville, N. Y.—Dibble & Slocums have opened a new moving picture theater here.

Milwaukee, Wis.—Architect H. C. Hengels has completed the plans and specifications for the erection of a new moving picture theater, at Wright and Fratney streets, for Steve Surlewski.

Rock Port, Mo.—E. E. Douglas has opened a new moving picture theater here.

Kansas City, Mo.—The Kansas City Airdome Company has commenced the erection of a new moving picture show here.

Dodgeville, Wis.—W. T. Hickley has disposed of his interest in the Crystal Theater here to Prof. D. M. Jones.

Schenectady, N. Y.—Walter Gumble, of New York City, has purchased the Dorp Theater here.

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE UNCHANGING SEA.—There is perhaps no work from the pen of the eminent English clergyman and poet, Charles Kingsley, better known from his tragic poem, "The Three Fishers" It so typically illustrates the lot of the hardy fisherfolk. While this Biograph subject was suggested by the poem it uses it simply as a preamble or introduction to a story of sympathetic interest. A young married couple are living happily in the little fishing village and at the opening of the story the young husband is one of the

Three fishers went sailing away to the West,
Away to the West as the sun went down,
Each thought on the woman who loved him best,
And the women stood watching them out of the town,
For men must work and women must weep,
And there's little to earn and many to keep,
Though the harbor bar be moaning.

As the days rolled by the "three wives sat up in the lighthouse tower . . . They looked at the squall, and they looked at the shower," but no sign of their husbands' return could be seen. Ah! little did they know that on a distant shore "Three fishers lay out on the sliding sands, In the morning gleam as the tide went down." When the rescue party brings the fishers in they find life in one, the young husband. With the tender care of the folk in this distant land he regains his health, but his memory is a blank. All efforts to recall the past prove futile. Meanwhile, the poor wife, with her baby, sits gazing out to sea, still hopeful of his return, but in vain. The years roll by and her child grows into young womanhood to be courted by one of the young fishermen of the coast village, and it is upon the day that the young couple are preparing for their wedding that the long lost husband, having started out to sea once more lands on the shore of his native village. The familiar scenes restore his memory. It seems to him that it was only on the yesterday he left, and he rushes eagerly along the coast to meet his wife. There she stands, ever hopeful. At first they fondly recognize each other time having wrought such a change, but enwrapped in each others' arms they realize fate's injunction—

For men must work and women must weep,
And the sooner it's over the sooner to sleep,
And good-bye to the bar and its moaning.

The scenic beauty of the subject is exceptional, being taken at a fishing village of southern California.

THE GOLD-SEEKERS.—The maxim, "'Tis darkest just before dawn," was certainly verified in the case of the despairing prospector who is the subject of this Biograph story. All his searching for the coveted yellow ore has been fruitless, and he starts out to make his last effort to find pay dirt. The privations he has suffered do not affect him as much as the hardships endured by his patient wife with their little child, a boy of ten years. To see them subjected to hunger and exposure almost drives him mad, and this final effort is almost maniacal. As usual, his endeavors seem to be in vain, until in a fit of rage he hurls his pick away from him and sinks despairingly on the ground. Here he sits hopeless, when he sees something shining in the earth that the pick's point had upturned when he hurled it from him. He is dazed, and can scarcely believe his sight. However, a pan of the dirt taken to the brook and washed proves he has at last struck pay dirt. Wild with joy, he rushes to his camp to give the news to his wife. She reminds him of the importance of filing his claim at once, and to this end the three—man, wife and child—go back to the place and he stakes the claim, guarding it, while the wife hurries to the agent's office to file it, she taking the little boy with her. Two mountain reprobates from a distance see the staking of the claim, and knowing that the first one filing the claim may secure it, try to reach the agent before her, but as she is on horseback and they on foot, she reaches there first. When she arrives she finds the office not yet open and a line of prospectors awaiting the agent's arrival. The two scoundrels now scheme to get the wife's place in the line, and to effect this they play upon her sympathy by getting an unconscionable old woman to feign illness and ask to be assisted to her home. This the wife does, the scoundrels following and locking her in a room with her little boy. They go back to the agent to secure his recognition of their claim. After futile efforts to burst the door, the wife lets the baby through the transom on a rope, telling him to run for help. This the little fellow manfully does, and after a time engages the attention of a couple of ranchers, who release the poor woman, rushing her to the land agent's office just as he is about to sign the claim of the scoundrels. The agent listens to the woman's story, backed up by the ranchers and the baby, and signs the claim, handing it to her, at the same time pushing a pistol in the scoundrels' faces with the injunction "Now, git," and they very wisely "get."

ESSANAY FILM MFG. CO.

THE STOLEN FORTUNE.—[illegible] contract created to a rich society girl, [illegible] ment lands possession by her mother's wealth after the death of his uncle. His office left a sealed letter bearing the inscription "to be opened by my nephew six months after I am dead," and when Frank opens the letter shortly after he has slipped the engagement ring on Helen's finger he learns to his great dismay that his uncle had stolen a valuable invention from a Pole, one Max Huskl. And now he ordered his nephew to refund every penny of the stolen fortune to this Max Huskl, who would be found residing somewhere in New York City.

Frank sorrowfully breaks the engagement, despite the girl's pleadings, and sets out to find Max Huskl, wishing to wash his hands of the matter as soon as possible. He advertises in the evening paper and lo! the following morning fully a score of Huskls, each claiming to be the only real, genuine Huskl, call upon him at his hotel and insist upon the fortune being returned to the rightful owner. Also his mailing's mail is overflowing with letters from Huskl, et al, insisting, demanding, begging for the money.

Frank meets the vagabonds in the corridor of the hotel. He is set upon by violent hands and escapes death miraculously when he dashes through the mob, out of the hotel and into a taxi.

He meets Helen in the park but they are hardly seated on a bench when two or three more Huskls, as faithful as shadows, come wriggling about him. Frank starts to wipe the payment with them when a policeman interferes and hustles the two knaves out of view. Helen is rushed into a taxi and sent home while Frank hurries away, another crowd of Huskls at his heels.

He makes his way back to the hotel in a taxi by dodging up side streets and through alleys. In his room he finds two more Huskls. They have been fighting and have partially demolished the young man's suite, but after an effort to rids himself of the pests and settles himself quietly to think it over.

There is a knock at the door and Helen and Mrs. Holcombe enter, escaping notice from Frank's stout cane by his timely perception that they are not Huskls. Both Helen and Mrs. Holcombe are all sympathy and more, they urge Frank to return the engagement ring to Helen, who really loves him and who cares little whether her fiancee is wealthy or poor. He is "saving the moment with a kiss" when a bellboy enters, steering in a gentleman, who proffers a card on which is written: "Max Huskl."

The gentleman explains that he is the late Thomas Wentworth's partner that no Max Huskl exists and that Frank has been the butt of a joke perpetrated upon him by his eccentric uncle, who desired only to see what sort of stuff his nephew was made of. The fortune, Mr. Wharton explains is his for keeps.

It is a happy trio who turn to leave, following Mr. Wharton, the uncle's partner, when from under the bed in Frank's other apartment is heard a still, small voice, whining persistently:

"O Meester Ventvort I am Max Duski and I can proof it." The Yiddisher enters the room and offers his proofs, but the "Meester Ventvort" and his party have left without paying any attention to him.

THE SHERIFF'S SACRIFICE.—Allan Egan, the young sheriff of Jessimine county, loves the pretty Wilma Allerton, the daughter of a wealthy Texas ranchman. He is rejected by the girl for her father's foreman, a handsome young Texan, whose one serious fault is the desire to gamble.

On the day our story opens Odell is sent to the village post office to cash a money order for his employer. While in town he is seduced into a gambling house by a friendly cowboy, where he loses his money and also that of his employer. Disheartened, he leaves but returns to the gambling house in an effort to get the money back. He is kicked out now that he is broke.

Fearful of facing his employer without the money Odell resolves to hold up the chap who won his money. In a lonely spot at the base of a cliff he waits until the other fellow saunters by. The hold-up is successful and Odell, who had masked himself with a black handkerchief hurries away confident that he can again establish himself in the good graces of Allerton. Unmindful of the fact, Odell had been watched by two children from the top of the cliff and at the time of the hold-up, the little chap who carried a kodak, took a picture of the affair and hurried away to the sheriff's office.

The hero in town have been apprised of the hold-up and have left to search for the culprit when the little boy hurries into the sheriff's office, excitedly explaining about the robbery.

The sheriff hurries with him to the village photographer, where the negative is developed. Egan immediately identifies the robber as Edgar Odell and with the convincing negative carefully wrapped he mounts his horse and rides to the Allerton ranch.

He finds Odell nervously pacing in front of the house and confronts him with the accusation that he is a highwayman and further proves it by producing the negative. Odell is completely unstrung when he finds he is discovered and begs mercy from the young sheriff.

KALEM CO.

IN THE DARK VALLEY.—A story of the [illegible] settlement at Wyoming, Pa., in the year 1777.

Scene I.—Mary Benson a true patriot. [illegible] Scene II.—Sent by the Indians to Massacre the Settlers of Wyoming Valley.

Scene III.—The Attack on the Settlement.

Scene IV.—The Capture of Mary Benson.

Scene V.—Queen Esther at Death Rock.

Scene VI.—Frank Loses His Head and Mary His Heart.

Scene VII.—Frank Tears Esther and Says Mary.

BETWEEN LOVE AND DUTY.—A story of a [illegible] in a "Kingdom by the Sea" between Love and Duty and Self.

Scene I.—Jack Kendall Wants to Leave Georgia [illegible]

Scene II.—Ten Years Later—Boss Hopkins, Political Secretary Mack Is a Quarrel.

Scene III.—Jack Pours Soft Coal by Mistake [illegible]

Scene IV.—In the Swamp—Kidnaped [illegible]

Scene V.—Boss an Angel of Mercy.

Scene VI.—Boss Discovers It Is Her Husband [illegible]

Scene VII.—A Mutual Recognition—Boss Puts [illegible]

Scene VIII.—The Sheriff Learns the Truth and Sacrifices Duty to Love.

Scene IX.—A Man's Silent Despair.

GAUMONT.

G. Kleine.

THE CAPTAIN OF THE GUARD.—A [illegible] of the Army of Versailles of Various in the days of Napoleon. Many handsome uniformed officers enjoying an evening at the ball room of the mansion.

A message is brought from the gatekeeper announcing the arrival of an officer who is to Viscount is requested to entertain during a few hours.

The arrival of the Captain of the Guard [illegible] immediately baffled by the entire party. Especially is he admired by the Viscount's daughter.

The accident in which a gentleman falls to the floor unexpectedly, seemingly fatiguing all the company except the Captain, who now [illegible] the first notion that he has never known fear.

The plot, in the young ladies of the company to divert the youthful officer. The daughter of the house is to disguise herself as a ghost and appear in room during the night. Finding his revolver missing and baggage they empty it of cartridges.

The perplexity in which it is proven that the Captain is really interested and the foolish young [illegible]

The effect of the escapade to which [illegible] causing the anger of the Viscount at finding his daughter in his guest's room unexpected.

THE CHEESE BOX.—[illegible] dress in the most elegant attire in preparation for a ball upon his fiancee.

While the valet lends him a hundred words [illegible] to the young lady, we note that the [illegible] is supplied by a real cheese to engage a small fortune. From this affair arises the [illegible] complications that bring the comedy to [illegible]

In another scene he decides to take a [illegible] of the delicacy a box of confectionery. The [illegible] pretty soon [illegible] [illegible] and of [illegible] [illegible] [illegible]

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[illegible]

THE BANKS OF THE DANUBE. Here we watch [illegible] the streets of Buda Pest which is divided by the famous river, Danube, spanned by [illegible] magnificent bridges which we see both from the boats and from the shore.

We then visit a number of the more important public buildings.

It is interesting to note here that Buda Pest is the official title of two united towns, Buda, on the left bank of the Danube, and Pest on the right.

On the Buda side we see the high hills crowned by the Koongsburg and Fisherman's Bastion. The river front of Pest is exceedingly modern, and includes the new houses of parliament, the academy and numerous other public buildings of beauty.

URBAN-ECLIPSE.

G. Kleine.

CALLED TO SEA. News of a ship in distress is carried to a fisherman's cottage, and two generations of hardy toilers respond to the call, leaving a third, a small boy, with his mother.

The lifeboat is launched and proceeds on its errand to the vessel outside the bay.

Weeping wives and mothers witness from the shore the total loss of vessel and rescuers. Not a soul saved. Grandly pathetic scene as the waves beat against the rocks. The lad comforts his mother.

The widow and fatherless. "The sea shall not have you" is the cry of the mother to the son. "You shall be a priest."

Interior of seminary. The reluctant boy is handed over to the priests, to be trained for sacred service.

Ten years later, the boy now a priest, visits his mother.

Another alarm. Help needed. Vessel stranded on the cruel rocks.

"Bred in the Bone." The priest insists upon going the rescue party. Grief of his mother.

Again the lifeboat is launched, while the women wait as before.

The breakwater. Successful return of the rescuers. They tell the story of the priest's bravery in saving life.

The cottage. The priest and his mother. "Forgive my disobedience, mother; it was the order of my father." Dissolving effect. The dead father appears and raises his hands in blessing.

LUBIN MFG. CO.

THE MASTER MECHANIC.—The master mechanic has been entrusted with the perfecting of a new machine on which the proprietor of the factory bases great hopes for the future, for it will revolutionize certain lines of business and make him a millionaire. The machine has not yet reached the stage where it is ready for patent and no caveat had been filed lest a hint reach business rivals. The machine is developed in the special shop where the workmen are to be trusted and the proprietor's daughter takes a great interest in the progress of the work. Soon her interest is greater in the young mechanic than in the machine, and the superintendent surprises them, so intent upon their love making that they have not heard his footsteps. He has planned to marry the daughter and so succeed to the business, and he looks with little favor upon the mechanic who dares aspire to be his rival. Business enemies of the firm have approached him with a proposition that he sell them the plans of the new invention, and now, partly through greed but more in the hope of discrediting his rival, he steals the plans and sends them to the other concern. The mechanic is taxed with the deed and not even his genuine surprise at their loss is believed. In the presence of the other employees and the girl he loves he is driven from the shop to start life over again with the act of treachery standing against him. He is unable to obtain employment and things look dark when the girl's visit to the bank accidentally reveals the true culprit. The superintendent is just ahead of her in the line at the paying teller's window, though he does not see her. He is getting cashed the check that is the final payment on his bribe and he drops the short note which accompanied the check. He does not perceive the loss, but as the girl turns from the window she sees the fragment of paper and picks it up. Hurrying to the home of the mechanic, she tells him the goods news and together they seek the factory office, where the letter tells its own tale and the tables are turned against the superintendent. Approval of their engagement is the father's apology and all ends happily.

MRS. NOSEY.—Starting downtown on a shopping trip she sees that the gardener has left the hose on the lawn. She does not know that he has gone [illegible] the [illegible] to [illegible] [illegible] [illegible]

THE MIRROR SCREEN

Is being installed in many of the up-to-date houses. **Montgomery**, the Moving Picture Man of **Memphis, Tenn.**, visited Shelbyville to see a demonstration of the Mirror Screen and as a result ordered one for each of his houses and secured the agency for Tennessee, Louisiana, Arkansas and Mississippi.

Here is what exhibitors say regarding Mirror Screen since it has been installed, all of which are unsolicted testimonials.

Consolidated Amusement Co., Baltimore, Md.—(Great, better than we expected.)

B. H. Brunton, Springfield, Ohio.—(Mirror Screen is a great success.)

Orpheum Theater, Indianapolis, Ind.—(Pictures fine, receipts increased 20 per cent.)

Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

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Motion Picture Screen Co.

SHELBYVILLE - - - - - INDIANA

in pursuit of her and her deliverer who is mortally shot and captured while the girl rides frantically to her father's ranch and tells him and the ranchmen of Swift Arrow's plight. They prepare to go to his rescue.

Mounting their horses, they ride off the girl joins them and they reach the Indian encampment just in time to snatch Swift Arrow from the burning pile and the stake to which he is bound after a fierce battle in which the Indians are routed and defeated. With a last lingering look of gratitude Swift Arrow gazing into the faces of his friends, starts for the "happy hunting grounds."

SPEED VERSUS DEATH.—Braggs, the young Western settler, comes into view leading his horse to water and pulls a little child on the grass back. Placing her child on the ground and watering her pony, he takes his knife from his pocket to make an extra hole in the saddle strap. The knife slips and penetrates his wrist, severing an artery. His wife comes to his assistance, makes a tourniquet with straps of her gown, jumps on the horse's back, bids to her husband to care for the child and keep up courage while she rides to town for the Doctor.

Urging her horse to its top speed, she flies like the wind while she rides against the possibility of her husband's bleeding to death before she can bring him aid.

The young rancher struggles against the loss of blood and is just approaching unconsciousness while his mind is tracked with fear lest his child, playing dangerously near the cactus, should fall into it.

The wife reaches the small settlement where she encounters a crowd of drunken cowboys and loungers who tantalizingly detain her, asking her the purpose of her errand. She tries to explain and then realizes her way is blocked and, leaping to the Doctor's horse. In response to her entreaties and the urgency of the case the Doctor mounts his horse and with the wife starts on a terrific race against death to the cause of the young rancher, making Paul Revere's ride a mere joy ride compared with the fighting like speed and fearless horsemanship displayed by the Doctor and his wife, who reach the wounded man just in time to save his life and rescue the child from falling into the cistern.

PATHE FRERES.

ONLY A FADED FLOWER.—At twenty years of age their sweetest memories linger around a faded bunch of violets, once fresh and sweet as last picked when Mary was suffering as a child.

Fred is a carpenter, whilst Mary is employed at a milliners. One of Fred's fellow workmen sees Mary as she stops into a motor with another who is trying to win her love, and hearing the address of the cafe given to the chauffeur, immediately tells Fred.

Fred throws down his tools and follows the couple to the beautiful garden, where lunch is being served to them. There, disguised as a flower seller, he manages to hand to Mary the faded bunch of violets. These remind her of her old time love and recognizing him she throws herself into his arms to the discomfiture of her companion, who is there and then dismissed.

PICTURESQUE PYRENEES.—A trip through the Pyrenees in the neighborhood of Bagneres de Luchon, giving an impressive view of the wild and precipitous granite peaks of the Maladetta, standing out clearly in the crisp air with torrents and cascades leaping from rock to rock.

THE WITCH OF THE RUINS.—No sooner had John, a big, hearty farmer, left for work after kissing his wife, Mary, and their little daughter, Lucy, good-bye than Frank drives up in his cart and frightens Mary by speaking again of his old love for her. Mary runs inside her cottage and Frank, returning to the cart, finds little Lucy holding out a piece of sugar to his horse. He offers to give her a ride and takes her to the ruins of an ancient castle and leaves her there with only a cloak as a covering.

Mary meets Frank on his return, and overcome by her entreaties, promises to restore her to her child. John seeing her leaving off with Frank, becomes suspicious and follows.

Meanwhile Lucy has been cared for by a witch living amongst the ruins and when Frank and Mary reach the spot where the former left the child, she has disappeared. Mary, believing herself to be duped, calls aloud for help. John rushes forward and a struggle takes place between the two men, the issue of which is decided by the witch brought to the spot a second time by the sound of the struggle striking Frank unconscious with her stick. Lucy is quickly restored to her parents who leave hand in hand, whilst the witch remains behind to bathe the forehead of Frank.

DIAMOND CUT DIAMOND.—Mrs. Mountmorency, perceiving that her husband is following her, coaxes a friend whom she meets in a fashionable restaurant, and who is dressed in a similar gown to her own, to pass out again in her place. Waiting outside is the husband, and as his supposed wife comes out, he follows. Enraged at seeing her in animated conversation with an elegant gallant, he is about to demand an explanation when he feels a soft caress against his face. Standing at his side, is his laughing wife.

What a fool he felt the motion picture camera is not able yet to show.

A ROMANTIC YOUNG LADY.—A young girl with the thrilling traits of Arsene Lupin, lady detective, young enough to be the pretty sweetheart of the dear Arsene herself.

The most ardent of her admirers is young Max, naturally. Max, who accepts the challenge with alacrity.

After a few moments' thought Max announces that he will stand a supper to Polly and the likely present welcome paying fee. The suggestion is accepted with glee, and with Polly proudly at the head the party assembles at the restaurant named by Max.

The supper is a huge success, but the time for reckoning soon arrives. Max, however, is quite unperturbed, and calmly requests the guests each to make a point of being exact to pay his bill when it is presented. The waiter is promptly approached and it is therefore suggested that the waiter be bandicoted and the one caught by him shall pay. The waiter agrees, refuses himself to be blindfolded, and eventually succeeds in grabbing the proprietor of the restaurant long after Max and his guests have got away through the open window.

CUSTOMS OF THE BUDDHISTS IN INDIA.—We first see the wonderful Buddhist Temple at Kandy together with pictures of the natives at prayer concluding with very fine views of the sacred elephants bathing and dispelling themselves.

MEDIUM WANTED AS SON-IN-LAW.—Jenny's father, a crank and a spiritualist, wanting to obtain a medium to aid him in his researches, inserts an advertisement in the paper to the effect that he desires to marry his daughter to a medium.

Jenny thereupon runs away with her lover Reggie, and the two concoct a little plan by which they can get married. Disguised as a Turk, Reggie calls and states he is willing to marry the spiritualist's daughter. Jenny's father is distracted at the loss of his daughter, so he begs the supposed medium to trace his daughter by occult means. Needless to say this is not a difficult matter to Reggie, who after leading the spiritualist a wild goose chase over the country, brings him back to his own home (to which Jenny has returned in the meantime) and shows him his daughter hidden away in a cupboard. Taken of delighted father, unmasking and blessings on the young couple.

VITAGRAPH COMPANY.

THE LOST TRAIL.—"One thousand dollars reward for the capture of Antonio Bentayon, 'the outlaw, dead or alive.'" This notice posted throughout the country has aroused the people and started the Sheriff in pursuit of the quarry. Accompanied by his aides they are making their way through the forest when a fierce blizzard envelops them and they are separated.

The Sheriff, facing the blinding drifts of snow and hail, is over come and falls exhausted. Recovering a little strength, he fires his revolver in hope of bringing the help of his comrades. In this he is not successful, but he arouses the attention of a young woman in a nearby lone cabin. She goes to his assistance, and half dragging, half supporting him, she leads him into the cabin, where he falls helpless upon the floor.

The girl administers to him, and while she is aiding him her husband, Antonio Bentayon comes in. She is reproved at her husband's safe arrival. He at once turns his attention to restoring the stricken man to consciousness. After doing all he can, he leaves the cabin to keep an appointment. While he is gone the sick man recovers and asks for his tobacco.

The young woman goes into the next room, where she has hung his hat and coat, to get his tobacco pouch. In taking the pouch from his coat pocket, she finds a pair of handcuffs and a circular offering a reward for the arrest of her husband. Then she discovers the Sheriff's badge pinned on the inside of his coat.

She goes back to the man and gives him the tobacco. He makes advances and, regardless of her aversion, she encourages him until she succeeds in getting possession of his revolver. At this moment her husband returns, and the Sheriff recognizes him and reaches for his revolver, which is now in the hands of the woman and pointed in his face. She tells her husband that the man is the Sheriff of the county.

Approaching footsteps are heard, and the outlaw obliges the Sheriff to go into the bedroom with him while his wife meets the newcomers. Covering up the bedroom doorway with a blanket and furniture, she greets the new arrivals, who happen to be the Sheriff's companions. She feeds them and they leave. The husband, with the Sheriff, come from the bedroom, and the wife pleads with the Sheriff to let her and her husband escape. He consents after some hesitancy, and the outlaw and his wife leave the cabin. Alone, the Sheriff is wrapt in reverie of the woman who so generously rescued him from death. He sees her shawl and reverently lifts it to his lips and then buries his face in its folds.

ONE OF THE FINEST.—Sorrowfully and reminiscently looking through the contents of a little trunk, Mrs. Hennessey is indulging in a sort of memorial service on the anniversary of the death of her child. Sadly she views each memento of the little one until her husband, Sergeant Hennessey, comes into the room and comforts her.

SELIG POLYSCOPE CO.

THE COWBOY GIRLS.—In the shaded lawn of a New England home, the admirers and friends of Hazel Hemyst are seen indulging in various and most outdoor sports. All is happiness and the happy arrival of a messenger boy causes a flutter in Hazel which proves to suggest an idea for a merry outing. The next day word came from the L. Z. Ranch that her consent and the horses are ready. In three weeks and Hazel is reunited together with her girl friends, to say the reason is real.

Lucy has secured there to get a nice young fellow. The ranch soon is to meet the party at the station, the saddle and compliments of the rugged cowpunchers and the horses in a general and unexpected parade to the ranch. We see them landing at the station of Cattle Valley and Hi Low standing by the station and some men to the L. Z. Ranch. Their arrival and being a success, of the best horses, and general turmoil prevails.

PAPINTA.—Juan and Papinta are lovers. Pedro, an Indian, asks their consent and they refuse to tell the girl's uncle. Pedro, who intends that she shall marry Juan. The latter hold a secret meeting and determine to elope. They meet Father Vallejo, who agrees to marry them. Pedro sends again summonses and follows. The young couple enter the chapel, Carmelo runs back to inform Pedro the uncle.

The party go to Juan's ranch when an Indian girl Wilma comes and tells that Pedro the uncle and Juan the rejected suitor are approaching near an orchard. The young people surrender here. They are searched by Pedro and Juan. Juan is promised Anna and Papinta is about to be married when Father Vallejo enters and reconciles Pedro's uncle. Again the young people rejoice and Juan interchanges rings with his second Maryanna. Fear not as with Juan and Papinta, but are presented to an American surveyor, who goes to be help the young couple.

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I'm Afraid of You.
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Back to My Old Home Town.
Santa Fe.
Love Will Light the Way.
When You Think There's No One Looking.
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Dreamy Town.
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Flippitty Flop.
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Mar. 21—Faithful (Dr.) 994
Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....597
Apr. 4—As It Is In Life (Dr.).....981
Apr. 7—A Rich Revenge (Com.).....980
Apr. 11—A Romance of the Western Hills (Dr.).980
Apr. 14—The Kid (Dr.).....981
Apr. 18—Thou Shalt Not (Dramatic).....987
Apr. 21—The Tenderfoot's Triumph (Dramatic)..989
Apr. 25—The Way of the World (Dramatic)...950
Apr. 28—Up a Tree (Comedy).....981
May 2—The Gold Seekers (Dr.).....976
May 5—The Unchanging Sea (Dr.).....952

EDISON MFG. CO.

Apr. 15—Her First Appearance (Dramatic).....990
Apr. 19—A Case of Identity (Dr.).....1000
Apr. 22—The Miner and Camille (Com.).....605
Apr. 22—Ready in a Minute (Com.).....360
Apr. 26—Gallegher (Dr.) 985
Apr. 29—Drowsy Dick, Officer No. 73 (Com.)...200
Apr. 29—A Yorkshire School (Dr.).....800
May 3—The Cigarette Maker of Seville (Dr.).995
May 6—The Senator and the Suffragettes (Com.) 635
May 6—Love and Marriage in Poster Land (Com.) 365
May 10—History Repeats Itself (Com.).....540
May 10—The Stuff That Americans are Made of (Dr.) 455
May 13—Carminella (Dr.) 720
May 13—Accidents Will Happen (Com.).....280
May 17—The Princess and the Peasant (Dr.)..1000
May 20—Sisters (Dr.) 995
May 27—'Mid the Cannon's Roar (Dr.).....1000

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Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975
Apr. 2—The Flower of the Ranch (Dramatic).1000
Apr. 6—Imagination (Comedy) 642
Apr. 6—Henry's New Hat (Comedy).....358
Apr. 9—The Ranger's Bride (Com.).....750
Apr. 9—A Family Quarrel (Com.).....250
Apr. 13—Their Sea Voyage (Com.).....1000
Apr. 16—The Bad Man and the Preacher (Dr.)..422
Apr. 16—The Mistaken Bandit (Dr.).....578
Apr. 20—A Wise Guy (Comedy).....368
Apr. 20—She Wanted a Bow-wow (Comedy).....607
Apr. 23—The Cowboy's Sweetheart (Dr.).....1000
Apr. 27—Flat for Rent (Comedy).....475
Apr. 27—The Latest in Garters (Comedy).....525
Apr. 30—A Vein of Gold (Dramatic).....1000
May 4—The Stolen Fortune (Com.).....1000
May 7—The Sheriff's Sacrifice (Dr.).....950
May 11—He Stubs His Toe (Com.).....597
May 11—A Quiet Boarding House (Com.).....363
May 14—The Cowpuncher's Ward (Dr.).....965

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Apr. 6—The Uprising of the Utes (Dr.).....725
Apr. 6—Wandering Wilfred's April Fool's Day (Comedy) 250
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Apr. 13—The Old Fiddler (Dr.).....875
Apr. 15—The Forager (Dr.).....980
Apr. 20—Fighting the Iroquois in Canada (Dr.).795
Apr. 20—Through the Tunnel (Comedy).....140
Apr. 22—The Bravest Girl in the South (Dr.).830
Apr. 27—The Sacred Turquoise of the Zuni (D.).
Apr. 29—The Love Romance of the Girl Spy (D.)
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May 6—The Egret Hunter (Dr.).....

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Apr. 4—The Right House, But— (Com.).....362
Apr. 7—First Love is Best (Dr.).....925
Apr. 11—Jones' Watch (Com.).....279
Apr. 11—Hemlock Hoax, the Detective (Com.)..232
Apr. 11—The Fishermen's Luck (Com.).....389
Apr. 14—Western Justice (Dr.).....920
Apr. 18—When the Cat's Away (Com.).....950
Apr. 21—The Angel of Dawson's Claim (Dr.)...950
Apr. 25—A Child of the Sea (Dramatic).....632
Apr. 25—On Time for Business (Comedy).....280
May 2—The Master Mechanic (Dr.).....594
May 2—Mrs. Nosey (Com.).....382
May 5—The Miner's Sweetheart (Dr.).....991
May 9—Kidd's Treasure (Com.).....415
May 9—Rastus in Zululand (Com.).....461
May 12—The Cowboy's Devotion (Dr.).....955

GAUMONT.
G. Kleine.

Apr. 13—The Volcano of Chinyero (Scenic).....158
Apr. 12—The Stubborn Lover (Comedy).....452
Apr. 16—Mephisto at a Masquerade (Com.).....486
Apr. 16—Touring the Canary Islands (Scenic)....478
Apr. 19—A Penitent of Florence (Dramatic)....1020
Apr. 23—Judith and Holofernes (Dramatic)....1017
Apr. 26—Paying Attention (Comedy).....354
Apr. 26—Solving the Puzzle (Comedy).....305
Apr. 26—The Potter's Wheel (Industrial).....308
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Apr. 30—The Cheese Box (Com.).....453
May 3—The Money Bag (Dr.).....610
May 3—The Banks of the Danube (Scenic)....331
May 7—Call of the Forest (Dr.).....571
May 7—Gigantic Waves (Scenic).....348
May 10—A Little Vagrant (Dr.).....852
May 10—The Sea of Clouds (Scenic).....134

URBAN-ECLIPSE.
G. Kleine.

Apr. 13—The Lookout (Dramatic).....678
Apr. 13—A Ramble Through the Isle of Sumatra (Scenic) 241
Apr. 20—The Lovers' Oracle (Dramatic).....502
Apr. 20—Trawler Fishing in a Hurricane (Sc.).447
Apr. 27—Volcanic Eruptions of Mt. Aetna (Sc.).394
Apr. 27—The Rival Miners (Dramatic).....597
May 4—Called to Sea (Dr.).....584
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Apr. 21—The First-born (Com.).....928
Apr. 28—The Seal of the Church (Dr.).....925
May 5—The Debt Repaid (Dr.).....935
May 12—Speed Versus Death (Dr.).....940

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Apr. 16—The Pillagers (Dr.).....410
Apr. 16—The Bully (Dr.).....544
Apr. 18—Simone (Dr.).....492
Apr. 18—The Greenhorns (Dr.) 502
Apr. 20—Othello (Dr.) .....
Apr. 22—The Wreath (Dr.).....590
Apr. 22—Delhi (Scenic).....410
Apr. 23—The Chivalrous Stranger (Com.).....676
Apr. 23—The Storm (Scenic).....302
Apr. 25—The Parisian (Dramatic).....666
Apr. 25—Venice (Scenic) 295
Apr. 27—The Bagpipe Player (Dramatic).....577
Apr. 27—Jim Wants to Get Pinched (Comedy).417
Apr. 29—The Subterfuge ((Dramatic).....646
Apr. 29—The Merry Medrano Circus Clowns (S.)346
Apr. 30—Bud's Episode (Comedy).....371
Apr. 30—Deep Sea Fishing (Scenic).....623
May 2—Only a Faded Flower (Dr.).....613
May 2—Picturesque Pyrenees (Scenic).....367
May 4—The Witch of the Ruins (Dr.).....617
May 4—Diamond Cut Diamond (Com.).....377
May 6—A Romantic Girl (Com.).....433
May 6—Customs of the Buddhists in India (Sc.).544
May 7—The Cherries (Dr.).....574
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Apr. 5—From Shadow to Sunshine (Dr.).....903
Apr. 8—Elektra (Dramatic).....942
Apr. 9—The Conqueror (Dr.).....928
Apr. 12—The Girl in the Barracks (Dr.).....908
Apr. 15—The Call of the Heart (Dramatic).....959
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Apr. 19—Love's Awakening (Dramatic).....977
Apr. 22—Her Sweet Revenge (Comedy).....987
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Apr. 29—The Portrait (Dramatic).....983
Apr. 30—The Minotaur (Dramatic) 983
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Independent Film Stories.

GREAT NORTHERN.

SAVED FROM THE SULTAN'S JUDGMENT.—Suleika, a young and pretty Oriental girl who has been taken away from her parents, is to spend a very monotonous life as one of the wives of the Sultan. One day as she comes back from a short ride she sees a young American, who is impressed by her fine appearance. Suleika has watched this young fellow, who is attached to the foreign embassy, from her window, and he has always made an impression upon her. As she notices that the interest she takes in him is returned, she makes up her mind with his help to escape from her prison. A few days later one of the secretaries of the embassy, and superior officer of the young fellow, has to pay a diplomatic call on the Sultan, and he is accompanied by his wife and daughter. The ladies are issued to visit the harem, and Suleika thinking that this will be a good opportunity, secretly passes a letter in the hand of the young American lady and requests her to hand it over to the young man. Unfortunately, she has given the letter to the wrong person, because the secretary's daughter has herself a secret admiration for the same young man. She is therefore terribly jealous of the young harem woman, and in her jealousy she arranges that the letter reaches the Sultan. The latter is furious about the attempt which his favorite wife has made to escape, and he orders her to be punished according to the law of the country, which means that she is to be put into a sack and thrown into the river. Suleika, who is horrified at the sentence which is passed on her by her master, can only induce one of her servants to go to the young American and tell him that she has to die that very night. As soon as the young man receives the message, he watches all night by the banks of the river, and manages to get near the spot where the death sentence is carried out. He waits until the sack with its living contents is thrown into the water, and thanks to his skill in swimming, he manages with hard work to get the sack into his boat, and, arriving at the shore, he liberates the poor girl, who, after reviving, is most happy to go away with him and to leave all the horrors of the Orient behind.

"IMP."

A RURAL ROMEO.—The advent of the swift-speeding automobile has certainly brought our country centers nearer to us, and every day we hear of romantic occurrences thus brought about. Your tired business man finds an auto ride into the country the best holiday diversion. In this particular case he has taken his pretty daughter with him, and they are speeding along on a fine stretch of road, when suddenly something goes wrong with the gears and they are catapulted against a tree, the auto describing half a parabola.

In the neighborhood there dwells a youth—a stalwart, big-hearted, loving lad, whose all in life is his mother and their little home. He hears the crash, speeds to the scene and in a short time his strong arms have carried the injured girl to his home, where his kind mother makes her comfortable.

She does not suffer long, for by the grace of the able administration of mother and son, she is soon around the house, feeding chickens and enjoying the fresh farm life. Her father would fain remain there, too, but business calls him away, and he leaves his daughter to gather the vigor of the fine air and free life.

Since the day he first carried her in, the youth has had that peculiar affectionate feeling for her; in his simple way he bore it bravely, for he did not know that his ecstatic misery and heavenly heart-pain was love. Nor did she, a wealthy sophisticated miss of high social circles, dream that she was gradually being drawn to him, until one day her father calls for her, to take her home. Ah! the parting is the test, but all she allows herself is to shake his hand and give him a sprig of the posy he has gathered for her.

We now see her in her fine home, a striking contrast to the humble farm house. Her mind is not at ease; thoughts of him—he is with her always, and finally she writes him to come to town for a visit.

He loses no time; this country boy has determined to press his suit, so we soon see him ushered in. But it was not what he thought. Why? This girl is in elaborate evening dress, such as he never saw before; the luxury of the home staggers him. She and her father try to make him feel at home, but cannot.

Quietly she slips away, and in a few minutes he is ushered into another room, and there he cannot keep down a whoop of joy as he sees that the elaborately gowned, bejeweled miss has been re-transformed into the rollicking, pinafored, sunbonneted little lady of his heart.

Well, he promptly gets into the shade of that bonnet, and although one can't see their faces, it doesn't take a strong imagination to divine how he stands—or kissed!

THE TURN OF THE DICE.—The brute instinct, inherent in primitive man, though acceptably absent for ages, will occasionally come into evidence in the life of the world. Such a character is Rolfe, the trapper, a product of the Canadian wilds, who as the story opens, is terrorizing his pretty wife—a fit of anger to which, notwithstanding its frequency, she is not yet accustomed. She runs out in fear, and Percy, the sheriff, who happens to be a rich customer, etc. He is interested in the young wife's welfare and [illegible] Rolfe. The latter, at parting, [illegible] But the cheerful business will accept cards, and [illegible] young woman begs for his consent. He yields.

A subsequent scene shows us that the young loves her, but she does not [illegible] age now. When she leaves the cabin after an visit, Rolfe, who has learned the state of affairs, follows him.

In the barroom he comes upon the sheriff playing a little friendly game, and sneaking up behind him makes a cowardly attempt to assassinate him. Luckily, bystanders interfere. Then, out of his case, he invites Percy to follow him for the final shot in a pistol duel. Pierre quietly accepts, and throws two dice, Rolfe to [illegible] the loser. Without further ado, Percy stands up against the bar prepared to die. Rolfe takes his pistol to aim very slowly, a fiendish smile on his face. This desire to torture his victims [illegible] against him, however, for just as he is about to fire, a disheveled figure dashes in and throws itself before his pistol. It is his wife, who has followed him, and she explains that she did not tell Pierre she was married. In the face of all this, all that Rolfe can do is to withdraw.

Justice is slow but sure, a long time elapses, and one day Rolfe, while setting a trap, falls on his bowie knife. As if it were fate, Pierre finds him and carries him back to the cabin, where, before he breathes his last, Rolfe appoints him the helpmate of the widow.

THE POWERS COMPANY.

"SALVATION" SMITH.—"Salvation" Smith is a traveling preacher, who stops at Cattleville, Ariz., for the purpose of introducing religion among the cowboys.

Our first scene shows the cowboys having a lot of fun with the new preacher. The next day we see the cowboys doing some very amusing dancing and acrobatic stunts when "Salvation" comes in and announces that he is going to hold a prayer meeting. The boys laugh, but Nellie, the daughter of old Pop Greyson, who keeps the hotel, comes in and insists that the parson be given a show. Smith prays, and the cowboys, touched by his fervor, respond to his preaching.

"Salvation" becomes interested in Nellie, and he tries to teach her something about the Bible. Big Bill comes in, and thinking the minister is trying to court the girl, he strikes Smith. Jim Roberts, who is Nellie's real sweetheart, enters and calls Bill down good and hard. Bill and Jim agree to fight it out in the woods, where they meet. A thrilling duel ensues in which both men are shot. Bill seriously. Jim thinks he has killed Bill, and he crawls away. "Salvation" finds Bill and carries him to the hotel, where he is pronounced dead, and is laid out on the table. The sheriff goes after Jim, who, being wounded in the leg, has crawled to "Salvation" Smith's cabin. The sheriff is heard coming, and Jim begs Smith to save his life. A tantalizing dramatic situation follows when the gentle preacher decides to protect the cowboy, and when, in answer to the sheriff's question, "Have you seen Jim Roberts?" Smith tell his first lie. That night Smith helps Jim escape on his horse.

A very funny comedy scene follows in which Big Bill, who is laid out under a sheet as a corpse, comes to life and makes the watching cowboys believe he is a ghost.

"Salvation" Smith leaves for other fields. While preaching on the street Jim Roberts, who believes he is a murderer, comes up. Smith stops preaching, grabs Jim and tells him the truth.

Our last scene shows Jim and Smith being received by the cowboys back at Cattleville.

ECLAIR.

THE PRISONER OF THE GOLDEN ISLE.—The Duke de Belliers successfully defended the daughter of the Jailer of the Golden Isle one day, when she was attacked by vagabonds. The young girl has always a sentiment of eternal gratitude for the Duke who so valorously saved her.

Belliers is arrested for conspiring against King Louis XI. and is taken to the Chateau Plessis where Louis XI., instilled as usual by Oliver, his Prime Minister, condemns Belliers to imprisonment for life in the Chateau of the Golden Isle, where there is absolutely no hope of escape. The prisoner is brought to the isle and turned over to the custody of the jailers.

Helen is much surprised when she recognizes the prisoner as the one whom, at the peril of his life, had saved her own. Immediately her resolution is mentally made. Penetrating into the cell, she causes the Duke, who had forgotten her adventure, to remember her. She brings the clothing of her fiance and has the prisoner put them on. She herself puts on the clothing of the Duke. She then leads him through the Chateau, of which she of course knows every nook and corner. The fugitives are escaping over the rocks when a soldier sees them and gives the alarm. They are about to be captured, when the Duke, with the borrowed clothes, jumps into a boat while Helen decamps, pursued by the guard. One of the soldiers finally reaching her, and deceived by the clothing, wounds her by a sword thrust. Helen falls and

[illegible]

MY MAID IS TOO SLOW.—Mr. and Mrs. [illegible] have to [illegible] a maid, [illegible] [illegible] [illegible]

HER TWO SUITORS.—Mr. Jenkins does not approve of his daughter's choice of suitors and on receiving a letter from the rival in which he learns that Smith is not the man for Miss Jenkins, being financially embarrassed and otherwise not straightforward. Off Pa goes to Smith's rooms, wishing to learn the true state of affairs, hides himself in a large cabinet and awaits events. Smith arrives looking very disconsolate, for on his heels is the man in possession, who gives orders for the goods to be disposed of. Amongst the many things to go is the cabinet with poor Pa, who has been locked in unwittingly by Smith himself. It is carried with much difficulty and finally deposited outside an antique shop. Now Harry Montgomery, having done a little harm, wishes to do some good for himself and, espying the cabinet, writes to dear Miss Jenkins that from a friend in Japan he has received a handsome cabinet which he would be most happy to offer her as a present. The offer is accepted and Harry arrives with the present elated with the good prospects in view. Whilst explaining its many qualities, Smith arrives, and recognizing his piece of furniture, disputes the argument, verifying his statement by producing the key, and proceeds to open the cabinet, when the nearly lifeless form of poor old Pa Jenkins rolls out, to the astonishment of all, but on recovering Harry Montgomery is not lightly treated, whilst Smith becomes triumphant.

NEW YORK MOTION PICTURE CO.

BISON

A SISTER'S DEVOTION.—The village blacksmith takes an affectionate leave of his wife and two children and goes to his shop with cheerfulness. About this time two sailors, in a different location, have got into an argument and the one who masters the other, fearing he has ended his life, dashes away. He flies from this place to the blacksmith's cottage to ask his sister's aid. When he makes himself known to her their salutation is one of affection and it is at this time that the gossip uses her knowledge and hastens to the blacksmith's shop. Without hesitation he goes to his cottage and peers in the window. What he sees does not reassure him. His wife is caressing the sailor, and after giving him money, leads him from the house. The smithy follows at a safe distance and sees them enter an old shack. Waiting until his wife takes leave of the man, he is about to enter, but changes his mind and goes off hurriedly. Ere long he returns with staples, and without listening to the sailor's explanation, fastens him to the door. Well satisfied with his act he goes in search of his wife to show her the sorry plight of her companion. When she discovers what her husband has done she is overcome with grief. The smithy's revenge is not yet complete—he sets fire to the shack. His wife tries her best to make him understand that the man he is torturing is her brother. Eventually it enters his brain that she is telling him the truth and he tears down the door and saves the sailor from the flames. Carrying the door to the shop he releases his wife's brother and supports him to the cottage, where forgiveness is asked and granted, and all resume their happy ways.

LOVE AND MONEY.—Evelyn begs her sweetheart to decline the appointment as Government Surveyor in Idaho. Notwithstanding her pleas he goes, leaving his photograph in her possession. Some months later he tempts Dame Fortune at a roulette table and wins a large amount of money. After extending hospitality to all he goes on his way. As night falls Frank is robbed by one who has followed him from town. Fearing that Frank would disclose his identity, his assailant stuns him and leaves him on the prairie, where he is discovered by an Indian tribe, who take Frank with them. In the meantime, Jack, with his ill-gotten gains, has gone to the city, and made Evelyn's acquaintance. He is amazed to learn that the former sweetheart of whom Evelyn speaks was none other than Frank. Missionaries visit the Indian encampment and discover Frank. They endeavor to learn something about him but the Indians intimate that he has lost his reason. The missionaries pay a goodly sum and Frank is turned over into their custody. Frank later recovers and hastens to visit his former sweetheart. He tells her of all his misfortune and in answer to his question if she still loves hm, he is broken-hearted to learn he has been supplanted. At this moment a message comes from Jack bidding Evelyn come to his bedside as he would marry her and thus be able to leave her his possessions. She goes to the hospital taking with her Frank and her mother as witnesses. The ceremony is about to be performed when the two men recognize each other and Frank pulls Evelyn away, denouncing Jack. Forgiveness is asked and in view of his approaching end is granted.

AMBROSIO—

WHO KILLED HER?—"Who killed her?" was the question put to the girl servant by the coroner when he entered the room where the unfortunate Mrs. Louise Sullivan lay on the floor. In front of her mistress the girl answered with great conviction: "Nobody did; the footman and myself were in the adjoining room when we heard the noise of the fall; we ran into this room and found the lady lying as she is now." All the words of this woman were superfluous, for on a sheet of paper was related the whole truth. On that piece of paper, in fact, Mrs. Sullivan had written the following: "I kill myself with my own hands and by my own will." It was strange, though, that the lettering should have been so ill drawn and irregular! However, in the face of such clear proof the jury withdrew, bowing to fatality. Well, then, nobody has killed her! Mrs. Sullivan has died of her own free will. Mankind will ignore forever the circumstances surrounding such a dreadful deed. To-day only a man knows the truth and remembers now and then his guilt. He is so self-concerned, however, that he will never betray himself. In view of such cases we must believe that some mysterious forces are existing, concealed without analysis; and when they are used to the detriment of our fellow creatures may give birth to the most fatal ends. Man may accumulate as much of his law as he likes, but the criminal who wants to succeed and knows how, will escape the law. Meanwhile his perfidies will keep forever unpunished.

Among the Exhibitors.

Winkato, Minn.—Joseph G. Fredricks has purchased the Opera House here and will convert it into a moving picture theater.

Brooklyn, N. Y.—J. Colucci is erecting a new moving picture theater on Fulton street, near Clinton avenue, which will cost $7,000.

New Haven, Conn.—The Auditorium, on Chapel street, is the latest of picture shows to open here.

Elmira, N. Y.—The latest addition to the picture houses here is the Happy Hour Theater in West Market street.

Hartford, Conn.—The Germania Hall is being converted into a moving picture show, to be known as the Star.

Athens, Ga.—F. E. Varner will erect a moving picture show in Clayton street.

Saratoga Springs, N. Y.—Walter Webster has leased the Wonderland Theater and will run moving pictures and vaudeville.

Mount Vernon, Ind.—George Coffe will open a moving picture theater on South Main street.

Bay City, Mich.—R. P. Leahy has decided to erect a new vaudeville and moving picture theater here.

Ashland, Ohio.—Alexander Marchand has opened a new moving picture show here.

Canandaigua, N. Y.—Charles Persons, owner of the Bijou Dream, has decided to make extensive improvements to his playhouse.

Binghamton, N. Y.—Mr. Overhiser has sold the Hippodrome Theater on Court street to George Cohen.

Hamilton, Mont.—Roy Uhl has disposed of his interests in the Family Moving Picture Theater to Ed. Dunn.

Palmyra, Mo.—A. S. Mitchell and Bert Lee have purchased the Broadway Moving Picture Theater here from Mr. Hopkins.

St. Louis, Mo.—The Novelty Theater Company has been incorporated with a capital stock of $45,000, for the purpose of erecting and maintaining moving picture theaters. The incorporators are O. T. Crawford, F. A. Keller and A. S. Kane.

Elkader, Iowa.—Mr. Phillips is making arrangements to start a new moving picture theater here.

Baltimore, Md.—Joseph Brodie is planning the erection of a new vaudeville and moving picture theater at 1120 Light street.

Huntsville, Ala.—The Southern Amusement Company is making arrangements to erect a new moving picture show here.

Rochelle, Ill.—Dan Hooley has opened a new vaudeville and moving picture theater here.

Covington, Ky.—Nat P. Rogers has secured a permit for the erection of a new moving picture theater on Madison avenue.

Kankakee, Ill.—Will Melanson and Harry Baskerville will open a new moving picture show at Chicago Heights.

Nebraska City, Neb.—Frank Morse has bought out the interest of Wm. Schnitzen in the Empire and Fairyland picture shows.

Dolgeville, N. Y.—Dibble & Slocum are making arrangements to open a new moving picture theater here.

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Apr. 11—The Strength of Duty (Dr.)
Apr. 18—Love the Conqueror (Dr.) 950
Apr. 18—According the Sea of Ice (Scenic) 200
Apr. 25—The Six Legged Sheep (Com.) 795
May 2—My Maid is Too Slow (Comic) 150
May 2—The Broken Friendship (Dr.) 650
May 9—The Princess of an Golden Isle (Dr.) 820
May 16—Rattlesnake (Comic) 1000

GREAT NORTHERN FILM COMPANY.

Mar. 5—The Mad Dramapipe (Comedy).....342
Mar. 19—The Theft of the Diamonds (Dr.).....564
Mar. 19—A Quiet Honeymoon (Comedy).....260
Mar. 26—Tsing Lu, the Yellow Devil (Dr.).....827
Apr. 2—Madam Sans Gene (Dramatic).....1000
Apr. 9—The New Burglar Alarm (Com.).....492
Apr. 9—Hustling Mr. Brown (Comedy).....397
Apr. 16—The Hidden Treasure (Dr.).....1000
Apr. 23—The Conjuror (Comedy) .....
Apr. 23—The Four Seasons (Scenic) .....
Apr. 23—A Day Off (Comedy) .....
Apr. 30—Saved from the Sultan's Sentence (D.)

"IMP."

Mar. 24—Stunts on Skates by Edmund Lamy....250
Mar. 28—Transfusion (Dr.) 960
Mar. 31—Hard Cash (Dr.).....960
Apr. 4—The Miser's Daughter (Com.).....980
Apr. 7—His Second Wife (Dr.).....970
Apr. 11—The Rosary (Dramatic).....950
Apr. 14—The Ace of Hearts (Dr.).....980
Apr. 18—In War Time (Dr.).....970
Apr. 21—The Maelstrom (Dr.).....960
Apr. 25—The Power of a Smile (Dramatic) ..
Apr. 28—The New Shawl (Dramatic) .....
May 2—Two Men (Dramatic) 985
May 5—Aunt Marty's Substitute (Comedy)....970
May 9—A Rural Romeo (Dr.) .....
May 12—The Turn of the Dice (Dr.) .....

LUX FILMS.

Mar. 23—How a Bad Tempered Man Was Cured (Comedy) 353
Mar. 30—A Drama on the Reef (Dr.).....655
Mar. 30—Cured By a Tip (Com.).....327
Apr. 6—The Snake Man (Comedy).....350
Apr. 6—Rice the Jester (Dramatic).....630
Apr. 13—Washed Ashore (Dramatic).....609
Apr. 13—The Attack Upon the Train (Com.)...357
Apr. 20—Artist's Child (Dr.).....619
Apr. 20—A Young Aviator's Dream (Comic)....367
Apr. 20—Grandpa's Darling (Dramatic).....487
Apr. 28—Artist's Child (Dramatic) 602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.) 672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.) 557
May 12—Her Two Suitors (Com.) 452

NESTOR FILM COMPANY.

Mar. 9—On the Little Big Horn.....995
Mar. 16—The Silver Lining 980
Mar. 23—The Tenderfoot (Dr.).....990
Mar. 30—The Cowboy Preacher (Dramatic)....980
Apr. 6—Frontier Day in the West (Dr.).....94
Apr. 13—At Double Cross Ranch (Com.).....998
Apr. 20—The Cowboy and the Lieutenant (Dr.)..
Apr. 27—Days of '49 (Dramatic) 995
May 4—A Daughter of the Mine (Dramatic)..997
May 11—The Indian Princess (Dr.) 980

NEW YORK MOTION PICTURE CO.
("Bison.")

Mar. 25—Company "D" to the Rescue (West.) app. 1000
Mar. 20—Nannina (Dramatic) 942
Apr. 1—A Shot in Time (West.) app.....1000
Mar. 20—Nannina (Dramatic) 942
Apr. 1—A Shot In Time (West.).....988
Apr. 5—Romance of a Snake Charmer (West.)..905
Apr. 8—Red Wing's Loyalty (West.) 1000
Apr. 12—Rivalry in the Oil Fields (Dr.).....959
Apr. 15—Red Wing's Constancy (West.).....1000
Apr. 15—Red Wing's Constancy (West.).....980
Apr. 19—A Husband's Mistake (Dramatic) ..978
Apr. 22—Adventures of a Cowpuncher (West.)..1000
Apr. 19—A Husband's Mistake (Dramatic)....978
Apr. 22—Adventures of a Cowpuncher (West.)..920
Apr. 26—Hazel the Heart Breaker 515
Apr. 26—Rattlesnakes 416
Apr. 29—The Rescue of the Pioneer's Daughter..950
May 3—A Sister's Devotion (Dr.) 955
May 6—Love and Money 1000

ITALA.
(By N. Y. M. P. Co.)

Mar. 26—The Rivalry of the Two Guides (Dr.)..500
Mar. 26—Foolshead Wishes to Marry the Governor's Daughter 500
Apr. 2—The Servant and the Tutor (Dr.).....942
Apr. 9—At the Farm (Dr.).....500
Apr. 9—The Valuable Hat (Com.) 500
Apr. 16—The Three Brothers (Com.).....500
Apr. 16—A Mistake (Dr.).....500
Apr. 23—Isabella of Aragon.....1000
Apr. 23—Isabella of Aragon.....1045
Apr. 30—The Fashionable Sport 500
Apr. 30—The False Friar 500
May 6—How the Great Field Marshal Valets Had an Adopted Daughter 935

AMBROSIO.
(By N. Y. M. P. Co.)

Mar. 16—Insidious Weapons (Com.) 492
Mar. 23—The Sea's Vengeance (Dr.) 502
Mar. 23—Military Dirigible 950
Mar. 30—An Unworthy Fiance (Dramatic) 535
Mar. 30—A Sudden Telephone Call (Comedy) 450
Apr. 6—An Unpleasant Dream.....645
Apr. 6—My Life Remembrances of a Dog 575
Apr. 13—Legend of the Cross (Dr.).....470
Apr. 13—Ericot in College (Com.).....540
Apr. 20—Heart of a Vagabond .....
Apr. 20—Petit Jean Louis D'Or & Co. .....
Apr. 27—A Doctor's Revenge .....
Apr. 27—Ericot Is Learning a Handicraft .....
May 4—Who Killed Her .....
May 4—Blue Jackets' Manoeuvres .....

PANTOGRAPH CORPORATION.

Feb. 18—The Hobo's Dream of Wealth (Com.) 820
Feb. 25—Iron Arm's Remorse (Dr.).....980
Mar. 4—The Electric Bath Tub (Com.).....900
Mar. 11—The Mysterious Armor (Com.).....940

POWERS PICTURE PLAYS.

Mar. 28—The Man Who Waited (Dr.).....1000
Apr. 5—The Actress (Dr.).....1000
Apr. 12—His Mother's Letter (Dr.).....990
Apr. 19—The Remaking of a Man (Dr.).....985
Apr. 26—A Newspaper Error (Dramatic) ..980
May 3—Legally Dead (Dramatic) 980
May 10—"Salvation" Smith (Dr.) 985

THANHOUSER COMPANY.

Mar. 22—St. Elmo (Dr.).....
Mar. 29—She's Done It Again (Dr.).....1000
Apr. 5—Daddy's Double (Dramatic).....1000
Apr. 15—A 29 Cent Robbery (Dr.).....750
Apr. 15—The Old Shoe Came Back (Com.) ...250
Apr. 22—Her Battle for Existence (Dr.).....1000
Apr. 29—She Wanted to Marry a Hero (Dr.)...
Apr. 29—The Cigars His Wife Bought (Com.)
May 6—Jane Eyre (Dr.) 1000

AUTOPHONE

Apr. 27—Saved by an Indian (Dr.) 500
Apr. 27—Baby Has the Colic (Com.) 400

INDEPENDENT FILMS.

Films released by the Eagle Film Exchange, 145 North Eighth street, Philadelphia, Pa.

Apr. 19—Petit Jean Louis D'Or & Co. (Ambrosio)
Husband's Mistake
Apr. 20—Heart of a Vagabond (Bison)
Apr. 20—Sentinel's Romance (Bison)
Apr. 20—Artist's Joke (Bison)
Apr. 20—Acutari (Bison)
Apr. 20—The Cowboy and the Lieutenant (Nestor)
Apr. 20—A Coming Aviator's Dreams (Lux).
Apr. 20—Grandpa's Darling (Lux).
Apr. 21—The Maelstrom (Imp)
Apr. 21—Partner (Imp)
Apr. 21—Flora's Love (Imp).
Apr. 22—Her Battle for Existence (Thanhouser)
Apr. 22—Dr. Phanton (Thanhouser)
Apr. 22—Sand Man's Cure (Thanhouser)
Apr. 23—Adventures of a Cowpuncher (Bison)
Apr. 23—Isabella of Aragon (Ambro)
Apr. 23—A Day Off (Great Northern)
Apr. 23—The Conjuror (Great Northern)
Apr. 23—Four Seasons (Great Northern)

The following reels have been released week of April 25 by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, City.

Apr. 25—Six-Legged Sheep (Eclair) 795
Apr. 25—Among the Snows Mountains (Mil.) 837
Apr. 25—The Power of a Smile (Imp) 960
Apr. 26—Hazel the Heart Breaker (Bison) 564
Apr. 26—Rattlesnakes (Bison) 400
Apr. 26—A Newspaper Error (Powers) 970
Apr. 26—Grandfather's Story (Com.) 800
Apr. 27—Artist's Child (Lux) 602
Apr. 27—Tommy and the Powder (Lux) 417
Apr. 27—A Doctor's Revenge (Ambrosio) 535
Apr. 27—Ericot Is Learning a Handicraft (Am.) 475
Apr. 27—Retaliation (Comedy) 370
Apr. 28—Twenty Frames (Comedy) 725
Apr. 28—The Reservists (Mil.) 410
Apr. 28—Babe Has the Colic (Act.) 360
Apr. 28—Saved by an Indian (Act.) 500
Apr. 28—The New Shawl (Imp) 1000
Apr. 29—The Rescue of the Pioneer's Daughter (Bison) 1000
Apr. 29—She Wanted to Marry a Hero (Pan.) 500
Apr. 29—The Cigars His Wife Bought (Lux) 475
Apr. 30—The Fashionable Sport (Italia) 500
Apr. 30—The False Friar (Italia) 500
Apr. 30—Saved from the Sultan's Sentence (G. Northern) 1000

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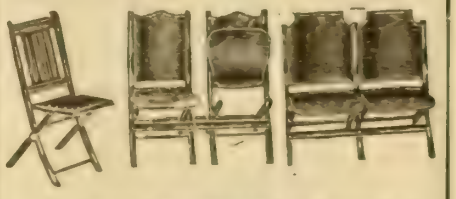
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New Spacious Offices and Stock Rooms

occupying the entire First Floor at

46 East Fourteenth Street

UNION SQUARE (over Comedy Theatre)

where, with greater facilities and ample floor space, we will be better equipped to meet the demands of our steadily increasing business

Present and former managers and artists are invited to call, write, wire or phone

LEN. SPENCER'S LYCEUM

Managers' Phones 3480 and 3481 Stuyvesant

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We Buy, Sell and Rent

Song Slides
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Etc., Etc., Etc.

Imitators will always trade on the reputation of the best

"AGFA METOL"

has many imitations, but none near enough to warrant your discarding "AGFA." Quality uniform and of a guaranteed chemical purity.

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BERLIN ANILINE WORKS,

213-215 Water Street New York

LUX FILMS

RELEASED MAY 5th, 1910

The Little Beggar Maid

Drama. Length 672 Feet

They Would Roller Skate

Comedy. Length 259 Feet

COMING—Thursday,

A Mother's Grief

Drama. Length 557 Feet

This is one of the best melodramatic reels ever released.

May 12, 1910—COMING

Her Two Suitors

Comedy. Length 452 Feet

A full description of these subjects will be found on another page.

Offices will be opened shortly in Montreal, as we are Exclusive Agents in Canada for the "LUX" and "AMBROSIO" Films

POSTERS FREE WITH EVERY RELEASE

R. PRIEUR

Member N. I. M. P. A.

Write for Weekly List of Descriptions of our Films

10 E. 15th Street Telephone Call: STUYVESANT 3124 NEW YORK

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60
10,000	2.30	25,000	5.50
50,000	$7.50
100,000	10.00

Get the Samples Stock Tickets, 6 Cents

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For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

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ASHLAND, OHIO

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NO PICTURES—Just Bold Lettering Attractively Designed and Printed

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Headquarters for only the best of latest FILMS and SONG SLIDES. No Junk.
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LATEST SONG SLIDES
$5.00 per set
N. E. Cor. 4th & Green Streets,
PHILADELPHIA, PA.

Business Increased 50 Per Cent.

SINCE I INSTALLED YOUR MACHINE

Is what Wm. G. Spurrier, Prop. **Savoy Theatre** of **Seattle, Washington**, writes us on March 30, 1910.

Another enthusiastic owner and manager of two houses say "I consider my

SUCCESS DUE TO THE MOTIOGRAPH"

Manager E. S. Shultz of the Baker and Moore Circuit of six magnificent Theatres, writes February 12, 1910, from Springfield, Ill.

"Motiograph Installed Two Years Ago Good as New"

Manager W. H. Johnson of Colonial Theatre, Kalamazoo, Mich., who nearly three years ago bought the first Motiograph manufactured, writes, you surely have

A WONDERFUL MACHINE

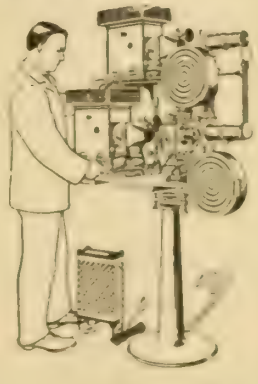
Brilliant and Flickerless Pictures with Wonderful Wearing Quality are Motiograph Features

Now after a most successful year and having **Nearly Doubled Our Sales** we have designed

20 IMPROVEMENTS FOR 1910

The most important of which are

1 **A New Patent Film Tention** that is novel, unique, original and charmingly efficient.
2 to 7 **An Arrangement of parts** for convenience in taking the mechanism apart and assembling. **A child can do it.** No other machine approaches it for **Accessibility, Simplicity and Interchangability.**
9 **A New Auxilary Intermittent Shutter** for short focus work.
14 Enlarged and Improved Film Magazines.
16 **A New Arc Lamp that** is **Extra Heavy** and dispenses with sticking and breakage.
17 **Upper Carbon Adjustment Fixture.**
18 **Universal Arm and Carbon Clamp,** especially adapted for A. C. Current.
20 **Improved Extra Large Lamp House** with special features for ventilation and insulation.



It's Truly a Wonderful Machine, Heavy, Strong and Massive, yet Artistic, very light running and projects a **Rock Steady Picture.**

A Motiograph would greatly **Improve your** Pictures, your Patronage and your **Bank Account.**

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Write for Particulars and new Catalog.

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, New York Agent

NESTOR FILMS

Released Wednesday, May 4, 1910

A Daughter of the Mine

Length 990 Feet

A beautiful drama of the West superbly staged and acted with great feeling by our own well known stock company. You must get this one.

Eqhibitors who have been treated to an advance "look in" have booked it for double time with their exchanges. 6ET NEXT.

Our Next Release, Wednesday, May 11, 1910

The Indian Princess

Length 980 Feet

A thrilling story of Indian life in the far West in which a lost child figures and who grows up amongst the Indians as one of their own kind and how she eventually reaches her parents and throws off the old Indian life and habits, form a magnificent vehicle for our all star stock company in conjunction with **ARIZONA BILL'S COWBOYS** and **WHITE EAGLE'S** troupe of **REAL INDIAN'S** the only troupe being used in pictures that is the real goods.

This will be one of our star releases, book it in advance.

WRITE IN AT ONCE FOR ADVANCE POSTERS AND START NOW TO ADVERTISE

The Fighting Parson

To be released Wednesday, May 18, 1910

A magnificent picture with a six round prize fight by the Parson and the Bully of the Camp. It's great. Get after your exchange for it—**NOW.**

Made by

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Facilities for handling **ANY PROPOSITION, large** or **small,** such as no other film exchange possesses.

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Will find it to their interest to get in communication with us as we have the AGENCY for the MIRROR SCREEN in the above States and for the next 30 days we are going to make you a special offer, we are using one of the MIRROR SCREENS and we know that no THEATRE that wishes to be up-to-date can afford to be without one.

WRITE US NOW

Hix-Gravely Cigar Co.

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NEW FILMS HIGH CLASS SERVICE

The Pioneer House, With 8 Years Experience
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THE WHYTE CO.

Will Release On and After
The First of June

ONE REEL A WEEK

Licensed under the patents of the
Columbia Phonograph Company.

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PUP GROW

NEGATIVES WANTED

Royalty paid for same or will be bought outright
H. HERMAN, 49 West 8th Street, Bayonne, N. J.

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AMERICAN FILM BROKERS

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Importers and exporters of new and second-hand film. 500 Sets Song Slides like new, $2.00 per set. Write for lists and particulars.

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COSTS YOU 100 TIMES LESS MONEY FOR A BETTER RESULT

Pictures thrown on a curtain covered with **"Curtainyline"** by absorbing the light and giving the picture depth are reproduced as reflected in a mirror, without the detraction of reflected light rays, and you can get a better **focus** on the whole scene. Thousands testify to the merits of **"Curtainyline."** Try it.

A $3.00 carton is sufficient to cover any ordinary screen. **All Exchanges Carry It In Stock.**

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BISON FILMS

TRADE MARK

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

In the release of Tuesday's and Friday's "Bison" productions the New York Motion Picture Company presents two exceptional films. A SISTER'S DEVOTION," unquestionably the most intense dramatic production in moving pictures and a counterpart to the much talked of film, "A FAITHFUL WIFE," released by this company some time ago. "LOVE AND MONEY" is another western picture, full of action and very realistic, all scenes having been well acted, and can be recommended as a high class subject, photographically and otherwise.

"BISON"—Release, Tuesday, May 3rd
"A SISTER'S DEVOTION"

"BISON"—Release, Friday, May 6th
"LOVE AND MONEY"

"AMBROSIO"—Release, Wednesday, May 4th
"WHO HILLED HER?"
"BLUE JACKETS' MANOEUVRES ON A SAILING VESSEL"

"ITALA"—Release, Saturday, May 9th
"HOW THE GREAT FIELD MARSHAL VILLARS HAD AN ADOPTED DAUGHTER."

LITHOGRAPHS AND POSTERS FREE

We furnish all exchanges handling these productians with one sheet four colored lithograph posters with each reel. Demand same from your exchange as they will positively increase your box office receipts.
Brief desdription of all subjects will be found on another page.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG., 1 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

Cable Address: Nosib

This Picture Tells the Tale!

The very simplest announcement that "IMP" films are to be shown in any theater serves to pack it to capacity. This is the sort of approval you cannot dodge. It comes from the people—the people who hand you their money! The "Imp" craze is marvelous! It is sweeping the whole country and is the sensation of the moving picture business. If your exchange man cannot give you "Imp" films, it's a safe bet he is not buying any new stuff whatever, but is operating on old subjects. We've advised you a dozen times to keep ding-donging at your exchange till it gives you "Imp" films. Don't let up. Hammer away till you get what you demand! Here are two more wonderful films for Independents only!

"A Rural Romeo"

(Released Monday, May 9. Length, 980 feet.)

This is one of the simplest plots in the world, yet therein lies its very strength. Clean, wholesome, bound to have a softening influence on the toughest old heart that ever beat. A country boy falls in love with a city girl with interesting results. Tell your exchange you want it!

"The Turn of the Dice"

(Released Thursday, May 12. Length, 970 feet.)

Here's one which will curl your very teeth. It deals with a sheriff, another man and the latter's wife—the eternal triangle. But it deals with the subject in a new way and maintains the intensest interest from jump to finish. Write your exchange every week till you get it!

LISTEN:—We naturally get dozens of fine letters like the following every blessed day of our lives: E. E. De Long, Dublin, Texas: "I have two Edisons and two Vitas. My customers look to him when they want to rent. I have had them in the theater and find business could be done by them." Mr. Gordon LeFevre, Toronto, Ont.:—Imp films are certainly head and shoulders above the rest. I would rather buy them than any other brand made. Yours for Independence!"

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

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ECLAIR FILMS

The Films the People Ask For

Our Next Release

MAY 9th, 1910

The Prisoner of the Golden Isle

DRAMATIC. LENGTH, 820 FEET

A superlatively artistic drama, terminating in a tragedy, as touching as it is strong. Unsurpassed acting and photography.

BARBERINE

COMEDY. FULL REEL

RELEASED, MAY 16th, 1910

This film is of the highest excellence and quality. Nothing presented on the American market to-day can come up to it.

Exhibitors, Write for Free Posters

ECLAIR FILM COMPANY

31 East 27th Street, New York City

THE BIG FIGHT

TAKES PLACE JULY 4th

The question is: Who will win?

ON THURSDAY, MAY 12th, we will release a SPECIAL FILM of

JAMES J. JEFFRIES

AND

JACK JOHNSON

Showing Jack Johnson in Training Quarters and

THE BEST ROUNDS OF THE JEFFRIES-SHARKEY CONTEST

The only Motion Pictures ever taken of Jeffries in action and the only opportunity to compare the two men in action

BOTH ON ONE REEL **LENGTH FULL 1,000 FEET**

SOLD WITHOUT RESTRICTIONS

$150.00 INCLUDING 50 SPECIAL LITHOGRAPHS $150.00

THE CHICAGO FIGHT PICTURE COMPANY

81 CLARK STREET - - - - - CHICAGO, ILL.

Vol. 6., No. 19. May 14, 1910 Price, 10 Cents

THE
MOVING PICTURE WORLD
WITH WHICH IS INCORPORATED
THE EXHIBITOR
ALL THE FILM AND SONG SLIDE NEWS

MELIES RELEASES

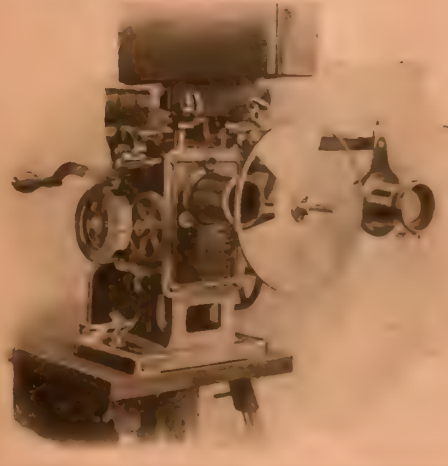
Speed Versus Death
A Thrilling Race against time
MAY 12th

A Race for a Bride and A Rough Night on the Bridge
One of the best comedies ever staged. A laugh from start to finish
MAY 19th

INSIST on Your EXCHANGE SUPPLYING MELIES FILMS. HANDSOME POSTERS OF ALL SUBJECTS FREE

G. MELIES, 204 East 38th Street, New York City
Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

POWER'S CAMERAGRAPH No. 6



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Projects absolutely steady, flickerless pictures which do not injure or tire the eyes. Intermittent movement is encased, runs in oil and will wear indefinitely. Gears, Spindles and Bearings are 50 per cent. heavier than those of any other motion picture machine.

Write for Catalogue G. giving full information

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VITAGRAPH

SEE PAGE 800 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 799 FOR SYNOPSIS

THANHOUSER FILMS

"SWEEPING THE COUNTRY!"

"My Biggest Friday Night Due to a 'Thanhouser'!"

J. George O'Donnell, Lincoln Theater, Chicago.—It pleases me very much to tell you that my patrons and myself like your pictures. I have run several of them, including "St. Elmo," which I ran to the biggest Friday night's business I have had since I opened my theater two years ago. I have heard only favorable comments about it, and the picture, to my way of thinking, was one of the best ever turned out.

"They've Won Favor Among My Patrons!"

Philip Collins, Mgr., Star Theater, Utica, N. Y.—Your films have won favor among my patrons. They are certainly good.

"Make More of Them!"

Wm. J. Ferry, Mgr., Grand Theater, Newark, O.—The only way you can make your films more valuable is to make more of them.

"Should Draw Big Houses Everywhere!"

C. W. Brown, Mgr., Grand, Chillicothe, O.—Your films are above the average and should draw big houses everywhere.

"I Want Thanhouser Film Always!"

Charles R. Holmes, 1067 Dolores St., San Francisco, Cal.—To tell the honest truth, I have never seen anything better than "The Actor's Children." I want Thanhouser Film always.

"The Babies Cry for It!"

Monte W. Kattery, Boonville, Ind.—Just keep up the present good style and you've done something. The babies cry for Thanhouser Film!

"As Good as Any on the Market!"

E. R. Jones, Mgr., Dreamland, Arcanum, O.—Your film is as good as any on the market.

"Please All My Patrons!"

O. B. Studley, Orpheum Theater, Tiffin, O.—Your films are O. K. and seem to please all my patrons.

"Wish There Were More Like Them!"

T. H. Scott, Mgr., Bijou Dream, Cleveland, O.—Your films are great! I wish there were more like them.

"As Good as Any, if Not Better!"

D. A. Heilman, Mgr., Majestic Theater, Muncie, Ind.—We think that your films are about as good as any, if not better.

"All Made a Big Hit!"

Louis Zahler, Liberty Theater, Peoria, Ill.—I ran all your films. They all made a big hit, especially "St. Elmo." Hope you will keep up the good work for the Independent cause.

"Your Actors Are Great!"

W. H. Esch, Mgr., Majestic Theater, La Porte, Ind.—I have run all your releases up to April 22, and think you have as good an output of films as can be made. They are as clear as day, and the actors are great.

Released FRIDAY, MAY 13th

A "Thanhouser" That Will Turn "Friday the Thirteenth" Into a Day of Joy. It's called:

THE BEST MAN WINS

and It Proves That the BEST FILM WINS—Meaning Thanhouser Film.

A POWERFUL HUMAN INTEREST STORY

Is Told By This Picture and This Is It:

Rich heiress has two suitors, a rich doctor and a poor lawyer—Both propose on the same evening—She tells them to come back in a month for her answer—Scene shifts to hovel of poor charwoman who is dying and about to be evicted with her tiny daughter—Child rushes for a doctor, finds the rich physician who is one of the suitors—As she has no money, he turns her away—Child meets other suitor, the poor lawyer, who cheerfully does what he can for the dying mother and leaves—Rich heiress, on a charity tour, visits dying mother—When woman dies, heiress adopts child—One month having elapsed, the suitors, rich doctor and poor lawyer, ask the heiress for her answer—The adopted child is present—She cries out at sight of the rich doctor and tells heiress how he had turned her away—Recognizes lawyer as the friend in need and tells heiress so—Heiress orders doctor out of her presence and says "Yes" to lawyer, to the little one's delight.

SOME Plot! SOME Picture!

Approximate Length 950 Feet. No. 110. Code Word, Best

Magnificent Posters Free

ASK YOUR EXCHANGE FOR THEM

Released in a few weeks! ANOTHER OF THE **"Thanhouser Classics!"**

SHAKESPEARE'S

Winter's Tale

THANHOUSER

STAGING—ACTING—QUALITY

Done in the Thanhouser way and produced at just 3 times the cost of an ordinary release, but costing the Exchange and the Exhibitor

NOT ONE PENNY EXTRA!

Order THIS OF YOUR EXCHANGE Now

Remember, this release will be the Prize Drawing Card of the year and there'll be a big rush for It. First come, first served! Write your Exchange **NOW!**

"It Is Marvelous What You Have Accomplished!"

Hyman Bros., Props., Janet Theater, 617 W. North Ave., Chicago.—Taking photography, staging, acting, and last, but not least, detail into consideration, it is marvelous how in a few short weeks you have accomplished what it has taken others years to do.

"You Have the Support of All!"

Bijou Film and Amusement Co., C. J. Scherer, Pres., Kansas City, Mo.—As an act of appreciation we desire to compliment you on the excellent work you are producing. "Her Battle for Existence" clearly demonstrates that you are acquainted with the character of pictures that appeal to the public. Your pictures are in great demand everywhere, and our only regret is that you are not releasing two a week. We feel confident that you have the support of every Independent exchange and exhibitor and feel assured that you will meet with the success you so richly deserve.

"The Best Picture Story in a Long Time!"

Cincinnati Film Exchange, Cincinnati, O.—The writer did not have the opportunity of seeing "A 29c. Robbery" until last evening, but we must say that it is the best picture story we have seen for a long time, and we wish to compliment you on it.

"Very Good!"

F. L. Lanine, Chicago, Ill.—Your releases are very good.

"What I Have Put On, Give Satisfaction!"

Charles Blackton, Martinsville, Ind.—I have not had all of your films, but what I have put on give satisfaction.

"Classy, I Should Say!"

"Independent," Chicago, Ill.—Thanhouser Film is all right! Classy, I should say! More power to you, Old Pal!

"I Know of No Improvement You Could Make!"

T. A. Rogers, Mgr., Edisonia Theater, Jackson, O.—Heartiest congratulations on your film. I know of no improvement that could be made on the "Thanhousers" that I have seen. In my five years as an exhibitor, I have seen but few films that are their equals.

"I Like Them—My Patrons Like Them!"

J. E. Nilson, 3517 So. Halsted St., Chicago.—I like your films. My patrons like them. Your "Twenty-nine Cent Robbery" is a dandy.

"Among the Best by Independent Manufacturers!"

W. W. Keen, Mgr., Dreamland, 835 Market St., Philadelphia.—I think your film among the best by Independent manufacturers, especially "The Twenty-nine Cent Robbery," which I call one of the greatest releases I have seen in a long time and one sure to make good before any audience.

THANHOUSER COMPANY

New Rochelle - - New York

The Girl From Arizona

Length about 950 Feet — Released May 16th 1910

The Greatest Western Drama Ever Produced

Sensational - - Exciting - - Thrilling

PATHÉ FRÈRÉS

NEW YORK
41 West 25th Street

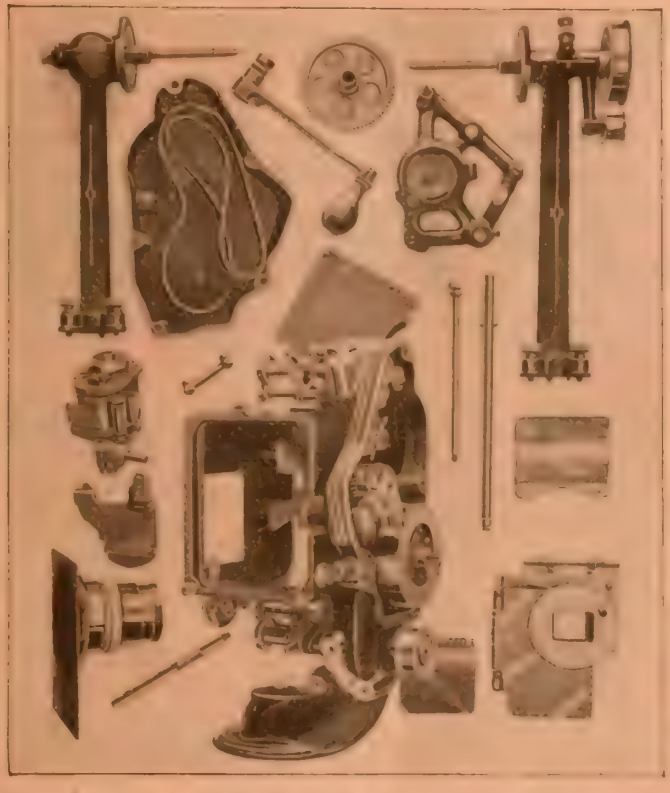
CHICACO
35 Randolph Street

Get your Posters from the A. B. C. Co., Cleveland, Ohio

The OPERATOR'S DELIGHT

IS REALIZED COMPLETE IN THE

MODEL No. 1A MOTIOGRAPH FOR 1910



It may be taken apart to a point beyond that shown herewith for cleaning the parts or other purposes, and with **no tools but a Screw Driver.**

CAN BE ASSEMBLED IN 10 MINUTES

FOR ACCESSIBILITY and SIMPLICITY it's **THE ACME OF PERFECTION** besides it's the **most Durable, Projects the Brightest Picture, Rock Steady and without Flicker.** After having been **The LEADING MACHINE FOR NEARLY THREE YEARS** and nearly **Doubled our Sales Last Year.** We have made

20 IMPROVEMENTS FOR 1910

THE MOST IMPORTANT OF WHICH ARE

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2 to 7 **An Arrangement of parts** for convenience in taking the mechanism apart and assembling. **A child can do it.** No other machine approaches it for **Accessibility, Simplicity** and **Interchangability.**

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14 Enlarged and Improved Film Magazines.

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17 **Upper Carbon Adjustment Fixture.**

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20 **Improved Extra Large Lamp House** with special features for ventilation and insulation.

It's Truly a Wonderful Machine, Heavy, Strong and Massive, yet Artistic, very light running and projects a **Rock Steady Picture.**

A Motiograph would greatly **Improve your** Pictures, your Patronage and WILL BUILD UP YOUR BANK ACCOUNT.

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J. H. HALLBERG, New York Agent

POWERS PICTURE PLAYS

WE ARE NOW RELEASING TWO REELS EVERY WEEK

SATURDAY, MAY 14th

SPLIT REEL

THE CARD PARTY

SENSATIONAL DRAMA

A jealous husband believes that he has committed murder. A thrilling chase that ends in an automobile smashing a buggy, and a fight in which the husband is thrown from a precipice and then—he wakes up to find it has been a dream.

THE MINISTER'S NEW SUIT

A COMEDY THAT IS A BUNCH OF LAUGHS

A tramp steals a Minister's suit of clothes. He compels a pretty girl to go through a mock marriage to a silly dude whom she hates. The real lover enters and then—a picnic.

TUESDAY, MAY 17th

HIS YANKEE GIRL

A DRAMA OF THE CIVIL WAR

The daughter of a Union General loves a lieutenant in the Confederate Army. The girl is led to believe that her lover is a spy who has stolen war-maps. She denounces him to the Union officers, and he is about to be hanged. A unique incident proves her lover's innocence and after a thriiling ride the girl saves him.

POWERS PICTURE PLAYS are different from all others and they are well acted by high-grade professionals.

PHOTOGRAPHY IS UNEXCELLED

EXHIBITORS WRITE FOR FREE POSTERS

THE POWERS COMPANY

241st Street and Richardson Avenue - New York City

GREAT NORTHERN

Stands for Quality!

Next Release, Saturday, May 7th

The Somnambulist

A well told and thrilling story that will strongly interest any audience

Release for Saturday, May 14th

A MARVELOUS CURE

—OR—

The Wonderful Hair-Growing Fluid

COMEDY

The Club of the Corpulent

HUMOROUS COMEDY SUBJECT

3x7 upright and 3x15 lengthwise banners for all GREAT NORTHERN productions to rent by the Goodenough Company, 627-630 Century Building, St. Louis, Mo.

To Exhibitors: The BEST Film Exchanges will always supply you with OUR films. DEMAND GREAT NORTHERN films. We supply exchanges with posters and synopsis with each reel. Ask your exchange for them.

GREAT NORTHERN FILM COMPANY

NORDISK FILM COMPANY, COPENHAGEN

7 EAST FOURTEENTH STREET, NEW YORK CITY

See the Point?

If you persist in exhibiting that tame, undesirable, "dead stuff" just because you are getting it a bit cheaper, well then, you will soon be compelled to witness your attendance flickering down to a little spot like this

O

What You Need Most Just Now, Is

Premier Film Service

Pittsburg Calcium Light & Film Co.

Pittsburg, Pa. — Des Moines, Iowa
Omaha, Nebra. — Cincinnati, O.
Rochester, N. Y. — Wilkes-Barre, Pa.

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NEW FILMS HIGH CLASS SERVICE

The Pioneer House, With 8 Years Experience
And $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

EDISON FEATURE FILM

The Princess and the Peasant

A magnificent dramatic film built about the love of a king's daughter for a peasant lad. Married by an old hermit in a mountain grotto, they are parted by the king's hirelings and the bride is imprisoned in the Black Castle on a lonely, wave-swept island. from which she is rescued most dramatically by her wounded husband. Thrilling situations, the beautiful scenery of Cuba and the picturesque costumes of the days of romance and adventure make this a film that will captivate any audience. No. 6631. Code, Vipernbiss. App. length, 1,000 feet. To be released May 17th.

OTHER EDISON FILMS

SISTERS. Another dramatic film whose stage-setting is the gorgeous scenery of Cuba, where tropical sun and sky lend themselves to clear, distinct photography. The steadfast devotion of one sister to another, even in the face of circumstances that conspire to shatter the faith of a husband, is the theme of the story, which possesses the requisite elements to fascinate an audience from beginning to end. No. 6632. Code, Vircineo. App. length, 998 feet. To be released May 20th.

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(Beach Building) Telephone call, 1344 Gramercy

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SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

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Entered at the General Post Office in New York City as Second-Class Matter.

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Will It Last?

We, whose names are on the top of this page, went through practical photographic work and the journalistic end of it from the days of wet collodion to the Kodak era. Our observation extended, to be quite accurate, exactly one-quarter of a century, namely from the year 1880 to the year 1905, and we are enabled to say by actual experience here in the moving picture industry to-day that what happened in the photographic field between the years 1880 and 1905 is happening in the moving picture field at this moment.

What *is* happening? People are asking. "Will it last?" "Will the moving picture retain its hold upon public favor?" "Will the business last?" "How long will it last?" "I think it will last so long." "I don't think it will last much longer," etc., etc. Especially during the last few weeks have we had these questions presented to us by men interested in the business in the United States and in other parts of the world. We have had it addressed to us by people in all classes of society.

"Of course it will last," has been our unhesitating reply. It will not only last, but the business of the moving picture will expand in the next few years in a ratio hardly dreamed of by those who are at present interested in it. History repeats itself. Harking back to our stationary photographic experiences. The wet collodion process, as many of our readers know, was superseded by the dry gelatine bromide of silver film—the dry plate of to-day. Then came the rollable celluloid film in the early eighties. Simultaneously there was a great growth of amateur photography. You could buy a camera very cheaply and use either dry plates or dry films. The practice of making photographs was robbed of half its difficulty. So, just about twenty-five years ago, amateur photography began to spread all over the country. Then, even in those days, we remember people saying of the amateur craze, as it was then called: "Will it last?" "I don't think it will last;" "I don't think it will last long;" "I don't think it will last much longer," etc. But it *has* lasted, to expand, as we have said, in respect of the moving picture in the ratio not dreamed of by those who, a quarter of a century ago, thought amateur photography had reached its zenith.

To repeat the answer to our own question at the heading of this article, "Of course it will last." It will last just as long as the moving picture itself goes on moving. Just as long as nature itself goes on moving. The picture is a complementary of life, consequently while life, that is, motion, exists, the moving picture will exist. It may contain a few germs of disintegration or decay. So does everything human. But the elements that make for stability, longevity and permanency, infinitely outnumber those which make for decay. For the moving picture gratifies a fundamental craving of all our natures, namely, to see the movement of life reproduced by scientific means. Consequently, again, we arrive at a very sound reasoning from these premises, that so long as men, women and children walk the earth the moving picture, like the poor, will always be with them. But, to descend from these possibly too aerial flights, let the reader of this article, whenever he hears the question asked: "Will the moving picture last?" fortify himself by the experience we have had in the other field of photographic work referred to. Amateur photography was inferentially killed and buried over and over again a score of years or more ago. But it still lives a prosperous art, because it satisfies another fundamental craving of human nature to-day, that of transferring to paper by photographic means a representation of a scene or an object or person seen by the eye.

Some weeks ago we took a learned professor to task and pointed out to him that the moving picture was not a fad like roller skating, diabolo, ping pong and the like. These things are mere variants on the general desire for physical amusement, just like the child's skipping rope or the little boy's top, etc. These are either momentary or intermittent fads. Of these things it is impossible to ask, "Will it last?" We saw that such things as diabolo, ping pong and the like do not last.

That rinking is threatened, like many other kinds of physical recreation intermittent in character.

The picture not being a fad, but being practically a desideratum, there can be no question of any permanent diminution of the interest which people take in it. It may and probably will, ebb and flow in public favor according to the times and the circumstances, such as, for example, years of depression. But, speaking generally, the moving picture would appear to have as much vitality and as great a chance of longevity as any of the other arts, crafts and sciences of which the picture itself is wholly or in part a manifestation. In other words, the moving picture will surely last out the life of any individual who happens to be on earth at this moment. And that is long enough for anybody and everybody now concerned in the matter.

The Picture and the Summer.

The moving picture during the past few years has played a considerable but not a large part in the Summer entertainments of the American people. At every open air resort, of which the incomparable Coney Island is the chief exemplar, the picture has been shown. We have seen it there many a time. We have seen it at South Beach, North Beach, Midland Beach; we have seen it in the open at Rochester, Chicago and other great cities of the Union, and still, with it all, the effect made upon our mind has been that it is merely a tentative adjunct to the scheme of pleasure of these places. We think it should not merely be a tentative feature, but a primary and well established one.

Another phase of the matter in New York City and other large cities of the Union is the airdome which is an obvious effort, on the part of those who conduct these places, to take advantage of what is known as the "continental idea" in entertainments. The "continental idea" in Summer entertainments is roughly this, that the people of France, Spain, Germany, Italy and other countries sufficiently near the equator—in other words, whose climates are sufficiently warm in the Summer months—"sit out" at night and provide themselves with every possible opportunity of indulging in al fresco entertainments without personal inconvenience. It is a matter of climate—of longitude and latitude. New York is happily situated in this respect. It is comparable to Madrid, which is a warm city. Hence it is that New York, from what we can hear, will this Summer have dozens of airdomes. Airdomes, as their name implies mean that the moving picture will be exhibited in the open, or out of doors,—an opportunity for countless masses of people to inspect the picture in agreeable open-air surroundings. A mere glance at the map of the United States will show that New York occupies a central position. There is a vast tract of country south of New York which also admits of the airdome idea. It is all a matter of temperature and very largely so of temperament. The American people are great on out-door entertainments and in the Summer months no inducement to them to indulge in out-door pleasure or entertainment is ever lost. Our object in writing this article is to commend the airdome idea to those of our readers who are so circumstanced and so situated as to be able to adopt out-door life in popular cities where the thermometer is not apt to rise or fall suddenly. People seek relief in the open at every possible opportunity. The airdome, in which the moving picture is shown, gives them a chance of gratifying their reasonable ideas in this respect.

We want our exhibiting readers, then, to profit by this opportunity for supplementing their Winter business by an out-door business in which the picture plays a predominant part. After all, in this we are going back to first principles. Hundreds of years ago the first plays of the modern era (we allude to the time of Shakespeare and others) were presented in the open air. We see a survival of this in the "Ben Greet Pastoral Plays." What we want to perceive is the modern parallel of the moving picture where the masses can sit in the open air at night in comfort and convenience, studying a modern representation of the drama which is none the less effective because it is silent and does not rely upon the presence of actual actors and actresses for its representation.

The Music and the Picture.

II.

Continuing our article on this subject from page 591, April 16, we point out that a moving picture play is nothing more nor less than a number of Miss Lawrences. But not all have that lady's supreme ability of exhibiting emotion on the stage. What is needed, then, in order that the silent drama can be made into the non-vocal music drama? That is what the moving picture might become. What is needed? we ask. Simply that the music should be chosen to harmonize or synchronize with the emotions shown on the moving picture screen. That is the whole problem in a nutshell.

In last week's MOVING PICTURE WORLD we printed an article on "Silent Drama Music," by Mme. Pilar Morin, who had some very interesting ideas on the subject.

It is easy to conceive that were this done, were the music fitted to the picture, the pleasure of the moving picture theater visitor would be immensely augmented. But how is it to be done? Clearly, we suppose, by some sort of co-operation between the film manufacturer and music publishers and the executants of the music at the various theaters. We wonder if it is within the bounds of possibility that there will be issued, let us say, a fine Essanay comedy, while, at the same time, suitable music for either the piano or other instruments will be especially made for it, and purchasable by the exhibitor. This seems to us to be the logical outcome of the scheme. Indeed, a well-known music publisher of our acquaintance has made the suggestion to us.

We pass on this suggestion to those most interested, with the earnest hope that they will take charge of it. Much has been done in the way of sound effects in the moving picture theater. These, as Mr. Lyman H. Howe demonstrates, wonderfully heighten the effect. Probably there is still more to be done in the way of preparing sound effects for the motion picture. The ground is almost virgin, while as for instrumental music of the orchestrated kind nothing yet has been attempted. We hope to see some move made in this direction. The moving picture will never come into its own as a production until it is as well treated as the other branch of the drama and given proper music. Just take one of our own favorite operas, "Carmen." See how well the music fits the emotions, the passions and the sentiment of that play. Or take a great oratorio such as the Messiah, the Creation. Note, again, how finely the great masters have interpreted the sentiments of those devotional poems!

Some of the films offered by the film manufacturers should largely stimulate music composition. The Biograph pictures, for example, with all their wealth of fine comedy and dramatic acting; the Pathe pictures; the historical and other subjects put out by the Vitagraph Company; the Western subjects of Selig; the pretty little poems of Kalem, and the comedies of Essanay. Here are the subjects ready made for the composer who will gain fame and riches by becoming the music composer of the moving picture.

WHAT IS A MOVING PICTURE.

I.

If we were to address this question to the various classes of our readers—manufacturers, renters and exhibitors—we should, no doubt, get a series of very divergent replies. Probably very few indeed of them have given a single thought to the matter. The majority would say, no doubt, "Well, a moving picture is a moving picture and that is all there is to it." But the question is not to be so easily dismissed in this way. We always desire to interest our readers in the scientific aspects of the moving picture. We want now to devote one or two articles towards answering our own question, in order that greater knowledge of the subject may be diffused in the moving picture field.

How often did we hear, when working in another field of photography, this remark, "Oh, never mind theory; why bother about the scientific side of the photograph?" And yet, oddly enough, in many cases Nemesis arrived to teach the value of theory to the objector. One very conspicuous instance occurs to us. A few years ago, in England, an Australian photographer was introduced to us. He gratuitously informed us that he did not read our paper and did not care about the theory of photography, and yet within a few months he was writing to us, asking us to help him out of a very elementary difficulty in toning a photograph!

Now, it is conceivable that if we all, manufacturers, renters, and exhibitors, understand what a moving picture exactly is—in other words, regard it purely from the point of view of applied science—the interest awakened in the subject will be so great that improvement in quality must manifest itself all along the line. We are glad to perceive that interest in the subject is on the increase.

The shortest answer to our own question is this: The moving picture is simply a record of light sensations or vibrations. The only difference between it and the stationary photograph is that one moves and the other does not. Having some knowledge of what goes on in the stationary photographic field, the almost tender care with which the clever amateur and the advanced pictorial portraitist treats his prints, we want to put in a similar plea for the moving picture as it passes through the hands of the various people responsible for its production and exhibition. Especially by you, gentlemen outside of the manufacture of moving pictures. It is not a piece of iron or wood to be handled roughly and thoughtlessly as we often watch you doing. It is a very tender product, indeed, demanding, *pari passu*, as much care in the handling as a platinum photograph on Japanese paper. Except that in the case of your moving picture you simply have a film, or rather a layer, of very finely divided metallic silver in clear gelatine on translucent celluloid. Thus the difference between the moving picture and the stationary photograph is merely a difference in kind and not a difference in essence. Gelatine and celluloid are very delicate, tender bodies. Then pigmentary silver, in other words, the metal which goes to form the image of the picture, is also matter in a fine state of division, demanding great care in its treatment. So that, from the purely physical point of view, it is up to the renter, the operator, or the exhibitor of a theater to treat the moving picture reels with just as much care as he would a fine photograph produced by a Fifth avenue photographer, or a fine engraving. Therefore, to give another of many answers to our own question, "What is a moving picture?" Simply regarded from the point of view of chemical technology, it is a very delicate production demanding very delicate treatment in the handling. There are other answers to our own question which we shall give in subsequent articles.

STAGECRAFT.

By Louis Reeves Harrison.

Mr. Erlanger is reported to have said that the present interest in moving pictures is only a craze which will die out as suddenly as it came. This opinion may be lightly regarded by those who are flushed with present success, but is worthy of revised consideration. The Napoleon of the Drama is a keen and unprejudiced observer; in the same article he is quoted as saying that some of the picture plays display greater ingenuity than is shown by "our dramatists." His judgment of matters theatrical is notoriously good, and he is a man of few words. It is quite possible that Mr. Erlanger has seen as many picture dramas as the average man engaged in the business of producing them; very few of the latter go to the exhibitions for obvious reasons; the novelty has worn off and most plays are so lacking in originality as to be uninteresting. What is now true of the producers can become equally true of the people who are now swarming to the exhibitions, and, when the public is weary of the monotonous repetitions now being released, it may be seen that Mr. Erlanger's remarks were characterized by good common-sense.

The drama, in all its phases, is a democratic institution, depending on the will of the people, and the American people are progressive; they crave what is new and stimulating to the mind rather than the wearisome repetition which stales even a good joke, and may be justly said that many of the reel makers are not keeping pace with our individual and national growth. There is no reason in dodging the issue by ascribing to the character of the audiences the quality of plays produced, for the theaters are controlled by men who incline to variety performances, and the production of films and picture reels is in the hands of comparatively few houses. The managers of these houses are directly responsible. They are in the business for commercial purposes and, as long as audiences pay for this class of entertainment, it may be thought that the demand is being supplied, but, while ten-cent patrons are good-natured because of the low price paid, enduring the poor pictures for the sake of the good ones, it would be a good thing for the producer if he adopted the policy of the playwright and studied the people in front.

The common people are not lacking in good taste, as may be seen in the enormous circulation of high-class periodicals, and little people of the next generation are not lacking in discrimination. The latter are sharp observers. A tiny tot sat watching a picture drama, much affected by the distress of a little girl in the play who had lost her mother. The child in the play wandered away, all alone, and stood crying in the middle of the street where an automobile belonging to some rich-and-childless man could run over her without hurting her very much. The car came along, the man could not steer it, perhaps he did not know that there was an emergency brake, anyway he supposedly ran over the motherless girl. He picked her up, unconscious and unbroken, and carried

her to his beautiful home. Three years elapsed. The motherless girl had not grown but she wore a pretty dress. All seemed well until the tiny tot in the audience remarked: "She's got on the same shoes she had when her mama died." Some small boys were watching a pistol-drama. In the play, the dare-devil villain escaped from the cowboys. They chased him on horse, and they chased him on foot. They chased him through rugged ravines, near lovely waterfalls and over pretty streams. Most of the time they were only ten or twenty feet behind him and blazing away with pistols and guns, but they could not hit him. He acted as though he thought they were throwing bouquets and banged away at them dozens of times with some kind of a self-loading revolver. It was very thrilling and dime-novely until a small, uncombed boy in front said in disgust: "If my kid brudder wuz only dere wid his air-gun!" when the people laughed, and everything was spoiled.

These inconsequential criticisms indicate that the American child's head is not solid ivory, and may further indicate that the smallest incongruities and inconsistencies have a comedy effect in a tragic situation.

Weak plays make a shallow impression on the mind, whereas the great majority of those who attend the exhibitions hope for a mental imprint of something definite, something to stimulate the emotions, to quicken the sympathies, that has a reason for being and may even serve as a stimulus to new thought. Most of those who go to the picture shows known something about the bitter side of the endless struggle for existence and that i why a situation of stress or of sorrow rings such a quick response in human hearts. The constant effort to accomplish what is seemingly beyond our powers, the struggle to rise out of unendurable conditions, the conflict with adverse circumstances, all furnish the material for dramatic situations, and if a tragic end is the only one acceptable to common sense, such an end is not to be avoided as unsatisfactory. The love-making of Romeo and Juliet thrills us because we know of their peril. Their story would not be as effective if they embraced or wedded at the end. We like to watch the progress of other careers, especially when the air is heavy with the storm of impending passion, even if the storm wrecks instead of clearing, but a ray of light upon the scene adds to the effect and makes the tragi-comedy the best all-around play.

"The Treacherous Easterner" reappears in the sub-titles of a Western reel-maker and it seems too bad that the American people of any great section are treacherous, but a worse slight is put on the Western women in the play. They are badly dressed, and not nice to look at, and are frightfully immoral. "The Treacherous Easterner," in white socks and a linen duster, is so fascinating that it takes him about five minutes to lead his host's wife away, then, after a lapse of years, he goes back and gets the daughter in less than three minutes. The latter has been brought up by the cowboys and is their "pride," but they let a total stranger carry her off in an automobile when he points to the engagement ring he has put on her finger. How easy! These pictures, and others, depicting the Western men as a lot of bad-mannered swill-pots, who pass their days crossing their legs or pouring out rum, are shown to the women and children of our families as characteristically Western, and are taken abroad to be typically American. The pictures which come to us from abroad are not misrepresentations. Our people, regardless of section, are well educated, are tremendous readers of high-class periodicals, the homes of our women are in clear evidence of their superior taste and refinement, the women themselves are incomparable, our men are broad and cosmopolitan, not provincial or sectional, hence pictures set forth from a low view-point do us injustice as a people and an infinite amount of other harm. It is dispiriting to lovers of motion pictures that such junk is shoveled in with the superior productions, and possibly discouraging to high-class producers, but with them, not the public, lies the remedy.

The difficulty of putting over a great stage-play or a fine novel will eventually lead to the abandonment of this form of picture-drama. Any play which requires several hundred feet of sub-titles to make it capable of being understood is unsuited to the theater; people go there to see the story, not to read it; besides, such plays lack harmony of action and contemporaneous interest. The three unities of time, place and action, mean now, here and in our daily lives. We are most interested in the comedies and tragedies of present existence, and these are not to be found in the improbabilities of other days. The events of past ages interest the scholarly, but what is going on to-day, affecting our business and social affairs, is of interest to every man, woman and child in the country. The materials of the picture-drama are in present experiences, with settings of the office, the workshop, the factory, the store, the street, the fields, the open, and, above all things, the home. The pictured scenes are a means to an end, and that end is that we shall be strongly affected by the play. It must cheer us, interest us, or make us think; we must laugh over it, cry over it, or get something from it. We can read books at home. The picturing of stories is a graphic art with a message. To present in it a modern, effective situation typifying an experience which enlists our sympathies is an art of unquestioned value to the producer; IT IS STAGECRAFT.

DISHONEST JOURNALISM—A PROTEST.

Continuing its marauding policy of attacking those interests in the moving picture field whose support it fails to obtain, the "Show World" of Chicago in its issue of April 30th gives a further illustration of the depths of degradation to which even a Chicago newspaper man can sink. There are depths of depravity in journalism; and lower depths; and even lower depths still. The "Show World" seems determined to go on sinking in these depths until it touches rock bottom. Some weeks ago the moving pictures issued by Pathe Freres were subjected in the Chicago sheet to a series of attacks, so absurdly irrational and wild that only one construction could possibly be assigned to the performance, which was this: that the writers were inspired by malice or disappointment; probably caused by the fact that Pathes refused their advertising support to the "Show World." The attacks temporarily, we are told, injured Messrs. Pathe's local business, doubtless the object of the "Show World." But Pathe go on in their business just the same. The only consolation which those connected with the "Show World" can possibly derive from the performance is the reflection that its pages are regarded with contempt by all honest men. It is only a sense of duty to the trade which compels us to notice this publication, because if its policy of misrepresentation is allowed to go unchallenged and uncontradicted, it is only too probable that some measure of credence may be attached to it by those who have no means of getting at the truth. In its April 30th issue it published a tribute to the late Walt Mackee, formerly on its editorial staff, who seems to have been,

according to the writer, a "beautiful character, soaring high above the world's passions, pure and clean-minded." We wish we could say the same for the late Mr. Mackee's associates or those responsible for the April 30th issue.

On page 4 of that issue there is an article by a London press agent which is a malicious attack on George Kleine of Chicago, one of the most honorable men engaged in the business. Mr. Kleine needs no defense from us, but what is to be said of the policy which received an attack of this kind and printed it without endeavoring to ascertain its truth or falsehood? On the same page J. Stuart Blackton of the Vitagraph Company also comes in for a series of attacks of a peculiarly venemous character. They are just cowardly stabs in the back. Blackton is made to say that the public wants sensational subjects, "raw red meat, the rawer the better." He is accused of "venting his spleen on the guardians of the law and in his raving, blundering way would force his judgment upon the millions of Chicago people." He is also said to have bitterly attacked the police censorship of Chicago. There is more in this screed of base fabrications which it is unnecessary to quote.

Those who know Mr. Blackton hardly need assuring that he never said anything of the kind that is attributed to him, and, moreover, that he is not antagonistic to the Chicago police or the public authorities. These libels refute themselves. But the malignancy of this attack personally on Mr. Blackton is only apparent at a second glance at the way in which the name of the Vitagraph Company, Mr. Blackton's company, is drawn in. Interestingly the Vitagraph Company is accused of putting out "raw red meat" in the shape of moving picture films.

A fouler libel was never printed in the columns of a newspaper. The Vitagraph Company, whose work we follow with pleasure week by week, is conspicuous for the harmlessness, the cleanliness, one might almost say the innocuousness of the themes which it films. Depravity, immorality, the baser passions, generally and absolutely no place in this company's repertoire. It is only yesterday since all the world applauded the enterprise which actuated them in putting the vast production, entitled "Moses," on the screen. Its most conspicuously successful recent release, "Elektra," was so handled that there was nothing in the nature of the sordid or horrible in its story. Indeed, speaking generally, it may be said that Mr. Blackton and his associates in the Vitagraph Company keep as far off from "raw red meat" in their productions as the "Show World" keeps away from truthfulness, honesty, and respectability in the editing of its deplorable pages.

REALISM IN MOVING PICTURES.

In speaking of the *genre* picture last week we typified it as the highest form of art, and defined it as the picture that told a story and told it in a way that was convincing. Broadly speaking, the majority of moving picture stories may be termed *genre* studies, but many of them fall short of conveying the sentiment of the story, far less the emotions of the characters, to the beholder. The majority may be said to describe a story, or to picture the incidents in a story, and, like the average book illustration, some of them do it very well.

There are some *genre* moving pictures that can be well executed in a studio from suitable models, but there are certain subjects that should not be attempted without the atmosphere and realism of the natural scenery. Many more or less successful attempts have been made to illustrate popular novels or historical events by means of the motion picture. Needless to say that realism in work of this kind can only be obtained by going to the locations described, regardless of the expense or inconveniences. And this is what the Biograph Company has done in the making of a film that will be seen on the screen in about another week. It is an illustration of the story of

"Ramona," by Helen Jackson, a very popular writer, and filmed by arrangement with the publishers. Those who have read the book, while interested in the thread of the story, cannot fail to see that Helen Jackson merely introduced the characters as accessories to her word picture of the persecution of the Indian by the whites. Her story is intensely interesting and it contains many dramatic episodes that would have been seized upon by the average producer to make one of those Wild Western thrillers with plenty of action and no motive. Not so the Biograph artist. He interprets the true spirit of the book and merely uses certain incidents to bring out the ill-treatment the Indian has received at the hands of the white settlers. It is not a Biograph masterpiece, but it comes very near to being pictorially perfect. The scenes are laid around the actual places selected by the authoress of the story. The Biograph Company climbed into the mountains of Camulos to show the bleak and bare regions into which the Indians were driven to starve or exist by stealing. The artistic quality of these pictures is [illegible]

PICTURE PERSONALITIES.

Mr. Nicholas Power.

Time and opportunity alone are required to reveal to the great moving picture public the fact that in the working world of the picture there are many interesting personalities, not probably hiding their light under a bushel with deliberate purpose, but quite content to pursue the noiseless tenor of their way without ever thinking of stepping into the limelight. A poet once wrote that the "world knows nothing of its greatest men." This is true. Every man of observation is constantly encountering characters quite as great, quite as interesting, as those whose names are ever before us in the newspapers and elsewhere. Some men are born great, some achieve greatness, some have greatness thrust upon them; some men do not care a tinker's cuss for greatness. And thank God they do not! For life would be intolerable if everybody, like a certain eminent American now in Europe (who shall be nameless), always wanted to be in the limelight.

The many users of the Nicholas Power machine might like to know something about the personality of the man whose name this beautiful piece of mechanism bears. So this week we give his portrait. The other day we haled Mr. Power before the bar of the great moving picture public, choosing a moment when he had just returned from a 22 weeks' trip to India, Japan, Egypt and other parts of the Orient—a well-earned trip after years of hard work in the mechanics of optical projection. Mr. Power was full of the glamor of the East and made us look forward to the time when we, too, may see the sights that he saw. But that will be, as Kipling says, "another story."

NICHOLAS POWER.

The moving picture in all its phases, we are constantly discovering, is a development of, and from, stationary photography. The work, and the people who do the work, have sprung and are springing from stationary photography. Mr. Power is one of those whose me-

chanical mind first exercised itself in the projection of still photographs. His earlier successes were made in what is known as opaque projection. Many of our older readers will remember the dark lantern or Aphengescope. This is a very old device whereby a print may be set angularly to a radiant or source of illumination, with the result that the image of the print or photograph is projected on the screen. It is, roughly, right angle projection by reflection, instead of by direct projection by refraction.

Refraction, we may explain, is projection through a lens as in stereopticon or moving picture work. The dark lantern or Aphengescope, as it is known, is simply a device whereby an image may be projected without the use of a lens. We see in popular magazines that this device is still on the market for projecting postal cards.

After this kind of work, Mr. Power naturally took up the ordinary stereopticon or magic lantern. This, in turn, some years ago was succeeded by the well-known Power's Cameragraph, which has passed through various stages until now it stands forth as a splendid type of the efficiently working projector that is popular all over the United States.

The Power's Cameragraph, as Mr. Power modestly claims, embodies no real novelty of fundamental principle. The principles of moving picture and optical projection are, and must be, universally the same. But what Mr. Power does claim is the fact that the Cameragraph is an evolution of progress. The machine that is made to-day bears only a general resemblance to the machine, let us say, of three years ago. It differs in detail, because, in the meanwhile, experience has taught that here and there it may be modified; that a part may be altered or strengthened to advantage; that this or that movement may be simplified or changed; that the weight of the machine may be reduced, etc. At one time the craze was for extreme lightness of machine on account of the fact that Cameragraph users were in the habit of traveling about; therefore they required to lighten their impedimenta as much as possible. To-day the moving picture man is not a peripatetic, in the majority of cases. The exhibitor is generally a fixed institution and so he wants his projector to be the same. And he wants it to be solid and to stand wear and tear and at the same time to be accurate and sweet of movement in all its working parts. The Power's Cameragraph, then, is a development of experience and the result of Mr. Power's personal application to, and study of, the mechanical problems of machine construction.

It is good to learn of the existence in the moving picture field of modest, well qualified, and experienced men like Nicholas Power. We are pleased to add this description of his personality and life work to our little gallery of picture personalities.

Moving Pictures Please the Classes.

On Wednesday evening, May 4, the Knickerbocker Field Club, of Brooklyn, gave one of their regular entertainments in the large assembly hall of the Club. Several hundred of the elite of Brooklyn's most fashionable suburb packed the hall to overflowing, and, at the close of the entertainment, the general opinion was that it was the best and most enjoyable affair of the season. Through the courtesy of Mr. J. Stuart Blackton, chairman of the entertainment committee, the program consisted almost entirely of Vitagraph "Life Portrayals" and dramatic renderings by members of the Vitagraph stock company. Miss Florence Turner was the star of the evening, and when the song, "The Vitagraph Girl," was rendered, which showed this popular actress in fetching poses, everyone joined in the chorus. The first film shown was "Maria's Swan Song," a very pathetic story of a fatal accident that happened to a little boy violinist who was his old father's only support. At the close there was scarcely a dry eye in the audience, and after a few moments, when the true beauty of the picture dawned on the spectators, the applause was general and deafening.

The feature number of the program, however, was the silent acting of one of the Vitagraph films of recent release, "A Pair of Schemers," by Miss Florence Turner and Messrs. Maurice Costello and Edward Phillips. The applause which greeted their efforts proved that subtitles were not needed to explain a story to an intelligent audience.

The program closed with the classic film, "Elektra," rendered with appropriate music played by Mr. Albert Doyle and sound effects by a member of the Vitagraph staff. We have seen this film on the screen in several theaters, but never saw it so well put on and never saw anything to equal the applause and verbal appreciation it received. It gave us great pleasure to watch the effect of a moving picture entertainment on a select audience of cultured people, and the president of the Club tendered Mr. Blackton a very hearty vote of thanks and high compliment on the quality of the entertainment he had provided.

The projection end of matters was skillfully handled by Mr. Charles Burton, a member of the Vitagraph staff.

PATHE'S AMERICAN FILM.

Pathe Freres announce for release on Monday, May 16, their first American production, entitled "The Girl from Arizona," about 950 feet. This film combines with Pathe perfection in photography and technique the qualities which make their productions so popular in this country. It has long been conceded that Pathe Freres excel in photography and finish and now that they are giving subjects posed for by American actors with American scenes, and under the stage management of one who is stated to be the highest priced producer in the world, they are indeed setting a high standard. In announcing this film, Pathe Freres invite criticism from the exhibitor, for they are frank enough to state that they are the ones they have to please. It is, therefore, up to the exhibitor. On Friday, May 20, Pathe Freres will release "Gee! I'm Late," a screaming comedy, a fitting successor to that king of comedies, "The Runaway Horse."

Buffalo, N. Y.—The Holy Angels' Catholic Church of this city are running moving pictures twice a week in their assembly hall. A carefully selected program is, of course, given and the priest has warned his congregation not to patronize certain moving picture houses in his parish, as the shows were immoral. This is a case of the church entering into competition with the theater. The antagonism of the church has been aroused by the fact that the picture houses open on Sunday and prove a greater attraction than the churches. All the large popular priced theaters are showing pictures on Sunday, and the Academy of Music, Buffalo's popular priced home of melodrama, with a seating capacity of 1,800, has installed pictures; also the Savoy Theater, and all are doing good business. The Victor Independent Exchange have all the business they can handle and the outlook seems encouraging. G. KELLER.

The American Kinograph Company, a newly formed corporation, has taken the premises at 125 East Twenty-fifth street, New York City, formerly occupied by Messrs. Gaumont. No less than fourteen of the most eminent European makers have placed their American agencies in the hands of the American Kinograph Company, who will shortly be releasing six reels per week. The General Manager of the company is Mr. G. A. Magie. The company is strongly backed up financially, and will probably play a leading part in the Independent field. We shall be referring in greater detail to the company's prospects next week.

The Exclusive Film Company, of 225 Dearborn street, Chicago, are releasing the Carson-Exclusive American Fi[illegible] The release for May 7 is entitled "The Mad Miner Recovers," and that for May 14, "The Tramp Orga[illegible]

PICTURE PERSONALITIES.

Mr. Baxter Morton.

Mr. Baxter Morton quietly passed before our eyes on the occasion of the recent Convention of the F. S. A. in New York City. There were about half a dozen sentences that passed between us when we met and we were just conscious of his presence at the dinner that night. If we remember aright—well, we *do* remember aright—he made a short speech and a very terse speech, and the impression which it made on our minds was this, that there was a personality whom it was both our duty and our wish to meet on his own stalking ground. The opportunity of doing so came by fortuitous means. This week at the office of the Nicholas Power Company in that ever-busy, ever-restive hive of human movement, Nassau street, New York City, Morton and ourselves met and talked over things in general, and things in particular, for four solid hours, to our intellectual delight and surprise.

BAXTER MORTON.

Morton, if he will forgive us for dropping his front name, is the modern brain of the Nicholas Power Company. He has a many-sided mind. The ideal mind, to our way of thinking, may be compared to a well-cut diamond. That is to say, it has many facets or surfaces. Each facet or surface, in physical parlance, absorbs light and reflects light: hence its brilliancy, due primarily to its absorptive capacity, and secondly to its reflective capacity.

Morton during his career has been absorbing knowledge. Now he is reflecting it. A young looking man with a young looking face, he has pretty well boxed the compass of chemical, physical and mechanical knowledge, all of which has fitted him for the profession of patent lawyer. He has been chemist, professor of chemistry; he has been an author; he has been a mechanician. Above all things he is a man of education and scientific inclinations; a man of close, diversified, but exact training—a man of technical knowledge, which means, in plain English, that he is a master of scientific first principles. A "hot man," as the phrase goes, when dealing with men of mind from the university standpoint.

In writing this notice of Mr. Morton we are possibly running the risk of his disapprobation, but we shall survive all possible displeasure at his hands. The Power's Cameragraph in his hands is a perfect piece of projection mechanism which, having made its way on the United States market, has got to make its way on the other markets of the world, because he has faith in its performances—a faith which is based upon intimate mechanical knowledge of what this beautiful machine does and can do.

To handle the most modern Power's Cameragraph is equivalent to experiencing a sensation that we ourselves are experiencing as we are writing this article; that is by taking out of our pocket a beautifully made English lever watch and winding it up. It goes with only that sweetness which a mechanically perfect projection machine can go. Looking at the machine and handling the ma-

chine we feel that an operator who works it is either a fool or a criminal if he maltreats it.

Morton's outlook in the moving picture field is best expressed in a phrase which he himself uttered to us. It is this: "I only regret that the moving picture field is not larger." This characterizes the man, with his broad field of knowledge and his fine ambitions—ambitions to which we are privy and which in the strictly personal sense we hope will not be realized, because in their realization they may take him out of the moving picture field, a thing which we do not want to happen. We want to keep Morton in the moving picture field and get all out of him that is in his mind.

The MOVING PICTURE WORLD since the beginning of this year has made a point of introducing to its readers some of the more prominent, if retiring, personalities which take part in the work of producing the picture and placing it before the public. Morton is one of those returning ones who do not seek advertisement. We sought him out, not for the purpose of giving him advertisement, because he is not that kind of man, but because we thought it right that the limited field with which he has hitherto come into contact, should not have a monopoly of knowledge of the man, and secondly, because as a man of close thinking and applied scientific knowledge, we think it our duty to turn the limelight on Mr. Morton in this article. We thought it his duty to stand just for a few seconds while the moving picture field at large had an opportunity of observing the character and personality of one of those quiet, well-informed forces in moving picturedom which are making—we hesitate to say for its uplift—but for its general betterment. Which means, of course, its best scientific and material progress.

Animated Photography.

By Thomas Bedding, F.R.P.S.

[I am indebted to my friend, Mr. William N. Selig, of Chicago, for kindly loaning me the volume of an annual of which I was formerly editor. This is the "British Journal Photographic Alamanac," the largest and most widely circulated photographic annual in the world. In this book for the year 1898 I devoted a series of chapters to the then aspects of animated photography. This treatise was written in the Fall of 1897, that is, nearly thirteen years ago. The matter reads, I am told, as if it were written to-day. Some of the chapters are here appended. I have a personal reason for reprinting these articles. It is this: That the ignorant and degenerate operator who quitted his native heath under a cloud and has the impudence in the United States to pose as an authority on moving picture matters, has the equal impudence to suggest that I derived some of my knowledge of the subject from him. The article I am reprinting proves this illiterate charlatan to be a deliberate traducer and a contemptible perverter of facts relating to the careers of better men than himself.—T. B.]

The widespread interest with which what is conveniently called "Animated Photography" is regarded by photographers and the general public, possibly justifies both the belief that its selection as the topic of the principal article in this Almanac will be acceptable to its readers, and the hope that the information here presented may be of service to those of them who have not had an opportunity of studying the subject. I at once admit that the following chapters are by no means exhaustive, but it is probable that they give, in a connected form, a fuller reference to the matter than has hitherto appeared in a photographic publication.

Animated photography, at the time of writing, is obviously only in the earlier stages of development. The wonder and interest which the contemplation on the lantern screen of the representation of objects appearing to move in the order of nature still provokes does not, of course, disguise the fact that much remains to be accomplished in the mechanics of this branch of photography before it can reasonably be claimed that the fullest justice has been done to its possibilities.

It will be observed that I have chosen the term "animated photography" as the title of this series of chapters. Strictly speaking, its accuracy as a descriptive term is open to question; but, of the innumerable names that have been applied to this branch of photography, it is, perhaps, the one which most easily conveys what is meant in a universally understood form; hence its adoption here.

I.—Persistence of Vision.

To understand the principles upon which animated photography is based necessitates some knowledge of the underlying theory involved, viz., persistence of vision; but, unfortunately, this does not place a heavy tax on the understanding, as that theory is exceedingly simple to realise. "The retina of the eye has the physiological property of retaining for a brief time the impression of an image after the object which has produced it has disappeared. The duration of this retinal picture is estimated at one-tenth of a second; so that if an image is placed before our eyes ten times in a second the idea of discontinuity is lost, and the images appear to be in continual evidence. If the images shown to us are represented in the successive positions assumed by the object in motion, the impression conveyed to the eye is that of a continuous movement without intermission. If the photographs are presented to the eye at the same intervals as separate the successive exposures, the movement will appear as if it actually took place." (Movement, by E. J. Marey 1895. P. 305. Published by William Heinemann, Bedford street, Strand.)

This property of the retina is termed persistence of vision and it will be easily understood, from the clear definition given in the preceding paragraph, what bearing the phenomenon has upon animated photography. When the series of photographs is being passed across the surface upon which they are projected, the eye is receiving probably between ten and thirty impressions per second; and, although these impressions reach the retina separately, it will be understood that in consequence of the fact that each impression remains for an appreciable length of time upon the retina before it is, so to speak, obliterated by those which succeed it, the effect upon the brain is not that of a series of disconnected and independent communications, but of a continuous and persistent sensation. Hence it is that we get the phenomena of apparent motion on the screen with which every one is now familiar.

In a valuable paper (Journal of the Camera Club, March, 1897) on the Cinematograph for attaching to the lantern to which I shall again make reference, Mr. F. C. B. Cole illustrates, or rather defines, this phenomenon of the persistence of vision in a way which those who are acquainted with electricity may particularly appreciate.

"Describing it to an electrician," he says, "I might speak of it as 'self-induction of the optic nerve.' We find several analogies to this in electrical matters; for instance, the 'persistence' of the arc in an ordinary arc lamp is just the property which enables it to be run on an alternating current circuit, for the reason that in a direct current system the arc appears to exist for a short time after the current has been cut off; thus, when run on an alternating system, the arc is maintained during the period of reversal; should the period of alteration become longer than the persistence of the arc, the light fails. However, the whole thing is summed up in this, that, when an image momentarily falls upon the retina of the eye, under ordinary conditions, it gradually fades away, and an appreciable time elapses before it entirely disappears."

I quoted above from Marey's book on Movement. To avoid misconception, it may be well to state that this valuable work does not deal at any length with the subject of animated photography. It is what is termed chrono-photography that has long formed an object of study and experiment with this eminent savant, and by its aid he has been enabled to obtain much valuable photographic information relating to the analysis of movement of animals, fish, insects human beings, quadrupeds, etc. But the synthetic reconstruction of those movements is obviously of secondary importance to the analysis of the various methods of locomotion, with which M. Marey has almost entirely occupied himself, so that the book lies somewhat outside the scope of animated

photography. Nevertheless, the two branches of work parallelise at times, so that it is difficult for anybody who is interested in the photographic reproduction of the curves and positions taken by animals and moving bodies in their progression to be wholly indifferent to the purely pictorial side of the subject which animated photography clearly is. M. Marey's book, aside of these considerations, is a masterly treatise on the subject of the analysis of movement, and well deserves studying for itself.

II.—Historical Notes.

The history of animated photography may be said to begin with the enunciation of the principles of the persistence of vision, about 100 years ago by Plateau who put those principles into practice by the production of an instrument termed the Phenakistoscope. This consisted of a cardboard disc perforated at equal distances round the periphery by small slits. One side of the disc was blackened, and on the other a series of images were arranged representing men or animals in the various attitudes which corresponded to the successive stages of movement. When the disc was spun round on its axis opposite to a mirror and the eye applied to the blackened side on a level with the revolving slits, the reflections of the various images were seen one after another corresponding to the different attitudes assumed by the original object; thus conveying the impression of actual movement (Marey, p. 307). It is worthy of note that, as early as a century ago, we have a fulfilment of the essential conditions of successful animated photography—the rapid presentation to the eye of a series of successive pictures, each differing slightly from those that precede and follow it.

Plateau's instrument was, of course, improved upon in detail, but its principle has never wholly been departed from. Typical of the various adaptations to which it gave rise may be mentioned the well-known Zoetrope, or wheel of life (introduced about 1845), which still survives, and is capable of affording endless amusement in the family circle, and to young people. The Zoetrope consisted of a cylindrical chamber revolving on a vertical axis. Narrow upright slits were made round the brim, and inside the cylindrical wall a strip of paper was pasted, a series of images depicting the successive attitudes of a figure in motion. The cylinder being revolved, and the eye being placed axially to the slits, the impression of movement was, of course, obtained.

I am reminded by a friend that recently there was an article in the Photographische Correspondenz, by R. J. Sachers, of New York, on the projection of consecutive pictures. He points out that Captain Franz von Uchatius was the first to produce moving pictures in such a manner that a large number of people could see them simultaneously. Lieut. Field Marshal Ritter von Hauslab commissioned Captain Uchatius to endeavour to construct an instrument that would enable a number of spectators to see pictures by the Stampfer method—the stroboskopic disc. Uchatius invented such a machine, and obtained satisfactory results in 1845. He perfected his machine, and exhibited it in 1853 before the Imperial Academy of Science. The pictures were printed in transparent colours, and inserted in a wooden disc in the form of a circle, with equal intervening spaces. A second disc was provided with apertures in the form of a sector of a circle, each aperture corresponding to one of the pictures. This answered the purpose of the slits in Stampfer's disc. Both discs were mounted on the same axis, and turned by a handle. The whole was enclosed in a light-tight case, the only apertures being for the objective and the handle. When the discs were rotated, the images formed a moving picture.

Mr. Cole tells us that "about 1869 or 1870 came the Praxinoscope, by Raynaud, an instrument which was of the same style as the Zoetrope, only the pictures were seen reflected in revolving mirrors. At this time we also hear of a Photoscope, by Mr. Talbot, in which microscopic views on glass were viewed through a lens as transparencies, and, as they rapidly succeeded each other, the effect of animation was produced; this," he remarks, "appears to be the first instrument of the kind to take advantage of photography."

On the other hand, Mr. Snowden Ward (Knowledge, September 1, 1897) credits Louis Ducos du Hauron, the French experimentalist in three-colour photography, with the invention in 1864, two French patents standing in his name, presumably for the photographic application of the principle, although it is not so expressly stated.

The Zoetrope and its congeners did not exhaust the non-photographic applications of the idea. Muybridge painted from his photographs of horses on to glass discs, and projected them by means of the lantern. Solid figures, too, were used in the Zoetrope, and the latter was subsequently adopted by Anschutz for reproductions of photographs, and is now sold or exhibited under the name of the Tachyscope. Muybridge and Anschutz, by their photographic studies of animal locomotion, and the exhibition by projection of the results, undoubtedly brought us appreciably nearer to the realisation of animated photography as we now know it. Muybridge, as is well known, used a series of electrically controlled cameras for recording the phases of movement of a horse passing in front of them.

It appears to have escaped notice that, at the Chester meeting of the Photographic Convention of the United Kingdom, in June, 1890 (The British Journal of Photography, vol. xxxvii., p. 423), Mr. Friese-Greene introduced his camera for taking a series of photographs in rapid succession. Negatives by its agency were shown in the form of a long ribbon of celluloid impressed with a large number of negatives. The apparatus by which the pictures were to have been shown on the screen was, however, deranged, so that the audience were deprived of the opportunity of witnessing the full effects intended to be reproduced. He exhibited a camera which, he stated, would take a series of negatives at the rate of 600 per minute. He also read a paper dealing with the subject of persistence of vision, and its relation to the production and projection of animated photographs.

But the greatest impetus to animated photography was probably given by Mr. Edison, who, in 1893, produced series of photographs of moving objects on perforated strips of sensitive celluloid films, such as we are now familiar with. The positives from the negatives thus made were converted into endless bands, and these, being electrically driven, and illuminated, were viewed through a magnifying eyepiece, and, as between the eyepiece and the moving band a rotating slotted disc was interposed, which presented a new picture to the eye at each successive revolution, the observer obtained all the impressions of movement in the pictures. Tre Kinetoscope, as it was called, was exceedingly popular for a time, and there is no doubt that it was the immediate forerunner of the present system of viewing animated photographs on the screen, rather than as translucent films.

Probably the earliest to take advantage of Mr. Edison's obvious hint were Messrs. A. & L. Lumiere (The British Journal of Photography, Supplement, September 6, 1895, p. 72), who, on July 11, 1895, gave an exhibition of animated photographs, at the offices of the Revue Generale des Sciences, in Paris, at which the evolutions of cuirassiers, a house on fire, a factory, street scenes, and a dinner party were shown on the screen, and much admired. In view of subsequent developments, it may be interesting to reproduce the brief description of Messrs. Lumiere's Cinematograph as it was then given: "The principal features are a mechanism whereby the film is at rest during illumination, and an arrangement for projecting the images upon a screen so as to be visible to a large meeting. Under these circumstances, fifteen images a second are all that is necessary. The film is at rest for two-thirds of the time of the passage of each image. During the remaining third the film is grasped and pulled forward as far as the next image by a set of teeth attached to a frame, whose motion is governed by a cam, working by a revolvinng handle. The same apparatus also serves for taking the photographs, and for printing transparencies from the negative film. For this purpose two films are passed over the rollers, the negative and the film to be printed on, and exposure is made for a very short time as each negative image is placed on the field."

On January 14, 1896, Mr. Birt Acres gave, at the Royal Photographic Society, a demonstration of what he then termed the Kinetic lantern for the projection of animated photographs (The British Journal of Photography, vol. xlii., January 7, 1896). These were taken at the rate of about forty per second, and were projected at the rate of about fifteen per second. The examples included boxers, a review at Kiel by the German Emperor, Epsom Downs, and the Derby, serpentine dancing, breaking waves, etc.

Let it be observed that, in this very brief account of the historical development of animated photography, I have eschewed all mention of Patent Office records, and have not sought to discuss the question of priority in whatever inventions animated photography may rely upon.

(To be continued.)

The Powers Company announce that they have commenced to release two reels each week of their popular picture plays. This adds another release each week to the output of the Independent manufacturers, and will be welcome news to exchanges and exhibitors. It is also indisputable evidence of the intrinsic worth of their film, the demand for which has justified them in increasing their output to two reels each week instead of one.

OPERATOR'S COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

Too Tight a Tension or——.—Denver, Col., writes: "Have an Edison, Model B. Some films go through all right while others jump the lower sprocket so badly that I can do nothing with them. Have put in upper and lower sprockets, and rubber rollers and new tension springs and have ordered a new intermittent. Your article in the World of April 23 regarding ignorance of some operators is true and I am not ashamed to admit that I am one of the poor ones. I am not ashamed for the reason that I have done my utmost to become a good one. I keep my machine clean and in as good shape as my ability admits. Have been operating three years, but have been compelled to 'pick up' everything, since there was no instruction available. I have the reputation of being a good operator, but fully realize that I have much to learn. Could I get a position in New York where I could learn the business thoroughly and get enough salary to enable me to live while doing it?"

Denver is doing one of two things, I think, viz.: running with too tight a takeup tension, or else has his sprocket idlers riding on the film with considerable pressure. Either of these conditions will tend to make the film climb the takeup sprocket. Loosen up the takeup tension if it is too tight and set the idlers away from the sprockets by about twice the thickness of a piece of film. It is quite possible, however, that other faults exist. It may be that the lower loop is not straight. That is to say, it may not leave the intermittent sprocket and come squarely around onto the takeup sprocket. This condition would mean that something, probably the apron behind the lower loop, is out of line. It may be also that the lower magazine is out of line and is pulling the film sidewise. Examine all these things closely and I think you will discover the difficulty all right. The machine you have has only room for a very short lower loop and this feature is very, very bad.

Denver's letter has the right ring. He is, I am firmly convinced, within the limits of his knowledge, an excellent man. There is always hope for the man who don't know, knows he don't, and is willing to frankly admit it and learn. I would suggest to Denver that he correspond with the Taylor School for Operators, 51 West Twenty-eighth street, New York City, concerning their correspondence course. I believe this course is worth all the school asks for it at the least. I would not recommend you to come to New York to learn. Wages for operators are very low here, hours considered, and the performance is not the best. Chicago would be nearer and better, while Kansas City or St. Louis would be all right too.

* * *

Bad Lens or——.—Arenzville, Ill., writes: "We have trouble. Use a Powers machine and get a splendid picture, considering that we use gas, but looks like it is not quite in focus. We are 31 feet from the screen."

Arenzville has one of those very short focal length lenses in all probability, though he don't say what size picture he is throwing. Short focal length lenses are notoriously poor. It is extremely difficult to get a good one. It is also quite possible that there is oil on the inner end of the lens. If the lens is perfectly clean I think there is no doubt but that the fault lies in the lens itself, and you must get another one. The parties who sold you the machine should, and doubtless will, supply one without cost, but make them actually test it before they ship it to you.

* * *

Wants Books.—Washington writes: "Your article in last issue of The World hit me very forcibly. Kindly give me list of books necessary to make a first-class operator out of a rather poor one, combining the book lore with practical experience, of course."

I'm working on that very thing right now, Washington—the selection of a set of books for operators. Send in your order for the one soon to be issued by the Moving Picture World (by your humble servant). Price $1.50.

* * *

Size of Picture, etc.—California (name suppressed) writes: "What size picture should I throw at 84 feet and what focal length condenser and projection lens should I have? How much current should I use (A. C.) to get good results at this distance? How may I determine the exact current flow? The more information you give in your column of the World the greater the value of the paper, especially to us poor unfortunates, away off in the jungles, who have no opportunity to learn 'operating as an art.' Please, Mr. Richardson, give us lots of pointers no matter how apparently simple. Maybe we don't know, eh."

I cannot answer your query except in this way: The size picture you should project does not depend at all on the length of throw. It depends on the area of your screen. Decide what size picture you want and then tell you the arc lenses necessary to give it, but remember this, while the throw has practically nothing at all to do with the picture's brilliancy, its size has and the larger you make your picture the more current you must use to secure a given certain brilliancy. You have a certain amount of light, you understand, and when you increase the size of your picture you spread that light around over more surface. Do you see the point? A picture 12x12 has more than twice the number of square feet surface to illuminate that has one 8 x 10. You must therefore have twice the light to secure the same brilliancy to each square foot—**do you see the point?** You cannot determine the exact number of amperes used without a reliable ammeter. You know approximately the number your rheostat or transformer is supposed to give, however. The manufacturer carefully computes the amount of resistance necessary to pass a given current on a given voltage and builts his rheostat or transformer accordingly. You may compute the horse-power of your arc by multiplying the voltage by the number of amperes flowing, which gives watts. Seven hundred and forty-six watts equals one horse power. I am glad to know you appreciate my poor efforts. The World wants to give a real bona fide help to all.

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Information Wanted.—Dallas, Tex., writes at considerable length, the gist of the matter being that he cannot get books with which to post himself thoroughly regarding all the points of his profession. Dallas specifically names "the pull of the film on the intermittent sprocket," mentioned by me in an article some weeks since, and says he does not know where such information can be had.

You are correct, Dallas! That particular piece of information probably is not contained in any book and is known to practically none but the machine manufacturers, and quite possibly by not all of them. In that article, which seems to have stirred up some hornets, I purposely named some of the unusual information. I might have named some very simple things and safely asserted that few operators would know the answer. In fact I did. I named the matter of measuring film and half a dozen letters received since have indirectly indicated that the writers did not know how. I'll tell you: **Run it through your machine and count the turns of the crank.** All standard machines pass exactly one foot of film to each turn of the crank! The Viascope is the exception. It passes 8 inches. But to get back to the point. Dallas wants to know what books I can recommend. In reply will say that I intend to see what I can do toward selecting an operator's library, and in course of a week or so may have an announcement to make concerning that matter. The Moving Picture World will put out a complete handbook soon (price $1.50), by the Editor of this column, and I intend to try to get up a complete, cheap, operator's library.

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Information Wanted.—Ash Grove, Mo., writes: "Have taken The World for some time and regard it as the best magazine published for moving picture people (so do my brother). I look forward eagerly every Monday to its receipt. I have a machine, but feel that I do not understand it as well as I should. I desire to become a No. 1 operator. Will you kindly tell me how best to acquire additional knowledge?"

Send in your order for the handbook we shall issue soon, price $1.50, and in addition to that write the Taylor School for Operators, 51 West Twenty-eighth street, concerning their correspondence course for operators. Read The World carefully and cut out the "Questions and Answers" column and paste same in a scrap book. Nearly every difficulty and trouble that an operator is heir to will likely be treated of in this column sooner or later.

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Operators' Faults.—Why do you continue to jump on the operators? They are a high class of tradesmen and are a high class mentally. They must be quick, accurate and level-headed, when trouble comes; and such a man must be far above the average morally. He is the mainspring of the show. He is the one that puts life and feeling into the pictures and is the main factor in making the show a good show.

I don't care whether my operator knows what **celluloid** is or not—or how to measure a reel of film; but he must, in case of trouble, be able to locate and fix it with promptness and certainty. He must be able to tell to a minute by **looking** at a reel how long it will take to run it. He may not know how many times the intermittent wheel

moves to each turn of the crank, but he **must** be able to take hold of any machine with his eyes shut and tell by the feeling whether he is running too slow or too fast.

You say there are nine thousand poor operators in the United States. I think you are entirely wrong. There may be nine thousand old, rattle-trap machines that the operators are expected to get good pictures with—old machines that ought to be in the scrap heap—old, weak rheostats that are worked red hot and white hot every night; cramped booths that are not 6 feet from floor to ceiling—but bad operators, no! There are some, of course, but most of them are patient, hard working, clever men. Give us a good word some time, Richardson.—F. G. Robinson, owner Electric Theater.

P. S.—If I ask you why my condensers break and give a description of the lamphouse and operating room, **why** must you know what kind of a **projection lens** I have in?

The above excellent letter is reproduced in full. Commenting, I will say that I have had several letters commending what I said and several criticising. But the fact remains that the operator, as a class, does **not** study his business as he should. He is satisfied with too little knowledge. It is not necessary to his being a good operator that he should know what celluloid is made of—true. But if he is the right man in the right place **he will want to know,** and will find out, too. In other words, the man who is satisfied with anything short of complete knowledge of everything pertaining to his business is not the best man possible. As regards the P. S., that is simple! It was quite possible you were using short focal length lenses on a long focal length projector, which would very decidedly affect the distance of the arc from the condensing lenses. I have not the issue containing your inquiry and answer here and do not remember just what it was. But it is safe to say that if I asked for focal length of projector it was for the above reason. As to there being many, very many, miserable projection plants throughout the country, neighbor Robinson is perfectly correct. But, if he had been called into some of the operating rooms I have been and found such an absolutely incompetent jackass in charge, and you had gone into show after show after show after show without finding a single one in which there were not projection faults chargeable directly to the operator and to nothing and no one else, you might conclude, friend Robinson, that there is just ground for my roasting articles. It is not a pleasant task to roast, but if by so doing I can succeed in waking a few of the boys up and getting them to really study their business, I shall feel that my effort has not been wasted. This, however, I will say: The work of Western operators, taken as a whole, is distinctly higher in class than is the work of the Eastern men. Here in New York it is something awful, as far as I have seen to date.

Chicago Notes.

It is our plan to visit the family theaters from time to time to show what these people are doing in their small way for the uplift or degradation of the moving picture as a popular form of entertainment. Last week our representative had occasion to attend a performance at the Washington Theater, located at Forty-third street and Cottage Grove avenue, Chicago. This beautiful little house is ably managed by C. C. Whelan, who was not formerly a butcher or a harness maker in the neighborhood, but a tried and true showman who has been in the amusement business for some seventeen years and fully understands how any place of amusement and entertainment should be run in order to satisfy the wants of the patrons.

In the first place Mr. Whelan has a well constructed house with a pleasing front and large seating capacity, the seats being raised upward from the front, giving all a splendid view of the screen. Mr. Whelan has one other point in his favor in the way of running a house successfully and that is the fact that he, himself, is on the job continually, never leaving the front of the house longer than it is necessary for him to render a song or two during the entertaininment.

In the running of the show Mr. Whelan shows excellent taste in that he does not tire the audience's eyes by running pictures incessantly, but instead relieves with an illustrated song and a number with the house fully lighted, giving the eyes a complete change and rest during the rendition. He has a clear, true baritone voice which he uses to good advantage with more of the classical type of songs, which reach home much faster than the slap-jack popular numbers, sung by an inexperienced person with a rasping voice and assisted by a noisy drummer, whose business it is to cover up the defects as best he can.

Another thing that Mr. Whelan has studied out is the use of good music with his pictures. His piano player is not an amateur by any means and keeps her eye on the pictures constantly, as well as does the drummer, who adds his sound effects, which greatly enhance the pictures in their vividness.

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There are two things of vital importance in the running of a house successfully which we wish to call to the attention of those progressive managers who are continually on the lookout for something that may be for the betterment of their house or the delectation of their patrons.

The first topic is one which should be avoided at all times, as it tends to place the picture show into the "bunko" class of cheap sideshow entertainment. This matter was brought to the notice of one of our representatives in Chicago last week when a small house had evidently run shy on posters, and had the title of "Faust" of Edison Company cut off the poster and had placed in its stead the name of "Joan of Arc" of Pathe Freres to accompany the film. While this shows a certain trend of ambition in the makeup of the manager, it tends to dissatisfy the audience who are inveigled into the show thinking they are going to see the picture represented, and living in anticipation of seeing it are not satisfied when the picture does not appear, and people who had paid their nickel to see Mephisto and his horns had to be satisfied with a picture of Charles VIII.

Another point which is a common neglect on the part of managers is the fact that they allow their musicians to talk with friends during the run of a film, when these people, above all, should keep their minds and eyes constantly on the picture in order to accompany it with the appropriate music. When the piano player's mind is taken from her work by conversing with a friend she not only plays poorly, but has no thought as to what music is needed at different stages in the run of the film. At one South Side theater this happened last week, and during the run of a beautifully sentimental subject the player, who was holding converse with a friend, played a continual rag-time, accompanied by a noisy drummer who was busy framing up a "date" with his lady friend who sat near by. If the managers go to the trouble and expense to employ musicians, why not make the musicians reciprocate with their undivided attention to their duties?

* * *

A remarkable piece of photography is exhibited in Selig's special release of May 7, portraying the scenes of the Shrine Pilgrimage to a close at New Orleans. This picture vividly portrays the wonderful drill which took place and the gorgeous costumes displayed in what is truly a marvel of the photographer's art. The drill and the attendant crowds are so realistic that it makes everyone who has the opportunity of seeing this film feel the uselessness of taking the time to visit New Orleans at that time when it can be viewed from an advantageous point through the aid of the great method that is lessening the distance of travel in this age of everlasting wonders.

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In order to remove all the doubt from the minds of those who may not yet realize the worth of proper music with the exhibition of a film, we will put, for example, the subject of "The Latest in Garters" to the test. This film is a recent release of the Essanay Manufacturing Company and although it is resplendent with comedy it seems to need a little something to bring the audience to a high pitch of hilarity. The story deals with the present of several pairs of French garters which are bedecked with small bells, which when the wearer is walking, peal forth their tiny tinkles to the amusement of the bystander. It naturally follows that in order to bring out the comedy in a vivid manner the picture must be accompanied with the tinkle of the bells. At the Orpheum Theater where recently it was shown to its best advantage, Mr. W. E. King, as generally is the case, solved the question by the use of these bells. This film, as well as the Biograph release, "The Way of the World," were both materially enhanced by the accompaniment of the bells and appropriate music. Distances are studied very carefully and as a result the Orpheum, under the direction of Mr. S. I. Levin, has become widely known in Chicago and the well pleased public that are his daily patrons are giving voice to their appreciation of good films so that the Orpheum is getting the best publicity known to-day, "The great American tongue."

The Premier Title Company of Chicago has spread a unique advertising novelty among the trade in this city. It is in the form of a card and serves that purpose, as well as a blotter. There are two layers of blotting paper of two striking colors topped by a descriptive card with about four inches of title film attached. The arrangement is a very clever idea and its originator deserves much credit for the artistic manner in which it is made up.

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The Brayton Manufacturing Company, who have convinced the trade of the superiority of their slides, have vacated their old quarters, at 122 Randolph street, in order to obtain larger space for their rapidly increasing business. They are now located in new spacious quarters at 77 South Clark street, Chicago.

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Last Tuesday, May 2, a notice was sent out from the Chief of Exhibitors of the City of Chicago to all film exchanges in the city to the effect that they should have representatives in his office by 10 o'clock. The outcome of the conference was that each must take out a license, for which an application must be made to the chief, who will order the exchange inspected and if same passes the rigid inspection that will be made, the license will then be issued.

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The Technische Verein of Chicago, a German society of engineers, chemists and other professional men, held a fortnightly meeting at the Union Hussars on Wednesday evening, April 27. A lecture on cinematography by Mr. Heinrich H. Brunner, of the Lexanale Film Service, opened the way for the animated pictures that followed, which proved to be of great interest to those in attendance. The motion picture outfit and the operator were furnished by the Lexanale Film Service of Chicago.

THE POWER'S NO. 6 CAMERAGRAPH.

Modifications and Improvements.

The new model No. 6 Cameragraph machine, which was described in the columns of this paper some time ago, was put on the market by the Nicholas Power Company late in 1909 and given a practical tryout and test under actual operating room conditions. It became apparent, however, that while this mechanism produced splendid results on the screen, certain features could be altered with beneficial results. Pursuing the policy of the Power Company to produce only the best possible apparatus in projection machinery, steps were immediately taken to incorporate such improvements as were deemed to be possible, and this has now been accomplished, although in the process the appearance of the machine has been materially changed. When the No. 6 was first put out, it had metal shoes in place of intermittent and takeup idler rollers, and instead of pivoted top sprocket rollers there were two fixed rollers, set something like 3/8 inch away from the sprocket. All this was found impracticable with the new non-inflammable film. The top sprocket now has an idler, the same as the No. 5 machine; the intermittent sprocket has been equipped with an idler roller, in place of the shoe, and the lower, or takeup sprocket, has a double idler which will entirely obviate and prevent the losing of the lower loop. In the first model of the No. 6 the intermittent movement was in the flywheel on the left side of the machine. This has been changed, the flywheel being placed on the operating side of the machine and the intermittent movement enclosed in an oil-tight casing. This improvement secures the double

FIG. NO. 41.

FIG. NO 43.

advantage of making a better balanced machine, a better appearing machine as well as providing a casing in which oil is retained, so that the star, or cross, and cam run continuously in a well of oil. The intermittent movement of this machine is in itself unique, involving an entirely new form of star and cam, as will be seen by reference to the three illustrations. The smaller of these figures shows the star, or rather the heavy steel cross, which replaces the old-style light star. This cross is tempered hard as glass, as is also the diamond and ends of the cam-ring, thus assuring a minimum of friction as well as a maximum of durability. The two larger figures are full-size drawings of the heavy steel cam-ring and cross. A glance at these illustrations will enable the reader to grasp the relation of cross and cam to each other as well as to see just how they act. One immense advantage in this movement is that the cross and cam run in the same direction, instead of exactly opposite as in the old-style geneva movement. This not only lessens the wear but tends to hold all lost motion out of the way of the intermittent. By reason of this fact, lost motion in the intermittent sprocket has no effect on the picture.

FIG. NO 42

In the first type of the No. 6 machine a small, two-blade shutter was placed inside the machine, just back of the aperture plate. This shutter has been dispensed with and in its place is a three wing shutter which cuts the light in front of the projection lens. This feature absolutely eliminates all flicker on the screen. The main feature of improvement, however, lies in the fact that by merely loosening a few screws the whole intermittent movement, including cross, cam, flywheel, intermittent sprocket and shaft and the camshaft, may be readily removed for renewal or repair. It may just as readily be put together again, the whole operation consuming only a matter of three or four minutes. Another feature of improvement is the automatic fire shutter, which is not made of aluminum and counter-balanced. This allows of a much less amount of governor tension, or friction, thus reducing the power required to operate the machine. By reference to the illustrations it will be seen that the No. 6 Cameragraph is not only a solid, substantial piece of mechanism, but it is a handsome machine as well. Taking it all in all the company feels that the No. 6 mechanism, as it now stands, very nearly approaches perfection in projection machinery. It is absolutely flickerless, strong, durable, simple, noiseless and light running and beyond any question of a doubt will outwear any mechanism now on the American market. In pursuance of its established policy of giving a square deal, the Powers Company proposes to, without cost to the customer, equip all No. 6 machines now in use with the new improvement.

GAUMONT CO. MOVES.

The Gaumont Company have removed their offices from 124 East Twenty-fifth street, New York City, to an office building which has been erected adjacent to the studio and laboratory in Flushing, Long Island. There they will carry on the work of making subjects for the Chronophone, which is at present being so successfully demonstrated throughout New England.

"HALLBERG" EQUIPMENT FOR CLASSON POINT PARK THEATER.

Mr. A. Kauffman, president of the Marvel Amusement Company, will open a high-class moving picture theater at Classon Point Park, New York City. He has ordered from J. H. Hallberg, 30 Greenwich avenue, New York City, the following equipment: One Motiograph No. 1 moving picture machine with "Hallberg" Automatic Electric Economizer, and two 4,000 c.p. flaming arc lamps. This theater is scheduled to open within ten days.

Washington, D. C.—Mr. Maurice Davis, proprietor of the M Street Theater, will open his new park May 30 with pictures and vaudeville; seating capacity, 1,550. The entire park is covered with a roof, which will enable him to do business in all kinds of weather. The M Street Theater will be reconstructed, doubling its capacity, and will be ready for the Fall and Winter business and will show pictures only.

COMMENTS ON THE FILMS

"The Merry Medrano Circus Clowns" (Pathe).—A reproduction of the amusing antics of the clowns in the Medrano circus in Paris. The clever work of these humorous contortionists will please everybody who looks at them. The coloring is bright, adding a cheerful note to the picture and increasing its attractiveness. It is, perhaps, the most successful vaudeville film yet put out by the Pathes and cannot fail to please with its excellent qualities.

"The Subterfuge" (Pathe).—A prettily worked out romance in which a wealthy manufacturer resorts to the subterfuge of posing as a mechanic to win a proud working girl whom he has learned to love. It is a pretty story, worked out with careful attention to details and ends very happily. The photography, like that in all the Pathe films, is excellent.

"The Love Romance of the Girl Spy" (Kalem).—The last and perhaps the best picture in the series depicting the life of the girl spy. It is full of exciting incidents and contains in addition an interesting heart story to increase its attractiveness. It is told with all the sprightliness which has characterized other pictures of the series, and the climax is an important link in the tale. The series has been interesting in two ways, first as exciting stories of adventure and second as showing something of what actually occurred during the war. The Girl Spy series will long remain as a concrete example of the Kalem players in reproducing much of the historic life which was an important feature of that time and occasion.

"The Portrait" (Vitagraph).—If you were an art critic and had condemned a portrait as unnatural and charged it with all the other sins which portrait painters may be supposed to commit, how would you like it to have the young woman withdraw her face from the frame and make sport of you? This is exactly the situation depicted in this picture. There is a love story in which the girl and the artist are vitally interested, and after the wise critics have retired in disgust the young man's father gives them the usual "bless you, my children." It is a capital picture without an unpleasant feature in it.

"Drowsy Dick, Officer No. 73" (Edison).—A short and lively farce comedy, depicting very graphically some of the amusing complications into which the sleepiness of a new recruit on the police force plunged him. These complications are accentuated by new and clever tricks of photography, the whole making a farce which cannot fail to make your audience laugh. It is worked out with all the Edison care for details.

"A Yorkshire School" (Edison).—The famous Dotheboys Hall from Nicholas Nickelby. Here are the well known characters, Nicholas himself, Mr. Squeers, the overbearing schoolmaster, Smike, the unfortunate drudge and others who figure in that immortal work by Dickens. The costumes are historically correct, affording opportunity to see and understand something of the dress, the manners and customs of that time in England. Indeed, the Dickens atmosphere is so carefully reproduced, that for the time one seems to be dwelling in the England of his day. The reproduction of scenes like this deserve commendation. Of course, almost everybody has read Dickens' novels, yet when one sees a series of scenes depicting the main incidents in a novel presented upon a screen they assume a different aspect and the characters which, when reading of them, appeared somewhat shadowy, perhaps, become concrete personalities and one comes to know them almost as real persons. The benefit of such acquaintance is made apparent when one comes to examine one's understanding of the scenes described. The Edison Company has performed a distinct literary and historical service in this production from one of Dickens' novels.

"The Cirgarette Maker of Seville" (Edison).—Only another name for Carmen; Carmen, the dramatic, the voluptuous, the ardent, the selfish, the heartless. It is the second of the Edison grand opera series with Mlle. Pilar-Morin in the title role. Everyone knows Carmen, the story of love, deceit and revenge that has few equals in dramatic strength, and it has never been better acted than for this film. One almost hears the words, so vivid is the action. Irresistibly charming, the play offers one of the most vivid presentations of the vivacious, alluring and heartlessly cruel Carmen. One needs not to say that this or that scene is better than another. One needs only to watch the play through to the end. Then all scenes, or parts of scenes, excepting possibly the last, will dissolve into one attractive picture. The closing scene, when Don Jose in jealous rage deals Carmen the fatal stroke, will stand out more vividly than the others, representing the climax—the close—of an intensely dramatic picture. Admirably acted, excellently photographed, the Edison Company deserves the highest commendation for this reproduction of a popular opera.

"The Money Bag" (Gaumont).—A bit of domestic tragedy caused by a boy finding an empty satchel in the road from which a tramp had previously abstracted the money. The real culprit is found, the unfortunate laborer is released and rewarded and all goes smoothly shortly afterward. While the story told is not uninteresting, there is nothing very striking about it, and possibly the romantic background, enhanced in some degree by the excellent photography, will be quite as important a feature in holding attention as the story itself.

"The Banks of the Danube" (Gaumont).—Really a visit to the two cities of Buda and Pest, one on one side of the Danube and the other on the other side, together forming the well known city of Buda-Pest, the capital of Hungary, containing some 500,000 people. Like all old towns in Europe, it is picturesque and most of the views shown emphasize this feature. A view of the Konigsburg, crowning the hilltop, is one of the best scenes. It affords an excellent impression of the castle. Then the audience is conducted along the banks of the Danube and shown some of the most attractive scenes, all of which are individual and were selected by an artist. Unfortunately, however, for those who delight in the older portions of foreign cities, a considerable part of the river front of Buda-Pest is modern. It has had to be to keep pace with the commercial development of the place. Altogether it is a satisfactory picture and affords a half hour of excellent travel impressions.

"The Lost Trail" (Vitagraph).—If this film is intended to teach anything it probably is that the pleadings of a woman, based upon gratitude for favors received at her hands, will sometimes soften the heart of an officer and induce him to forget his dutf. Many times the films have told the story of the stern officer who has refused to listen to such pleadings. Often they do not seem to be human. It is so much like a man to betray his weakness at such a juncture that this picture comes as a species of confirmation of the real humanity in one. To perform one's duty is right and proper; but it does not require a heart to do that. Quite the contrary. And when one sees a picture like this, one almost feels ready to confess that men are still moved by emotions and impulses in a quite human way and that women's pleadings for loved ones do not always fall on deaf ears, stopped by the unemotional shibboleth of official duty.

"Up a Tree" (Biograph).—A novel comedy which represents a young country boy getting people up a tree and removing the ladder so they have to stay. All but one of the victims, a young man who has quarreled with his sweetheart, are ready to take it out on him, but the young man who gets the girl at a disadvantage and makes her promise to marry him is not particularly anxious to chastise him. But the rest are, and what he gets when they finally catch him must be seen to be appreciated.

"Indian Blood" (Lubin).—An unusual dramatic subject, unusually well interpreted by Lubin's capable company of players. It will be popular, not alone for the dramatic qualities, but the scenes are laid among unusually picturesque natural surroundings. The photographer has done better work with the scenes than he ordinarily does. The story is well told. A miner who has married an Indian wife finds wealth and goes home, deserting his Indian wife and taking their little daughter with him. After she grows up the Indian blood predominates and the father is punished for his early crime against his Indian wife. The dramatic possibilities are beyond the ordinary, and the company has worked them out with sympathy and intelligence. The result is a film which possesses many unusual elements and which will contribute much to the pleasure of an audience that enjoys drama.

"The Seal of the Church" (Melies).—A dramatic picture of more than ordinary power, yet it is such a tragedy that one can scarcely say that one likes it. There are two deaths, one a murder committed in a rage of jealous passion, and the other is the shooting dead of the murderer. A priest is accused of the murder, but because the murderer confessed to him he cannot tell the truth. And the girl, after exonerating the priest, repairs to a convent to expiate her share in the tragedy by service in the church. There is some wildly picturesque scenery, well worth seeing. There is no question about the strength of the picture, nor of the dramatic

qualities of the story, of which a well balanced company of sympathetic actors have made the most. After seeing the film one is almost ready to exclaim that indeed all is vanity and the old preacher who so eloquently deplored its prevalence was correct in his description.

"The Angelus" (Selig).—Patrons of motion picture theaters have come to look upon the Selig players as especially adapted to the production of pictures having a dash and go in them, such as are embodied in their Western dramas. This film will be a surprise to them. Gathering inspiration from Millet's famous painting of the same name, the players have produced a series of delightful home scenes, all illustrative of the "peace on earth" idea. The scenes are all sympathetically rendered and are quite as remarkable in their way as are the pictures which have heretofore come from the Selig studio in their particular department. Probably everyone who sees this series would like to see more. There are other great pictures, great poems or great books upon which a series of this character could be developed that would be quite as beautiful and quite as satisfactory.

"The Gold Seekers" (Biagraph).—A story of the gold country graphically told and enriched by reproductions of the picturesque scenery which is evidently fairly representative of the land in which the action is supposed to take place. Despair seizes the prospector, and he hurls his pick from him, and just to prove the perversity of fate, the pick strikes pay dirt. Then follows some exciting moments when the miner's wife is enticed away to prevent her filing the claim, but the despicable scoundrels are foiled and she receives her paper. It is a thrilling story, told with considerable attention to details, and depicting life in the mines in a reasonably accurate manner.

"The Master Mechanic" (Lubin).—A drama in which jealousy plays its accustomed part. But somehow it seems a bit incongruous that the plans are permitted to get into the hands of the rival concern, since it would seem better to stop that portion of the story just enough before to prevent any harm being done. A broken love match is easily mended, but stolen plans mean a loss not made necessary by the requirements of the picture. Stories in which jealousy plays an important part seem satisfactory to a large number of people, but there is a sameness about them which would gradually pall on the regular theater patron's taste.

"Mrs. Nosey" (Lubin).—A rough-house picture representing a long series of scrapes into which a portly and extremely inquisitive female successively plunges. The picture raises a laugh. Of its kind it is a good enough picture.

"Only a Faded Flower" (Pathe).—The rather surprising denouement adds to the interest of this picture. To see a girl in a fashionable cafe throw herself into the arms of a flower seller is sufficiently exciting to cause the onlookers to gaze with surprise. The story is touching, but not so dramatic as many that come from the Pathe studio. However, it is interesting and the heart will be touched by the revival of the old love in the girl's breast.

"The Picturesque Pyrenees" (Pathe).—A trip through the Pyrenees in the vicinity of Bagneres de Luchon. It gives an impressive view of the wild crags of the Maledetta. The peak stands out clearly in the sharp air and one feels as though it was almost real, so well has the operator done his work. The torrents dashing from rock to rock add a touch of life in the movement of the water which increases the beauty without detracting from the grandeur of the scenery. The operator did his work well, leaving nothing to be desired in that direction.

"The Cowboy Girls" (Selig).—A lively picture illustrating the general turmoil which results when a party of athletic New England girls take possession of a Western ranch. There is plenty of life and action, lots of fun and wholesale activities as the picture runs. It is done in the characteristic Selig way and maintains interest until the close.

"A Vein of Gold" (Essanay).—A strongly dramatic picture, developing some novelties. First, the warden permits the prisoner to leave the prison to see his mother merely upon his promise to return. Next, the prisoner holds up the storekeeper in the village to obtain money to supply his mother's wants, and escapes detection. He returns to prison, serves out his term, goes prospecting in the gold fields, strikes it rich and returns just in time to buy up the property of the storekeeper, who is being sold out under a mortgage foreclosure. Here is a whole string of novel situations, each one more so than the one before it, excepting possibly the last. But, as the boys say, it is a rattling good story and everyone who sees the picture will thrill with emotion more than once. First, when the warden allows the prisoner to go; it isn't regular, but there is something about it that touches one, unconsciously perhaps, yet none the less certainly. Next, there will be a thrill when the prisoner returns that isn't regular, either, yet somehow it seems quite the thing to do and it rather strengthens one's faith in human nature to see the prisoner come walking back to finish his sentence merely because he gave his word that he would do so. And the last scene, leaving the property and returning it to the unfortunate man, the plans of reparation and understanding that is a fitting climax for a picture of an altogether unusual sort. There should be no question about the popularity of this picture. It contains elements which will exert an exceptionally strong appeal.

"Bud's Escapade" (Pathe).—A chapter of comical incidents, consisting of the stealing or spoiling of a young man's clothes, and resulting in a scene thrashing for him at the hands of the young woman with him. The heavy shower which came up, affording the young woman an excuse for the bell-bottoms, completing the young man's discomfiture. If a more disagreeable and altogether exhausting set of circumstances could be devised than in here shown, one wonders what they could be.

"Deep Sea Fishing" (Pathe).—A subject of practical interest, depicting life on board a fishing vessel. Every phase has been carefully photographed, but the camera exercised restraint and produced no tiresome, long-drawn-out scenes. Some of the scenes are beautiful, for example the twilight effects, and there is a picturesque quality to the entire film which makes it appear more than commonly attractive. The information conveyed is well worth consideration, since it illustrates an industry but little understood by those who live away from the coast.

"The Minotaur" (Vitagraph).—A reproduction of the old Greek legend of Theseus, who aided only by his sweetheart, slays the Minotaur, a monster in human form with a bull's head, that annually demanded a tribute of seven youths and seven maidens, and cuts off his head, freeing Crete and Athens from the monster's oppression. He marries his sweetheart, daughter of the King of Crete, and both kingdoms are happy afterward. The beauty of this legend and the excellence of the reproduction cannot be questioned, but there is always the danger that very many will not comprehend it. In this instance the audience is assisted by the clear subtitling. If, however, a picture like this sends those who see it to the libraries to look up these myths and legends, it will confer a double benefit. It will afford an opportunity to see a good picture and brush up the knowledge of Greek mythology.

INDEPENDENT FILMS.

"Saved from the Sultan's Sentence" (Great Northern).—An Oriental film of great merit and absorbing interest. Dramatic in its conception and picturesque in its development, the picture has many excellencies which must be seen to be appreciated. Anything which adequately illustrates any of the features of the mysterious Orient, with its wealth of imagery, appealing directly to the curiosity, is certain to be popular, and this picture is no exception to the rule. The players have performed their parts to perfection and the photographer has not been dilatory in his portion. The result is a highly satisfactory rendering of an interesting subject.

"The Fashionable Sport" (Itala).—An amusing illustration of what happens when a man ventures first on roller skates. In this instance, after creating no end of disturbance, the man is ejected from the rink and goes home in a wicker basket, quite as babies learn to walk. While some of the tumbles and their consequences approach dangerously near the rough-house line, as a whole the film is funny and does not fail to make the audience laugh.

"The False Friar" (Itala).—A dramatic film worked out with close attention to the features which compel and hold the interest of the audience. The acting is sympathetic, rising in places to more than ordinary dramatic strength, and the photographer has performed his part of the work with intelligence and discretion.

"Rattlesnakes" (Bison).—A little too realistic, if anything. It illustrates very vividly the capture of rattlesnakes and the process of removing their poison fangs. Few have any particular love for snakes, and their appreciation of the disagreeable creatures will not be enhanced by this picture. Its excellence will not be questioned, but few will care for a repetition of it. The picture has been made altogether too realistic. The impression it makes and the feeling it engenders should be accepted as complimentary by the makers.

"My Maid Is Too Slow" (Eclair).—One of the liquid electricity type of films, in which the slow-moving domestic is given the hurry up impetus by sewing batteries in her waist. It is one of those rough-house films that is funny, but lacks the delicacy of many humorous pictures in these days. Action and photography are both as good as the average for such films.

"A Sister's Devotion" (Bison).—A case of mistaken identity which arouses the jealousy of a blacksmith who sees his wife caressing a strange man, her brother. The smith, desiring revenge, fastens the man to the door of a shack, in which he has hidden, with staples and then invites his wife to see him burn. All this tension on the nerves is released by the understanding that comes to the smith regarding the real situation. Fortunately it is a story and no harm is done, except the burning of the worthless shack.

"Legally Dead" (Powers).—Whether one likes this picture or not, one must admit that it is strongly dramatic, and that it is based upon a novel situation. A man legally dead, yet alive, is sufficiently unusual to make one follow closely the story as it runs. When the legally dead man appears, just as the marriage ceremony of his supposed widow is concluded, a complication seems inevitable; but realizing his own faults, he considerately retires, leaving the newly married couple to their happiness. One feels almost unconsciously that it is better so.

"The New Shawl" (Imp).—A picture intended for serious drama, but filled with infinite possibilities for mischief, that runs into a comedy when the denouement comes. Of course one can understand how a lost shawl and a fleeing woman could be so compromisingly placed that they would excite jealousy in the husband, and that is exactly what they did. And doesn't he feel foolish and silly when he discovers his mistake? This is all graphically told and develops into a very interesting story as it proceeds. The Imp players perform their parts to perfection and the picture is indeed satisfactory.

"The Artist's Child" (Lux).—A story of a son turned away and absent for years because he dared marry the woman of his choice, and his discovery in poverty and want in later years when the child falls exhausted from hunger and exposure. One scarcely likes it, yet there is a degree of dramatic quality which makes it interesting, though one may say that one scarcely likes the type of story selected for illustration. It is too depressing in its influence.

"Rescue of the Pioneer's Daughter" (Bison).—Here is an exciting picture, well acted, placed in a background of picturesque and characteristic scenery, though possibly marred by the capture of a girl by a party of Indians. As has been said before, it is not pleasant to see a girl or woman seized by a ruffian, or a band of ruffians, rudely thrown on a horse and carried away.

"She Wanted to Marry a Hero" (Thanhouser).—A nice little moral is not very closely concealed in this picture. It may be well to read love stories, but the hot-house type is quite apt to create dangerous ideas in the minds of impressionable girls, and when this one throws over her honest sweetheart for a hero, like those in the novels, she begins a string of troubles that teach her a lesson. Perhaps the exhibition of these troubles in the film will point out the danger of this method to others similarly afflicted.

FILMS D'ART FOR THE INDEPENDENTS.

The Motion Picture Distributing and Sales Company has secured the American rights to the products of the Film d'Art Company of Paris. The work of this company, which is composed of members of the Comedie Francaise and other prominent French actors, is already well known in this country, having been exploited for some time by one of the licensed manufacturers. Beautifully staged, faultless in acting and in the technical rendering, yet, for some reason or reasons, the productions of the Film d'Art Company did not catch on with the American public and the exploiting company could not market enough copies to make it mutually interesting. Many of the subjects did not pass the Board of Censors and some that did, chiefly on account of their technical excellence, were severely censured. Brilliant actors all, in their speaking parts, the Film d'Art actors did not seem to grasp the necessities of the silent drama or the niceties of pictorial representation of the grewsome and the suggestive, hence the cause of discord between them and the company that formerly handled their product. Now, whether they have learned their lesson or not, remains to be seen; at any rate, one of their films, shown to us in the office of the Sales Company, had none of the objectionable features. Needless to say it was sumptuous in its staging, the acting superb and the photography and toning all that could be desired. The subject, "Carlos," and its manner of presentation, impressed us as being over the heads of the popular moving picture audience. Perhaps we are wrong. We hope so for the benefit of the Sales Company and their laudable ambition to furnish the independent exchanges with dramatic subjects of a high order and in a class by themselves. The first subject, "Werther," an adaptation from Goethe, will be released on May 19 and thereafter one reel on Thursday of each week.

Scene from "Mario's Swan Song" (Vitagraph).

"The Danger Line."

SCENE FROM "THE DANGER LINE."

The above illustration is a scene from the Essanay Company's dramatic film "The Danger Line," the first big subject of this nature coming from their Chicago studios since "The Hand of Uncle Sam," and will appear on Wednesday, May 18. This subject is a modified drama and treats a theme of universal heart interest. A husband and wife are estranged through different ambitions and ideals, the former, a sportsman, who is entirely enwrapped in his manly pleasures, while most of his time is spent at his kennels and stables, to the neglect of his wife. She is of an entirely different nature and seeks solace and comfort in her books and her own meditations. There is introduced here a friend of the husband's, a poet, whose works have had the greatest influence in the wife's life. The poet proves a traitor and endeavors to persuade the young wife to go away with him. She resists the temptation and endeavors to send her admirer away, when there is a scene and the husband discovers his friend's treachery, believing, also, his wife to be untrue to him. A duel follows in which the husband is wounded by the cowardly friend, who takes unjust advantage of his adversary and in so doing violates the rules of the code. The poet is sent from the field in disgrace while the husband is taken home to his wife, who, he is now convinced, was true to him. A complete reconciliation follows and husband and wife resolve that in the future they will more closely merge their two lives together. The subject is interpreted by Mr. J. H. Gilmour, as the husband, who played leading parts in "Justified," "The Adventuress" and other Essanay dramatic films, with an excellent cast, especially obtained for the picture. Mr. Gilmour rehearsed his company several weeks and as a result the acting is incomparable. This is the first of a number of high quality dramatic films which will be released by the Essanay Company occasionally through the Summer months. The second, "A Victim of Hate," with Miss Martha Spier, will probably appear some time in June.

TRADE NOTES.

The Agfa film for moving picture positives will shortly be introduced into this country. It is too premature to give particulars, but we may say that this film is the product of one of the most renowned manufacturers in the world and will surely attract considerable notice. In all branches of photography, for many years, Agfa products have been noted for their excellence, so that when this film gets on the American market manufacturers may be sure of having a reliable product, technically good, clean and certain in manipulation.

As per advertisement on another page of The World, our readers will note the advent of another manufacturer, the Motograph Company of America, whose product is to be known as "Motofilm." They have been in active operation since the first of the year and expect to announce releases at an early date. The company is incorporated under the laws of Maryland with Mr. Harry R. Raver, president; Mr. Elmer J. Walters, vice-president and secretary, and Mr. W. C. Hooper, treasurer. Their factory of two floors, 42 x 60 feet, and ground glass studio, 40 x 65 feet, in Dupont Park, is admirably situated for producing high class work. The production will be under the direction of Mr. Walters, who is the author of several well known plays. The photographic departments are to be in charge of Mr. James Gunby.

Das Lebende Litchtbild, by Von F. Paul Liesegang, with 53 illustrations and drawings, published at Leipsig, is the name of a 54-page pamphlet dealing with the history and making of moving pictures. The author, Mr. Paul Liesegang, is the son of that Dr. E. Liesegang, who has contributed so much to our knowledge of photography. The book before us is notable as showing that in Germany as much interest is taken in the moving picture as in the United States. The illustrations are excellent and enable any one unfamiliar with the German language to follow the author in its purpose.

Exhibitors in and around Baltimore and Washington report good business and quite a few new places have opened. I was amazed at the wonderful effect of the Mirror Screen at the Blue Mouse Theater, in Baltimore, also at the Circle and Empress, in Washington. Mr. P. P. Craft, 416 North Ninth street, Washington, is the agent for the Mirror Screen, and I was so well pleased with its showing and the interest it created that I applied for the agency for Philadelphia and will place a screen in the Electric Theater, at Forty-ninth street and Woodland avenue, where Philadelphia exhibitors can see its wonderful effect. T. P. BIBLE.

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Two Subjects by Gaumont

A Little Vagrant

About 852 Feet — Introducing remarkable child acting

A Sea of Clouds

About 134 Feet — Taken amoung snow capped peaks of the Alps

RELEASE FOR WEDNESDAY, MAY 11, 1910

Two Subjects by Urban-Eclipse

Roosevelt in Cairo

About 354 Feet — "The Man Who Never Stops" in Egypt

Purged by Fire

About 541 Feet — A strong story of Retribution

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George Kleine

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Scene from "Werther:" a Film d'Art Masterpiece from Goethe.

NOTES FROM THE FILM MANUFACTURERS.

Vitagraph.

May 25 seems a long way ahead, but it will soon be here and not a day too soon to please the wideawake exhibitor, for "The Dove of Chrysanthemum" watch the calendar and put a mark on the twenty-fifth of this month, the day when this uniquely beautiful and beautifully unique Japanese drama will be released by The Vitagraph Company of America. It surpasses in its scenic coloring, atmospheric localized Japanese effects, perfection of furnishings and all the splendor of the "Flowery Kingdom," anything that has been done in animated art.

The Vitagraph pictures announced for the next three release days give us a varied choice of subjects. You have "Three Wishes," on Tuesday, May 10. This film contains three or more of the funniest and yet most wonderful glimpses of woodland imps, comical gnomes and peeps into the mystic. "The Closed Door," on Friday, May 13, will open to packed houses and delighted audiences. This is an eye opener to those who want to get in on a good thing. "The Special Agent," Saturday, May 14. This has been spoken of before. It is meant to create talk and we expect it will be subject to favorable comment. What is worth talking about is worth seeing and having. Ask for "The Special Agent."

ESSANAY NOTES.

Mr. George K. Spoor, president of the Essanay Company, spent a few days of last week with Mr. G. M. Anderson, the Essanay Company's Western producer, now at Morrison, Col. Mr. Spoor expressed himself as particularly delighted with the Western picture prospects, that Mr. Anderson is ideally locatedf and has in preparation numerous big things in Western dramatic subjects.

"Mr. Anderson," said Mr. Spoor, "could hardly obtain a better location than he has selected for his Summer work. His scenic surroundings are all that could be wished for and decidedly typical of the West. Mr. Anderson is splendidly equipped with the best of everything for picture taking and is in a position to obtain the best talent possible for his pictures. We now have on hand in Chicago and ready for release the first of Mr. Anderson's big dramatic pictures from Mt. Morrison, which is decidedly one of the most beautiful of his Western productions, and many more will be forthcoming."

The subject referred to by Mr. Spoor is a dramatic film entitled "Away Out West," a story of the gold-seekers. The photographic work in this picture is entirely out of the ordinary and introduces certain effects which are quite novel to the majority of picture audiences. The picture is booked for release at an early date.

* * *

Released for May 14, the Essanay Company's Western dramatic film, "The Cowpuncher's Ward," contains a big story with an exceptional heart interest motif. In brief, it tells the story of a little girl, whose rascally father is hanged for horse stealing, and who is taken under the care of a number of sympathetic cowboys. The educate her "down to Tucson," she returns to the ranch and after other dramatic complications, is married to one of "the boys." The picture is photographically perfect.

THANHOUSER NOTES.

"Stop! You've drank the poison!"

This cry echoed through the Thanhouser studio one morning recently and caused all eyes to focus on Barry O'Neil, the stage director and the man responsible for the thrill. Of course it came out that the cry was a stage direction, but withal it was so odd that the usually blasé studio workers wanted to know the reason wherefor. This is it: In the bar room scene in "The Writing on the Wall," a coming Thanhouser release, then in the process of production, two villains drink with the hero at a rough pine table and manage to drug his brandy. The hero raised the glass to his lips, but the director discovered that it wasn't the drugged one. One of the villains had got it in the mixup—he was foiling himself!—a strong but unlooked for situation! Hence the director's call.

O, the critics! Sometimes even they make mistakes and subject themselves to criticism! Why not? Let the worm turn! In a theatrical journal's critique of the Thanhouser reel carrying the comedies "She Wanted to Marry a Hero" and "The Cigars His Wife Bought," it was solemnly asserted that the same woman [illegible] daughter play the lead in both subjects. Shucks! The critic should clean his spectacles

This Happened

Then This Happened

The Reason Thereof The

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The leading lady in "She Wanted to Marry a Hero" was Miss Rosemonde and the leading lady in the "cigar picture" Miss Gloria Gallop, two entirely different persons in face, form and action. Had the figures been diminutive on the screen there may have been an excuse for the reviewer's error, but as the Thanhouser way in picture making calls for "large figures," via the close-to-camera method, the mistake is unpardonable—in a critic!

The next Thanhouser release, "The Best Man Wins," released Friday, May 13, is a realistic presentation of a cracker-jack human interest story. Miss Rosemonde portrays a rich heiress who is courted by a wealthy physician (Martin Faust) and a poor lawyer (Frank Crane). Both suitors propose on the same evening and the heiress tells them to give her one month to decide, and to return at the end of that time for her answer. The scene shifts to the hovel of a poor charwoman, who is dying and about to be evicted with her tiny daughter. The child rushes for a doctor. She finds the rich doctor, who is one of the suitors. As she has no money he turns her away. She meets the other suitor, the poor lawyer, who cheerfully does what he can for the dying mother and leaves. The rich heiress, on a charity tour, visits the dying mother. When the woman dies the heiress adopts the child. One month having elapsed, the suitors ask the heiress for her answer. The adopted child is present. She runs out at sight of the rich doctor and tells the heiress how he turned her away. The child recognizes the lawyer as the friend in need and tells the heiress so. The heiress orders the doctor out of her presence and says "Yes" to the lawyer, to the little one's delight.

MELIES' REMINDER.

There seems to be but one opinion about the Melies releases, they have met the approval and expectations of the public and more favorable criticism everywhere. There are more of these "boomers" for this month, all full of Western "snap" and go, full of life and action that gives one something to think about and keep us all alive. They do things in the West a little differently from the East; but they are not slow in doing "Stuff."

Duluth, Minn.—The Princess Theatre, 9021 West Superior street, has been purchased by Geo. C. Wiley from E. H. Hadsell. High class vaudeville will now be presented in addition to the motion pictures. Fred Howe, late of the Park Theatre, Superior, Wis., will be the manager.

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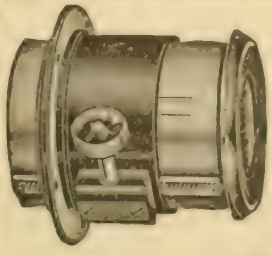
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Monday, May 9.

Biograph—Love Among the Roses (Dr.).....983
Lubin—Kidd's Treasure (Com.).....415
Lubin—Rastus in Zululand Com.).....461
Pathe—Pete Wants a Job (Com.).....564
Pathe—Villainy Defeated (Dr.).....358
Selig—Seven Days (Com.).....1000

Tuesday, May 10.

Edison—History Repeats Itself (Com.).....540
Edison—The Stuff That Americans Are Made of (Dr.).....455
Gaumont—A Little Vagrant (Dr.).....853
Gaumont—The Sea of Clouds (Scenic).....134
Vitagraph—The Three Wishes (Com.).....945

Wednesday, May 11.

Essanay—He Stubs His Toe (Com.).....597
Essanay—A Quiet Boarding House (Com.).....363
Kalem—In the Dark Valley (Dr.).....
Pathe—Cleopatra (Dr.).....1043
Urban—Roosevelt in Cairo (Scenic).....354
Urban—Purged by Fire (Dr.).....541

Thursday, May 12.

Biograph—The Two Brothers (Dr.).....993
Lubin—The Cowboy's Devotion (Dr.).....955
Melies—Speed vs. Death (Dr.).....940
Selig—There, Little Girl, Don't Cry (Com.).....
Selig—Chicken (Com.).....

Friday, May 13.

Edison—Carminella (Dr.).....720
Edison—Accidents Will Happen (Com.).....280
Pathe—Surgeon's Visit (Com.).....489
Pathe—Berlin (Scenic).....417
Kalem—Between Love and Duty (Dr.).....720
Vitagraph—The Closed Door (Dr.).....922

Saturday, May 14.

Essanay—The Cowpuncher's Ward (Dr.).....965
Gaumont—Christopher Columbus (Dr.).....997
Pathe—The Wrong Road (Dr.).....695
Pathe—The Little Truant (Com.).....269
Vitagraph—The Special Agent (Dr.).....

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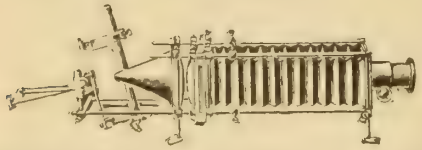

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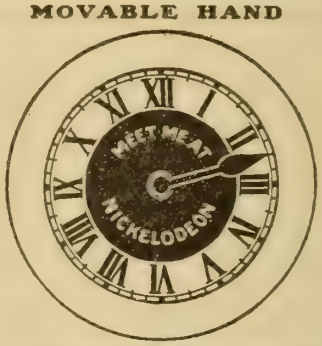

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CORRESPONDENCE.

A PROTEST.

Sandusky, Ohio, April 19, 1910.

Editors Moving Picture World:

Dear Sirs—I wish to protest against such pictures as "Courting the Merry Widow" and "The Merry Widow Takes a New Partner." There is nothing to either subject, the characters are no good, and the widows in both pictures are faxed up as old maids. The two men take up too much time doing nothing. The scenes of both pictures are the same, the men even meeting at the gate in the same way, and both reels finish by the men taking a drink. Let's have something better for our money.

Also "The Kid," by the Biograph Company, was not up to their usual standard.

(Signed) EXHIBITOR.

ANOTHER PROTEST.

Terre Haute, Ind., April 18, 1910.

Editor Moving Picture World:

Dear Sir—Pictures with an immoral tendency or "risque" subjects do much to injure the exhibitor who has a patronage consisting of the best element. If in the future we should receive such a picture as "Their Sea Voyage," which our exchange sent us to-day, we shall, after the first exhibition, close our house and post a sign similar to the following:

"The picture sent us to-day by our exchange is an ———, and as it is, in our judgment, unfit for the audiences of this theater to witness, we will remain closed for the day."

Truly yours,

SAM M. YOUNG,
Manager, Savoy Theater.

HE TOOK THE TIP.

Mr. F. H. Richardson,

Editor "Operators' Column," Moving Picture World.

Dear Sir—You cannot realize how much pleasure it affords me to be able to write you this letter to inform you that I have discovered the cause of the trouble that has kept me awake nights.

The blurred effect, or traveling ghost, was caused in my picture by the lens. I never looked for my trouble at this point, for the reason that they were never changed since I received them from the factory, at least I had thought they were never changed; my operator said he never changed the glasses, so if they were right when received they must be right all the time. Last night I put the operator's helper through the "third degree" and he admitted taking the glasses out to clean them one time. With this information I jumped to the conclusion that they must have been reversed in placing them back, so I just swung them around and the result was "immense," my picture is now perfect. I desire to thank you for your kindly help in my trouble.

Respectfully,

CHAS. F. KEAR.

THE ROOSEVELT PICTURES.

Nampa, Ida., April 28, 1910.

Editor Moving Picture World:

Dear Sir—Allow me to saw a few words in praise of your paper and the fair way you deal with both licensed and Independent pictures. I have not run any Independent pictures for some time, as I have been with a licensed house for over a year and a half now, but I have heard different managers and operators say that the Independent product was very poor. I can say that I have run some very poor licensed films. I ran the film "Roosevelt in Africa" a few days ago. That is a good frost on the licensed exhibitor. There is not a picture in the 2,000 feet that is fit to be called a picture. To tell you the honest truth, most any operator would be ashamed to run such a thing through a machine. It looks as if the camera man was afraid that that poor, helpless lion, or some of the other animals, were going to make a breakfast of him. People thought they were going to see something exciting. Anybody could take a .22 rifle and go out in the sagebrush in Idaho and get more excitement hunting jack rabbits. I am,

Very respectfully,

C. D. WEBB,
Operator of Orpheum Theater.

[Our correspondent overlooks the exceptional difficulties encountered in the taking of the Roosevelt pictures, as pointed out by "Lux Graphicus" last week.—Ed. M. P. W.]

MORE ABOUT THE BULLETIN.

Temple, Tex., April 25, 1910.

Editors Moving Picture World:

Dear Sirs—I have noted with interest the article in this week's World in regard to bulletins sent to exhibitors by the manufacturers. I for one, differ very much from our friend, the writer, as I make good use of them. I use them in full in the two daily papers and find that they are my best advertising method, as practically all my patrons read the synopsis every day and they tell me it is nearly as good as having a lecture. The synopsis is especially good where you have heavy dramatic pictures. I am enclosing one of the papers showing how I use them.

Yours truly,

W. F. LUCAS,
Majestic Theater.

[It was not the manufacturers' synopses of the films to which our correspondent took exception, but the patents bulletins, containing more or less boil-up. We know that the synopsis bulletins are appreciated and none more so than those of the Biograph Company, which are always printed on one side and giving only the bare particulars of the picture for pasting on bulletin boards or for copy to the local papers, such as friend Lucas so effectively uses in the Temple "Daily Telegram," this is all that is necessary and, we believe, all that the exhibitor wants or cares to read.—Eds. M. P. W.]

A LETTER FROM A SUCCESSFUL EXHIBITOR.

Chicago, Ill., April 25, 1910.

Editors Moving Picture World:

Gentlemen—Being an exhibitor, I take great interest in the various articles and criticisms published in your paper each week and wish to say that I am not in sympathy with the sentiment voiced by a great many of your writers against the sensational pictures. By sensational I mean the war pictures, Indian and cowboy pictures, etc. It may be true that these pictures are not as acceptable to some classes of theaters as the scenics, industrial, educational, etc., are, yet, on the other hand, some of us would starve to death on that class of films. I find that the pictures which arouse the greatest amount of enthusiasm are those showing battles between Indians and cowboys, Indians and early settlers, Indians and soldiers and Northern and Southern soldiers. And right here let me ask if there is a more thrilling scene than the rescue of a little band of heroic settlers or cowboys by a company of Uncle Sam's soldiers? The audience in our theater will give cheer upon cheer at the climax of one of these pictures, go out with smiling faces, boost the show to their friends and come again the next night. Now, why oppose subjects that will do this for us? A shooting affray may wring the soul of some over-sensitive spectator, yet I notice when going through the audience while one of these pictures is on that these very people are giving it their rapt and undivided attention and sometimes stay for two shows.

I do not think we are getting too many Western shows and would not like to see their production reduced. We have plenty of the other sort, including the drama involving the two lovers with the invariable ending. Give us plenty of soldiers, cowboys, Indians, trappers, etc., along with good comedies and you will please the majority of motion picture patrons.

I wish also to say that I consider the vaudeville a pleasing part of our entertainment and have frequently seen the same acts which we show in the largest and best vaudeville houses in Chicago.

In conclusion let me state that ours is a family theater patronized almost exclusively by father, mother and the children. It is one of four located in our immediate neighborhood and has been in existence about a year. That I am right in my statements is proven by this fact: Two of my three competitors, with the same class of house, same seating capacity, etc., have failed during the past year on pictures without vaudeville and pictures of the milder sort, whereas our receipts have increased $15 per day in the last six month.

Yours very truly,

IRVING WALLACE LANDGRAF.

1901 Fremont street, Chicago, Ill.

N. B.—Why don't you open a department for managers of the various theaters to trade ideas on how to increase box office receipts? Great good would be derived from an interchange of this kind. Who'll trade? I. W. L.

[We print this letter in full because of its note of sincerity and because it comes from a successful exhibitor who is not above letting others in on the secret of his success. Whether his policy would be equally successful in other sections is another question. But we do invite and have always invited exhibitors to make free use of their trade paper.—Eds.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED MAY 9, 1910.

LOVE AMONG THE ROSES

A BEAUTIFUL MOTION PICTURE FANTASIA.

The story of this Biograph production runs along rather novel lines. It shows in symbolism the powerful influence of love. The characters are more mythical than real, and the scenes are laid in a land of romance. The great lady of the land falls in love with the lowly gardener, while the great lord loves an humble but pretty lace-maker. The scenic beauty of the subject has never been equalled, being a series of wonderfully beautiful floral bowers.

APPROXIMATE LENGTH, 983 FEET.

RELEASED MAY 12, 1910.

THE TWO BROTHERS

IN THE DAYS OF THE PADRES.

This subject is undoubtedly one of the most pretentious ever undertaken. It is convincing and thrilling throughout its entire length, comprising as it does an interesting story, magnificent scenery and most daring feats of horsemanship. It tells the story of two brothers in the Spanish Dominion, one a noble, upright fellow, while the other is a profligate. The disreputable boy, however, is reclaimed by the love of a little Spanish girl. The production was made at San Juan Capistrano, California.

APPROXIMATE LENGTH, 993 FEET.

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE TWO BROTHERS.—One of the most peculiar complexities of custom in the extreme Spanish land of Andalusia is the custom of primogeniture, by which estates go to the eldest son. Brought up in the same environment, with the same customs, they are often so opposite in character as it is possible for human beings to be. In Granada, the capital of the Spanish Dominion, there lived two sons, brothers, Jose and Manuel. Born in a noble Spanish family and reared by a mother noble in both station and character, they were vastly different mentally. Jose was a dutiful son and an apt young man, while Manuel was the black sheep. It was on Easter Sunday morning during the processional that Manuel appears in an intoxicated condition and badly insults the priests and acolytes as they enter the chapel of the old mission. At this the mother's pride is hurt beyond endurance and she exiles her profligate son from her forever. Manuel is shunned as a viper and while making his way along the road, meets Pedro, the notorious political outlaw, who sympathizes with him and offers him inducements to join him, and so takes him to his camp. Meanwhile, Jose woos and wins the Red Rose of Capistrano and the day for the wedding is set. Manuel finds the life in the outlaws' camp palls, and, drawn by irresistible memories, he visits his home village. Here he is shot in the arm by his brother, who hounds him, and escapes further injury by hiding among the ruins of the mission, where he is discovered later by the Rose and her girl companion, who relieve his agony by dressing his wounded arm. He goes back to the outlaw camp with a firm purpose of revenge. The wedding of Jose and the Red Rose has taken place and the young couple start for their new home with their friends, in the coach. On this coach is also the rich dowry chest. Thus the outlaw learns and here appears the brother's chance for revenge. So gathering together the band to pursue the wedding party, they overtake the coach, but not until Pedro has fallen and Manuel assumes leadership. Jose is dragged from the conveyance and brought before his brother, who is about to dispatch him, when the bride and her friend rush up. He now sees that they and his succor when wounded at the mission are the same, hence he allows all to go on their way unmolested. The little friend of the bride who assisted in aiding the wounded brother at the mission, fell in love with him at first sight, and at this second meeting she makes clear her feeling for him. He, on the other hand, is struck by the artlessness of the pretty little Senorita and later finds himself her willing slave, and it is with amazement that the villagers see her lead Manuel into the chapel. Thus he finds love the master to curb and finally dissipate his impious inclinations.

LOVE AMONG THE ROSES.—In the Kingdom of Never-Never Land there live a great Lord and Lady, each presiding over their own demesne. This great Lord goes for a stroll through his estate and coming to parlieu of his own land he is struck by the entrancing beauty of the contiguous estate, so like his own, that the inclination to intrude is irresistible. His peregrination is halted by the appearance of the great Lady, who is indeed as fair as the flowers that clothe her land. He introduces himself and invites her to stroll with him in his gardens. She is in like manner entranced by the beauty of his possessions. How alike in beauty are they; a veritable fairyland. If they were only one, for it seems they should be. This thought is mutual, and the Lord proposes a way—a marriage—and so a betrothal of convenience ensues. They know nothing of love and so are content in the anticipation of being Lord and Lady of all Never-Never Land. Little do they dream of the subtle workings of fate, which is, of course, the natural egotism of humankind, but, nevertheless, the lines are being drawn, for as we have viewed the paradisiacal side of life, we now go to the homely side, by visiting the sad house in Never-Never Land. Here we find sorrow, toiling and want, and yet we find as in the other a betrothal of convenience between the poor little lace-maker and the humble gardener. They reason that their lot may be more bountiful by joining their meager fortunes. The gardener secures a position in the gardens of the Lady and the lace-maker goes out to mail purchasers of her handiwork. The Lord meets the pretty lace-maker and is attracted by her beauty, for he learns for the first time what love is. The Lady meets the gardener and is struck by his rugged, manly beauty and herculean strength, so different from the Lord, her neighbor. She also realizes the power of love, for her inclination to be near the gardener is irresistible. Despite the apparent mesalliance in such a step, the Lady confesses she can only be happy with the humble gardener. This intelligence the Lord receives with ill-concealed delight, as it leaves him free to marry the pretty lace maker.

ESSANAY FILM MFG. CO.

HE STUBS HIS TOE.—A young man is engaged to a [illegible] Miss [illegible] to [illegible] sits on with some Western [illegible] Madge Russell [illegible] and [illegible] and [illegible] [illegible] [illegible]

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KALEM FILMS

ISSUE OF WEDNESDAY, MAY 18th

The Aztec Sacrifice

An Aztec Indian picture that will be pronounced a classic

In this remarkable Aztec story taken from Prescott's history of the "Conquest of Mexico" the Kalem players have secured wonderful results giving a glimpse of Old Mexico in the time of Emperor Montezuma.

ISSUE OF FRIDAY, MAY 20th

The Seminole Halfbreeds

This dramatic story of Florida's picturesque Indians will be found highly interesting. Beautiful photography and exciting action.

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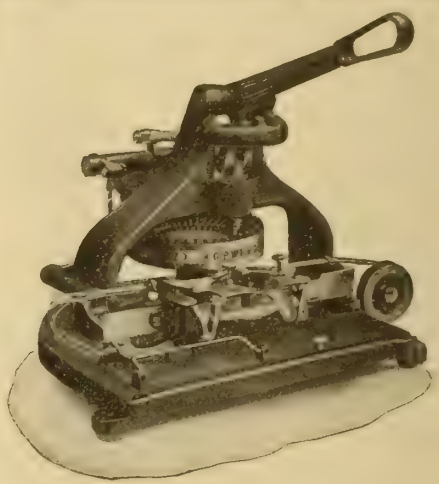

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GAUMONT.

G. Kleine.

THE CALL OF THE FOREST.—This film is the old story of the pretty country girl and the handsome tourist. The girl, persuaded to leave her home for the brighter sphere of the town, writes a note bidding her parents good-bye, leaving them heartbroken.

The next scene finds the old people looking for their child, but in vain. In time a feeling for the old surroundings comes back to the daughter, and one again visits the home of her childhood. Here she is recognized by her smaller sister, who quickly warns the parents of the return of her sister. The father, a little beside himself at his daughter's daring to return, after leaving them in such a manner, picks up a gun, intending to shoot her lover, but his hand being somewhat unsteady, his wife perceives the shot. She is but slightly wounded. The secret lover makes his escape, the daughter is forgiven, and the scene closes with her hands consenting to her marriage with the sweetheart of her childhood. The whole of this picture is taken under beautiful natural scenery.

GIGANTIC WAVES.—Ever a strange fascination is exercised over us by natural wonders. People seem never to tire of watching the elements, especially when in battle.

In this film are introduced realistic scenes of rocky headlands, surging waves, and their magnificent struggle against one another.

The stormy surf seen first far out toward the horizon is one vast plain of frothy billows gradually rolls in, white-capped and flecked with floating foam, to beat mercilessly against rocks, throwing over them a shining spray of marvellous beauty.

The angry sea dashes through narrow channels, over rocky pinnacles, and against the majestic sea wall.

Several hours were used in making the picture and the waves at first roll in with only a moderate force which gradually increases until they are of such size to perfectly justify the title used.

THE LITTLE VAGRANT.—Raymond, the son of rich parents, is very fond of birds, and is in the habit of buying chickweed for them from a poor boy. The two youngsters become great friends. one day Raymond returns unexpectedly from a stroll to his home. Hearing a noise in a room, he peeps through the keyhole and sees one of the servants stealing his father's money. He flies to his parents and warns them. They return to the house and the servant is dismissed, vowing vengeance. The next day Raymond sets out to buy his chickweed, when he is seized by the disguised servant and bundled into a large basket. The deed is witnessed by his poor little friend, who follows the wagon. The man carries him to a secluded hut, where he discusses the boy's fate with two comrades. They are disturbed by a ruse the little chickweed seller has originated and make off, leaving the basket and child. While they are absent the little salesman liberates Raymond. The man later returns and in order that the crime shall not be discovered, throws the basket into the sea. When he next comes back to the hut, he is met by the child and his parents, the chickweed seller and officers of the law. The man is arrested. The little hero is adopted by Raymond's parents and becomes his brother.

A SEA OF CLOUDS.—In this film it is made possible for the audience to indulge in an experience absolutely new to most of them: that of being above the clouds.

Presented in a carefully tinted production, is a succession of picturesque views in mountain scenery taken from the high mountains around Grenoble, France.

The village is shown from various points on the mountains as we climb until we pass up through the clouds and it is lost to view.

The film closes with views of a cloudy morning against the misty mountains. From the higher points the billows of silver mist spread like an ocean at our feet, silently rolling against the rocks.

URBAN-ECLIPSE.

G. Kleine.

IMMIGRANT'S PROGRESS IN CANADA.—1. A "Prairie Schooner." The immigrant from the eastern provinces and his family having removed hundreds of miles by a wagon, take up government land and proceed to settle.

2. The first year. Breaking virgin soil with an ox team. The first home—a sod hut. The first harvest of wheat—gathered by one binding machine.

3. The second year. Good "frame" house, excellent crop, two binders in use for harvesting operations.

4. After five years. A prosperous farmer. Imposing homestead and outbuildings—48 horses, motor car, miles of wheat lands, numberless binders at work.

5. Methods of harvesting wheat. Gasoline engine drawing four binders, which cut, bind and sheave the wheat at one operation.

6. Scenes at Davidson. Harvesting wheat with fifteen binders, horse drawn—a wonderful spectacle. Threshing and sacking processes by machinery.

GEORGE MELIES.

A RACE FOR A BRIDE.—Two [illegible] arriving at the same hotel, one a bicyclist, the other a horseman and the third a motorist, are evidently in love with the same widow, living in a villa some distance in the country. [illegible] engage in a hot, tussle in an effort to prevent the same [illegible], although the motor slightly to leave the [illegible]. After [illegible] to [illegible] declarations of love, are dismissed them with an evasive answer.

With no decided preference she tells a question. She does not want to lose an opportunity, but does to marry a man in a delicate position, [illegible] an idea. She writes them a letter and sends it to the hotel. "The best one presenting [illegible] and me can claim me as his bride." They all get on the job, the motorist by the aid of a [illegible] and the bicyclist on foot. They all [illegible] the bicyclist in the road [illegible] to [illegible] horseman who is closely pursued by the motorist down hill through wood and across country.

The motorist was had two [illegible] to take a clergyman, who [illegible] to [illegible] to [illegible] crossing [illegible] promises to marry him when [illegible] [illegible] [illegible]. Alas, on his way, [illegible] goes wrong with the motor and the [illegible] and owner take every effort to locate the fault, and while inspecting the [illegible] are detected by the [illegible] who [illegible] to be [illegible], who, seeing the parson, pretending [illegible] to get on the wheel, and is off before the motorist realizes [illegible] in time to prevent the deed. The bicycle with its double burden [illegible] speed as it comes down the hilly road and you would bet for sure that the cyclist will win her. One [illegible] not count one's chickens before they are hatched. The wheel strikes a rut in the road and over they go sprawling in the dust and dirt, and while the cyclist is endeavoring to straighten his bent wheel the horseman coming up seizes the parson, and getting him on his horse, gallops away to win his bride.

The horse with its double burden has been jogging along and they are nearing the widow's hotel. The motorist and cyclist have repaired their machines and are putting on extra speed to make up for lost time and the pace becomes fast and furious. The cyclist is overtaken after making a splendid effort to keep ahead. It is now a question as to whether the motorist can catch up with the rapidly. Hearing the approaching motor car, struck on his horse, and the gallant animal responding, takes its owner to victory.

The parson lends the [illegible] again by making the two one. The belated bicyclist and motorist arrive upon the scene only to [illegible] have lost the prize. Disappointedly but gracefully they accept their defeat and congratulate their victorious rival and his bride.

A ROUGH NIGHT ON THE BRIDGE.—In happy mood, a [illegible] good-natured party of "Jass Tars" on shore leave are out for a good time, and get themselves well under way in song and several good cheer by visiting the only place of entertainment and refreshment within the little seaport town affords. Under full sail they are steering their way through the streets of the village, running foul of trees and posts, bowing in humble apology for their seeming rudeness and disturbance. They have apparently lost their "sea legs" and are a little bit unsteady in the joints, but merrily they roll along until they come to a swinging bridge crossing the river.

Here is where they strike rough weather. The bridge begins to sway and they grasp the guard rails as for "old bark" begins to toss and the seas run high. The jovial crew are overjoyed with laughter as the danger of being thrown into the water below increases. She's heaving mightily now, and threatens to turn turtle, when "scuttle me timbers," one after the other the whole mass is hurled into the gurgling stream and lost they have to take water. This do-king is part of their sport and adds to the fun of it.

Our tailth [illegible] with them at every step of the bridge, and does not stop until we find ourselves [illegible] in chorus with the festive salts to the [illegible] smilingly at us from the screen.

PATHE FRERES.

THE CHERRIES.—Two lovers go one Sunday's day to gather wild cherries in the woods. It is the most pleasurable day of their lives and encouraged by the unalloyed joy of a few golden hours they swear to cleave each other to return to the scene day by day in the following year to repeat their experience.

Their promise, however, is not to be fulfilled, for sickness comes to the young girl, and lack of employment brings the other young lover face to face with many needful cares.

The anniversary comes round to the hour, and she continued to the scene to her illness, tells her lover when he calls of her longing for the taste of the wild cherry.

He, half crazed with grief, goes out hoping against hope that something will turn up to permit him to satisfy her desire. Nothing does turn up, however, and the poor fellow is tempted to steal a basket of cherries from a store. He is soon arrested, and about to be handed to the police, when a sympathetic lady passenger intervenes, and he tells her the story of his sweetheart's illness and of her longing for cherries. Touched, she buys for him a pony, buys a large basket of cherries, and accompanied by the lover, carries it to the [illegible]

PETE WANTS A JOB.—[illegible]

VILLAINY DEFEATED.—A [illegible]

CLLOPATRA.—[illegible]

Next we see a feast in progress at the palace of Lucius Comptella's [illegible] and [illegible] is [illegible]

In the midst of all [illegible] and [illegible] [illegible] arrives bearing the [illegible] of the defeat of Mark Antony by the [illegible] of Octavius Cæsar. So [illegible] and [illegible] to the [illegible] [illegible] [illegible]

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her way back to the old familiar cottage, where her child awaits her and at the sight of them together, her father receives her back and forgives.

THE LITTLE TRUANT.—Teddy coaxes a little band of schoolfellows to play truant. Taking a long stick which a house decorator has left by a pot of paint he sharpens it, pushes his head and shoulders through the iron bars of the grating of an underground bakehouse and adroitly secures the fresh cakes one by one. Then setting the pot of paint to boundless its contents over his head and shoulders of the baker.

The youngsters take to their heels with Teddy, with his head imprisoned in the grating, after he cannot get out. Followed by the baker and police. The youngsters take refuge in a vacant lot, Teddy, encouraged by his fun-loving companions, is perched above the earth, and a comical and scandalous tableau.

SELIG POLYSCOPE CO.

SEVEN DAYS.—The passing of the Spring chill, the advent of the emerald lawn and the festive of Robin Redbreast invariably creates a desire among the city dwellers to seek the hill and desert lanes. Lovers and tourists were no exception, however; they decide to send the wives abroad and bear them at the close of the week's business. So both of their plans put into execution, they repair to a cafe by dispenser of cool beverages and proceed to celebrate the wives' departure for the country. Drinks move along quite lively, eluding the beverage. Their celebration became so lively that they were given a free ride to the bastile. As the clouds began to clear the thought of their wives learning of their arrest, they arrive at a hasty conclusion and wire their dear girls that they can't join them for seven days, as they were called away on business and it was impossible to send them any money as they had given all they had for a policeman's benefit. The situations are extremely characteristic and furnish a comedy of absorbing interest.

"THERE, LITTLE GIRL, DON'T CRY."—How soothing to our minds are the scenes of our childhood and the happy remembrance of the quaint old mothers and fathers. In this great study of human nature the producer has based his theme upon the dear little old-fashioned poem by our greatest American poet, James Whitcomb Riley, entitled "A Life's Story," embodying therein all that is good and pure in the innocent prattle of childhood, from the breaking of the doll and the little teapot, too; then it's the slate in the country school, and then, just naturally, it's the heart that's broke; but that, unlike the rest, can be mended and healed; and how many of our girls, misses and wives, have been cheered by someone saying, "There, little girl, don't cry"?

On Same Reel—"Chicken," a comedy showing old Mose Allen and family feasting on a chicken purloined from a neighbor's coop. He dreams that night of nothing but chicken; everything turns into one of the feathery tribe. Finally he is picked up and carried to the clouds; is dropped; at the same time he falls out of bed; this awakens him and he finds it was only a dream.

VITAGRAPH COMPANY.

THE THREE WISHES.—Becoming dissatisfied with the brew of their favorite beverage, the gnomes of the Black Forest assemble together and discuss the possibility of improving it and producing another and better brew. The chief brewer is discouraged and retires from the rest of the band to think the matter over. In the depths of his meditations, he falls into a sound sleep, during which a good fairy appears in a vision and gives him a talisman granting him three wishes.

Awakening the next morning, the chief finds the talisman and a bottle of crystal, amber-colored liquid which immediately arouses his curiosity. Remembering his dream, he rushes off with the talisman and the bottle to tell his companions all about it. They decide to use the first wish to learn how to open the bottle, and the wish is granted. They all taste the liquid and find it is a beverage so far surpassing any other that they have ever tasted that [illegible] know how and where it is made.

The second wish is granted and they should just how and where it is made so as [illegible] of it. The chief brewer is overjoyed [illegible] of the tooth-like flood; he tears [illegible] to bet one wish left, and they [illegible] of no better way to use it than wishing [illegible] supply of the magic-like drink. The third and last wish is granted and all is serenity, [illegible] happiness reigns and wit and jollity [illegible] good fellowship.

THE CLOSED DOOR.—"To [illegible] price [illegible] is the [illegible]" that a woman [illegible] her husband and child for the sake of [illegible] jewelry of the home, only to be deserted [illegible] and left a hopeless outcast of despair. [illegible] is a case in point. The wife does not appreciate her husband and resents [illegible] efforts and duties of domesticity, [illegible] "freedom" and the attention of another [illegible] to her vanity. Six months [illegible] deckes in the gazettes of the great "White Way."

Twelve years later her daughter, now almost a young womanhood is about to be married. Her wedding day has come, everything is in readiness. The wretched wife and mother has drowned her life; remorseful and alone she now longs to see her husband and child. With pattering feet she goes to her once happy home, is met and repulsed by her husband. She pleads forgiveness. He reproaches her heartless desertion of their child for dishonor and disregard of all but her own selfish indulgence and pleasures.

Her child comes into the room during this scene and pities the poor woman, entirely ignorant of her identity. The husband points to the door and commands the woman to leave. After the mother leaves, the daughter returns and asks her father who the woman was, and when he tells her the woman is her mother, the girl rushes from the house, followed by her father, and they find her prostrate on the stoop. Lifting her to her feet they carry her into the house, and the daughter throws herself upon her mother's bosom, and, tenderly looking into her face, the poor woman lovingly caresses her child, while the father looks on overcome with pity and emotion.

THE SPECIAL AGENT.—Reports are received by the chief of the mounted police that an illicit still is being operated in the mountains of Kentucky, and at once they get busy to bring about the arrest of the moonshiners.

A special agent, a young officer, is appointed to visit the district and, if possible, bring about the detection and arrest of the culprits. Disguising himself as a lumberman, the young officer starts in quest of his prey.

He travels over a wild stretch of wood until he comes to the edge of the mountain. Hiding his portable telephone instrument at the foot of the telegraph pole, he plunges up the side of the mountain and into the forest until he reaches a cabin, where he finds a party of mountaineers. The cabin is owned by a rough and desperate man whose daughter acts as housekeeper. She is a pretty girl, and subjected to the ill temper of her father and the attentions of an objectionable lover.

The special agent is asked to partake of their evening meal, and while the girl is pouring coffee [illegible]

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I Trust My Husband Anywhere.
Has Anybody Here Seen Kelly.
Baby Blue.
Under the Orange Blossom Tree.
That Fascinating Rag Time Glide.
Honey When it's Sunny.
What's the Matter with Father.
When the Ivy Climb's over the Wall.
I'm Afraid of You.
Dinah from Carolina.
Santa Fe.
Back to My Old Home Town.
When You Think There's No One Looking.

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BIOGRAPH COMPANY.

Mar. 24—The Twisted Trail (Dr.).....988
Mar. 28—Gold Is Not All (Dramatic).....988
Mar. 31—The Smoker (Dramatic).....595
Mar. 31—His Last Dollar (Comedy).....897
Apr. 4—As It Is In Life (Dr.).....981
Apr. 7—A Rich Revenge (Com.).....980
Apr. 11—A Romance of the Western Hills (Dr.).980
Apr. 14—The Kid (Dr.).....981
Apr. 18—Thou Shalt Not (Dramatic).....987
Apr. 21—The Tenderfoot's Triumph (Dramatic)..989
Apr. 25—The Way of the World (Dramatic)...950
Apr. 28—Up a Tree (Comedy).....981
May 2—The Gold Seekers (Dr.).....976
May 5—The Unchanging Sea (Dr.).....952
May 9—Love Among the Roses (Dr.).....983
May 12—The Two Brothers (Dr.).....993

EDISON MFG. CO.

Apr. 22—Ready in a Minute (Com.).....360
Apr. 26—Gallegher (Dr.).....985
Apr. 29—Drowsy Dick, Officer No. 73 (Com.)...200
Apr. 29—A Yorkshire School (Dr.).....800
May 3—The Cigarette Maker of Seville (Dr.).995
May 6—The Senator and the Suffragettes (Com.).....635
May 6—Love and Marriage in Poster Land (Com.).....365
May 10—History Repeats Itself (Com.).....540
May 10—The Stuff That Americans are Made of (Dr.).....455
May 13—Carminella (Dr.).....720
May 13—Accidents Will Happen (Com.).....280
May 17—The Princess and the Peasant (Dr.)..1000
May 20—Sisters (Dr.).....995
May 27—'Mid the Cannon's Roar (Dr.).....1000
May 24—All on Account of a Laundry Mark (Com.).....450
May 24—Fortune's Fool (Com.).....530

ESSANAY FILM MFG. CO.

Mar. 23—The Hand of Uncle Sam (Dr.).....1000
Mar. 26—The Airship Gaze (Com.).....339
Mar. 26—The Ranchman's Wooing (Com.).....651
Mar. 30—His Hunting Trip (Com.).....975
Apr. 2—The Flower of the Ranch (Dramatic).1000
Apr. 6—Imagination (Comedy).....642
Apr. 6—Henry's New Hat (Comedy).....358
Apr. 9—The Ranger's Bride (Com.).....750
Apr. 9—A Family Quarrel (Com.).....250
Apr. 13—Their Sea Voyage (Com.).....1000
Apr. 16—The Bad Man and the Preacher (Dr.)..422
Apr. 16—The Mistaken Bandit (Dr.).....578
Apr. 20—A Wise Guy (Comedy).....368
Apr. 20—She Wanted a Bow-wow (Comedy).....607
Apr. 23—The Cowboy's Sweetheart (Dr.).....1000
Apr. 27—Flat for Rent (Comedy).....475
Apr. 27—The Latest in Garters (Comedy).....525
Apr. 30—A Vein of Gold (Dramatic).....1000
May 4—The Stolen Fortune (Com.).....1000
May 7—The Sheriff's Sacrifice (Dr.).....950
May 11—He Stubs His Toe (Com.).....597
May 11—A Quiet Boarding House (Com.).....363
May 14—The Cowpuncher's Ward (Dr.).....965

KALEM CO.

Apr. 6—The Uprising of the Utes (Dr.).....725
Apr. 6—Wandering Wilfred's April Fool's Day (Comedy).....250
Apr. 8—The Gypsy Girl's Love (Dr.).....890
Apr. 13—The Old Fiddler (Dr.).....875
Apr. 15—The Forager (Dr.).....980
Apr. 20—Fighting the Iroquois in Canada (Dr.).795
Apr. 20—Through the Tunnel (Comedy).....140
Apr. 22—The Bravest Girl in the South (Dr.).830
Apr. 27—The Sacred Turquoise of the Zuni (D.).
Apr. 29—The Love Romance of the Girl Spy (D.)
May 4—Chief Blackfoot's Vindication (Dr.)..
May 6—The Egret Hunter (Dr.).....
May 11—In the Dark Valley (Dr.).....
May 13—Between Love and Duty (Dr.).....720

LUBIN MFG. CO.

Apr. 4—The Right House, But— (Com.).....362
Apr. 7—First Love is Best (Dr.).....925
Apr. 11—Jones' Watch (Com.).....279
Apr. 11—Hemlock Hoax, the Detective (Com.)..232
Apr. 11—The Fishermen's Luck (Com.).....389
Apr. 14—Western Justice (Dr.).....920
Apr. 18—When the Cat's Away (Com.).....950
Apr. 21—The Angel of Dawson's Claim (Dr.)...950
Apr. 25—A Child of the Sea (Dramatic).....632
Apr. 25—On Time for Business (Comedy).....280
May 2—The Master Mechanic (Dr.).....594
May 2—Mrs. Nosey (Com.).....382
May 5—The Miner's Sweetheart (Dr.).....991
May 9—Kidd's Treasure (Com.).....415
May 9—Rastus in Zululand (Com.).....461
May 12—The Cowboy's Devotion (Dr.).....955
May 16—The Regeneration of Father (Dr.)....1000

GAUMONT.

G. Kleine.

Apr. 23—Judith and Holofernes (Dramatic)....1017
Apr. 26—Paying Attention (Comedy).....354
Apr. 26—Solving the Puzzle (Comedy).....305
Apr. 26—The Potter's Wheel (Industrial).....308
Apr. 30—The Captain of the Guard (Dr.).....518
Apr. 30—The Cheese Box (Com.).....453
May 3—The Money Bag (Dr.).....610
May 3—The Banks of the Danube (Scenic)....331
May 7—Call of the Forest (Dr.).....571
May 7—Gigantic Waves (Scenic).....348
May 10—A Little Vagrant (Dr.).....852
May 10—The Sea of Clouds (Scenic).....134
May 14—Christopher Columbus (Dr.).....997
May 17—Racing for a Bride (Dr.).....584
May 17—The Marvelous Water (Com.).....378
May 21—The Centenarian (Com.).....633
May 21—The Masher's Delirium (Com.).....368

URBAN-ECLIPSE.

G. Kleine.

Apr. 27—Volcanic Eruptions of Mt. Aetna (Sc.).394
Apr. 27—The Rival Miners (Dramatic).....597
May 4—Called to Sea (Dr.).....584
May 4—Immigrants' Progress in Canada (Educational).....400
May 11—Roosevelt in Cario (Scenic).....354
May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational).....210

GEORGE MELIES.

May 12—Speed Versus Death (Dr.).....940
May 19—A Race for a Bride (Com.).....725
May 19—A Rough Night on the Bridge (Com.)..225
May 26—The Paleface Princess (Dr.).....920

PATHE FRERES.

Apr. 23—The Chivalrous Stranger (Com.).....676
Apr. 23—The Storm (Scenic).....302
Apr. 25—The Parisian (Dramatic).....666
Apr. 25—Venice (Scenic).....295
Apr. 27—The Bagpipe Player (Dramatic).....577
Apr. 27—Jim Wants to Get Pinched (Comedy).417
Apr. 29—The Subterfuge ((Dramatic).....646
Apr. 29—The Merry Medrano Circus Clowns (S.)346
Apr. 30—Bud's Episode (Comedy).....371
Apr. 30—Deep Sea Fishing (Scenic).....623
May 2—Only a Faded Flower (Dr.).....613
May 2—Picturesque Pyrenees (Scenic).....367
May 4—The Witch of the Ruins (Dr.).....617
May 4—Diamond Cut Diamond (Com.).....377
May 6—A Romantic Girl (Com.).....433
May 6—Customs of the Buddhists in India (Sc.).544
May 7—The Cherries (Dr.).....574
May 7—Medium Wanted as a Son-in-Law (Com.).....387
May 9—Pete Wants a Job (Com.).....564
May 9—Villainy Defeated (Dr.).....358
May 11—Cleopatra (Dr.).....1043
May 13—Surgeon's Visit (Com.).....489
May 13—Berlin (Scenic).....417
May 14—The Wrong Road (Dr.).....695
May 14—The Little Truant (Com.).....269

SELIG POLYSCOPE CO.

Apr. 11—The Clay Baker (Dr.).....1000
Apr. 14—Dorothy and Scare Crow in Oz (Com.).1000
Apr. 18—The Rival Cooks (Comedy.....
Apr. 18—Mr. A. Jonah (Comedy).....
Apr. 21—Davy Crockett (Dramatic).....1000
Apr. 25—Mr. Mix at the Mardi Gras (Com.)..1000
Apr. 28—The Angelus (Dramatic).....1000
May 2—The Cowboy Girls (Com.).....1000
May 5—Papinta (Dr.).....1000
May 9—Seven Days (Com.).....1000
May 12—There, Little Girl, Don't Cry (Com.)..
May 12—Chicken (Com.).....

VITAGRAPH COMPANY.

Apr. 1—The Tongue of Scandal (Dramatic)....894
Apr. 2—The Fruits of Vengeance (Comedy)....930
Apr. 5—From Shadow to Sunshine (Dr.).....903
Apr. 8—Elektra (Dramatic).....942
Apr. 9—The Conqueror (Dr.).....928
Apr. 12—The Girl in the Barracks (Dr.).....908
Apr. 15—The Call of the Heart (Dramatic).....959
Apr. 16—The Merry Widow Takes Another Partner (Comedy).....981
Apr. 19—Love's Awakening (Dramatic).....977
Apr. 22—Her Sweet Revenge (Comedy).....987
Apr. 23—St. Elmo (Dramatic).....927
Apr. 26—Through the Darkness (Dramatic).....981
Apr. 29—The Portrait (Dramatic).....983
Apr. 30—The Minotaur (Dramatic).....983
May 3—The Lost Trail (Dr.).....972
May 6—One of the Finest (Dr.).....985
May 7—Mario's Swan Song (Dr.).....842
May 10—The Three Wishes (Com.).....945
May 13—The Closed Door (Dr.).....922
May 14—The Special Agent (Dr.).....

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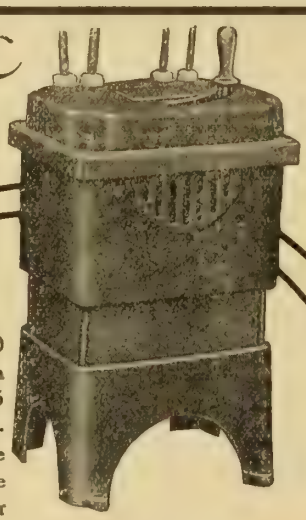

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A girl has already spurned the crooked leg from her sweetheart and is entering that serious period of life when she expects to elope into matrimony. But lately money has been known to spell more good looks and so in this case it follows when she happens to the tattooed depot and sees our leg-less kissing station girl. She soon has learned that a greeting at visiting period does not do. Call to find out but with that inclusive romantic bent of mind she can't be quite positive she is not. It is not funny.

As his condition is not precarious one can easily imagine the explanations he eventually has coming and the scene settles on cupid and Polly, and the old fat woman is forgotten.

The surgeon is not slow to see the condition of affairs although he does not know the ultimating consequences. His jealousy becomes an overwhelming passion and he loses in his assaults itself.

Unseen he drops some liquid from a vial into the patient's medicine as the latter sleeps and sees the nurse about to administer it. But a boy lovelad of the ward has seen the doctor's act and crawling from his bed he stays her arm and tells her what he saw. In another moment she has gone to the good superintendent of the hospital who promptly analyzes the ingredient in the medicine as poison.

The perfidious doctor is summoned to the office and by the testimony of the boy and the vial in his pocket is given into the hands of the police.

The nurse goes back to her patient, and she certainly takes to flowers on her sweetheart's medicine thereafter.

FRUITS AND FLOWERS.—It may be the height of presumption on the part of two office clerks to be in love with their employer's daughter, but they are so that settles it. What is more, the boss' daughter seems to return to a mustache, and don't they make sweethearts! One buys a box of beautiful flowers and the other gets a basket of fine fruit. But there's many a slip as 'tis said for a fellow clerk sees a chance to spill things and the result is trouble. When they arrive at the young lady's home one of them reaches for his gift, and is just tickled to death at the prospect of making a hit with those flowers. He is raising to her while he tinkles about in the box, really drawing out roses! No dear reader, turnips! True, it cannot be denied that a rose does not lose its sweetness if called a turnip, but a real turnip does not smell sweetly if called a rose—and this is a real turnip. His garland of roses has become a vegetable dormitory.

The girl stood aghast but before the baffled clerk can recover his smiling rival is removing the covering from his basket. It is his supreme moment and he crackles gleefully as he discovers—fruit! No, cabbages and turnips. The girl does recoil, and the two facing each other for a moment, suddenly begin to bombard each other with the vegetables. Some of the stuff goes through the portieres and into the conservatory, beaning onto the guests and a French pianist, who is passionately executing a rhapsodie. The party breaks up and the two young men beat an ignoble retreat.

Needless to add they are both fired next morning and the clerk who injected the bitterness into their lives (via the vegetables) bids them a tearful farewell. We next see the pair out on a park bench, from where one of them suddenly catches sight of their amorita. He sneaks away, but the other soon follows and overtakes them in a Summer garden, where he wins her attention from his rival. The other chap is seated at the same table, but is ignored. So he settles down to read a paper and all at once he bursts forth in a fit of laughter. The other man thinks he's crazy, but ignores him until a third young fellow comes on the scene and marches off with the girl. Then the new magistrate clerk stops laughing long enough to show him what he read in the paper—an announcement of her engagement, and to the very fellow she has just walked away with! Wouldn't it drive you to drink?

THE POWERS COMPANY

THE CARD PARTY.—Thompson has invited some friends to a quiet game of poker. While awaiting them he falls asleep. He is startled by the entrance of his friends, among whom is Wilson who is very attentive to Thompson's wife, a very beautiful woman. At the supper which follows the game, Thompson imagines that he sees Wilson dancing with his wife. All the boys go out to continue their game, except Wilson and his wife. Thompson returns and sees Wilson leading his wife. Mad with jealous rage he seizes a cutting knife and stabs Wilson. He then gets rid of the dead man and comes back to the dining room to find Wilson alive. There is a struggle and Thompson runs out followed by Wilson. Thompson jumps into a buggy, and Wilson steps and catches an automobile. An exciting chase ensues. The auto smashes into the buggy and upsets it, and Wilson comes after Thompson. They have a fighting spot on the edge of the cliff. Wilson throws Thompson over the cliff. We see Thompson at the bottom falling on his head and dying.

Thompson wakes up to find himself in the same chair as he originally fell asleep in. He is playing with Wilson and his other friends.

THE MINISTER'S NEW SUIT.—The minister has just received from his tailor a new suit of clothes of the conventional pattern and style. And the suit is left on the library table. Jones a young orderly and steals the suit putting it on and leaving his own rags in the suit box.

Next we see Dick Gray taking love to Mary's May. Myrtle accepts Dick who places a diamond engagement ring on her finger. Jones the thief enters Myrtle's house in search of a true meal. He hears a noise and escapes through. Percy Peep, a silly dude calls on Myrtle and a ludicrous love scene ensues. Dick quietly sees the young couple quarreling and it seems to him to play a little trick on Myrtle. He proceeds then to tell all his friends and then proceeds to marry them despite Myrtle's protests. Percy is overjoyed, and gives a funeral for the supposed minister who calls Peter Dick Gray, Myrtle's real lover. He sees the girl in the arms of Percy and insists that he is married to her. Dick speaks. Peter's lying game is out and then starts after the supposed minister, who is arrested by the cop, who recognizes him as a well-known crook. Jones is brought back to the house of Myrtle, who identifies him and tells them Percy enters. He sees the supposed minister, and says "Didn't you marry me?" Jones hangs, confesses and is taken out by the policemen. Dick kisses the girl, and Percy departs, saying, "Oh, fudge!"

ECLAIR.

A DESPERATE DUEL.—Owing to a disagreement between their respective wives, two citizens each challenged the other which results in a duel. Just as they are about to "settle it" a stranger gets hungry, rides up and suggests that they continue the fight on the same lines as those followed in his own country, that is "a la cowboy." Accordingly the two foes disappear and soon emerge from their houses "dressed to the teeth." The two wives become alarmed for the safety of their husbands and to prevent their outraged feelings, both fall upon the stranger, and administer a second thrashing.

But if the enemies have an abundance of sinister weapons, they have not much of the commodity called "courage" and their meanness to get to a wound without injury to self are amusing in the extreme. Finally, after endangering the lives of the community by their hackneyed shooting they decide they would rather be friends than continue the deadly feat. Accordingly they shake hands and in order to seal their renewed friendship they repair to a nearby hotel. There however they are so hilarious over the dangers of the combat past that they attract the attention of the police, who promptly arrest our friends for "disturbing the peace"!

JUAN, THE PELOTA PLAYER.—Juan, a famous player of the Spanish game of pelota, is soon in company with his sweetheart Joaquina, when they are interrupted by Miguel, her brother, who forcibly parts the lovers. Miguel's ill feeling towards Juan is so intense that he looks about for an opportunity to do him an injury, and later strikes Juan heavily on the head with the peculiar club used by the pelota players. Juan falls insensible, while Miguel after being accused by his sister, goes home and tells his mother his version of the incident. The girl following tells the mother the truth, and the latter sends her son upstairs to bed. Both Joaquin and her mother profess ignorance of the brother's whereabouts, but the former is forced into denouncing his hiding place by being told that Juan is dead. Miguel is carried off to prison, and the girl, believing her lover dead, goes to the cliffs and throws herself into the sea. Her insensible body is picked up by some fishermen and carried home. Meanwhile, Juan, convalescent, is confronted with Miguel, and remembering that the other is his sweetheart's brother, surprises everybody by declaring the affair an accident. His magnanimity causing Miguel to fall on his knees and implore pardon. The two together go to Joaquina's room, and the sight of her lover restored to health has a wonderful effect upon the sick girl, who is soon well on the road to recovery.

LUX FILMS.

THE LACEMAKER'S DREAM.—In this delightfully pretty film we see Dolly and her grandma who is tired and sad after a tedious day at lace making. Her eyesight is failing and she cannot make enough lace now to make both ends meet and anxious her work is the sole support. Little Dolly

[illegible] and grandma and [illegible]

HE DID NOT DIE.—[illegible]

THANHOUSER COMPANY.

THE BEST MAN WINS.—[illegible] girl adopts poor little May.

[illegible] Mary is left an orphan.

[illegible] girl adopts poor little May.

[illegible] Mary Wins."

NEW YORK MOTION PICTURE CO.

BISON—

CUPID'S COMEDY.—[illegible] Jane and Jessica and Maud and Mary. [illegible] Jane and Maud and Mary. [illegible] Jane and Maud and Mary. [illegible] Jane

they in turn plan to have like sport with the girls, so change coats and hats. Juanita and Maria seek their respective sweethearts, and thinking they are at last right, do not wait to be asked, but each kiss. Then the mistake is discovered, all four get together, and there is a lively time until the mix-up is generally cleared and they find that Juanita still loves Jose and kissed Manuel in error, and Maria is true to Manuel, having caressed Jose because she thought him to be Manuel.

"LOST FOR MANY YEARS."—Lady Ramsden's small son, five years of age, is the only one who stands between Lord Ravenscroft and a vast estate. When he is unsuccessful in getting control of it through a marriage with Lady Ramsden, he engages the services of Saunders, the gardener, to get rid of the boy. Saunders accepts the money for the deed and carries the youngster off. They go to the west and little Lord Edward is deposited on the post-office steps, where he is discovered by Mr. and Mrs. Dobson, who take him into their home. The little chap is made much of by the cowboys and seems happy enough in his new surroundings. Fifteen years later, in a moment of contrition, Saunders writes home, telling Lady Ramsden where she can find her boy. When the letter reaches England it is delivered into the hands of Lord Ravenscroft, who, upon seeing the postmark, goes to a secluded nook and reads it. Lady Ramsden, secreted behind a tree, watches him destroy the epistle, and when he goes, gathers the pieces together. These she succeeds in joining and finds her son is living. Her joy is unbounded. Ravenscroft goes to Eagle Crag but is accorded no welcome. Knowing that Lady Ramsden is coming for her boy he plans a hold up of the stage coach. Saunders foils him here and Lady Ramsden is escorted in safety to the post-office, where she and her son are reunited.

AMBROSIO

THE SECRET OF THE LAKE.—Ivanhoe, the beautiful wife of a tyrannical man, succumbs to the love song of a minstrel, and, against her better judgment, meets him. Through the offices of a kindly page, she learns of her husband's approach. She mounts her horse in all haste, dropping a bracelet. This her lord and master finds and his suspicions are aroused. When he discovers his wife and the minstrel together, he chains and casts them into prison; and fearing that he might some day repent the deed, flings the key of the cell into the lake, burying thus this tale of love and his vengeance in the silent depth of the pool that holds to this day the mystery of the two lovers' stony grave.

NESTOR

THE INDIAN PRINCESS.—As Tetona sat before the camp-fire gazing at the sweet fact of the white woman in her locket, she pondered for the millionth time as to the owner of that face.

Her foster-father, the old chief, professed total ignorance on the subject, but Tetona found that her skin was only darkened when exposed to the sun, and that, together with the locket and apparent inborn abhorrence for some of the Indian customs, caused her to sometimes question whether, after all, she was a real Indian Princess.

Since Tetona, then Elletta Barnett, had been carried off during the attack on the prairie schooner, nine years ago, the chief had been kindness itself to the "Princess Tetona." Only now he commanded her to wed the Prince, his son, creeping cautiously from her tent. Tetona stole quietly toward the woods. She could not, she would not marry the young brave.

Fate favored her, for, ere the pursuing Indians could drag her back, Dick Morley galloped past and seeing the maiden in distress, caught her up on his horse and made a mad dash for the Barnett Rranch.

The mother's instinct, Tetona's face, and locket thoroughly convinced Mrs. Barnett that at last she had found their long-lost daughter, and, overjoyed at the wonderful discovery, she went to call her husband.

The Indians, however, had followed close upon the cowboy's heels, and the instant they observed their Princess alone, crept softly behind her and throwing a blanket over her head, bore her hastily outside.

Here again Dick might have saved her had not the crafty Prince attacked him from the rear.

He revived sufficiently, however, to tell the distracted father and mother which way the Indians had taken their daughter, but as Barnett ran to get the cowboys to rescue Tetona, the Indians surrounded him, and taking him captive, hurried him before their chief.

To vent his wrath upon the maiden would have been unbecoming his dignity, but when the chief found Barnett in his power, his anger burst forth.

Tetona, seeing the tribe engaged in a war dance around the unfortunate man, mounted the horse they had taken as they returned with her to the camp, and galloped back to the ranch.

Luckily the cowboys lost not a moment in responding to her call, for the infuriated chief had stripped Barnett to the waist, painted a target on his breast, and had his braves drawn up to take aim, when they dashed to the rescue, and would gladly have placed the chief in his place, had not the girl told them of his unvarying kindness to her, and insisted upon giving him his freedom.

A DAUGHTER OF THE MINE.—John Brairly kept the only hotel and bar in the camp, so the boys naturally chose this as a storehouse for their gold.

Each night Tess weighed it, gave them a slip with the amount, and locked it away in the safe.

She had been secretly pleased to watch the stranger, Ned Carton's, store grow week by week, but as she had feared, before many moons the other newcomer, Jim Kirby, had won every ounce of it from him.

Carlton's hopes rose high in anticipation of the day when he would have enough saved to speak to her, but now all this was swept away at one bound. In desperation he picked up his gun to make an end of his humiliation, but Tess quietly took the weapon from him.

That she should have seen his weakness doubly humiliated him, so, hatless and wild-eyed, he fled to the mine. After a moment's hesitation, Tess ran after him, and in her excitement dropped the keys, which Jim Kirby found upon entering.

Instantly he recognized the key of the safe. In a moment more he had opened the safe, put the boys' gold in the sleeve of his coat, and was hurrying down the path to seek a hiding-place for his treasure.

After vainly calling to Carlton, Tess was about to return when she observed Kirby hastening along, and was dumbfounded to see half a dozen bags of gold fall to the ground.

"Could he have won all of that?"

Dashing into the house, she found her worst fears were realized—the safe was open and empty!

Both her father and Lee, the Chinaman, were out, but she could at least follow Kirby and see where he went. Retracing her steps with what speed she could, the girl was fortunate enough to see him burying the gold under a tree. Waiting until he had gone, she stole to the spot, snatched the treasure, and ran breathlessly back to the house, where she secreted it again.

None too soon, for poor Ned Carlton, whom Brairly, the Sheriff, and a posse of miners had captured—for Brairly, returning in Tess's absence, seeing the empty safe and Carlton's hat, which the crafty Kirby had placed beside it, together with Carlton's wild exit from the house, naturally made him suppose the young miner to be the thief.

To avoid a hanging, Tess very truthfully declared that she had put the gold in another place, but privately informed the gambler, Kirby, that the country would no longer be healthy for him.

As for Carlton, this experience had taught him a lesson, and his pledge that he had done with cards was never broken.

CAPITOL FILM CO.

THE HEART OF TESSA.—Phil Wentworth, a young and wealthy artist, is spending the Summer in the country, for the purpose of devoting himself to his art. On being called back to the city, he finds himself in love with Tessa, an artless little country girl, who returns his affection. While confessing their love for one another, and planning their future happiness, they are surprised by Tessa's father and mother who, after receiving a brief explanation on the part of Phil, realize that their little girl is grown up, and give their consent to the marriage.

We next find them in their new home in the city, having just arrived. Tessa, with childlike interest, runs around gayly admiring the luxury and splendor of her new apartments, so different from the simple little home she had known. On one of these tours of inspection she discovers the portrait of a beautiful girl, one of her husband's former sweethearts, whom she afterwards meets at a ball and recognizes as the girl of the picture, and notices that she (Madeline) and her husband are both deeply affected by the meeting.

After this meeting Madeline determines to win back the affection of her former sweetheart, whom she seeks out at his studio, where she is successful. Tessa, on arriving at the studio, unseen by either her husband or Madeline, finds the latter in the arms of her husband. Heartbroken, she decides to sacrifice her happiness for that of her husband, writes him a note biding him farewell, and returns to her home, where father and mother with loving care strive to heal her aching heart.

Upon finding that she is gone, Phil decides to go after her, when his eyes fall on the portrait of Madeline, and with vivid recollection of her visit of the afternoon before him, his weaker nature asserts itself and he decides to stay.

A few weeks later we find him painting Madeline's portrait in his studio, but his heart is not in his work. Conscience is calling to him in a loud voice, and Tessa's face is constantly before him. Suddenly, and without warning, he throws pallette and brushes to the floor, and takes rapid strides to the door; Madeline in alarm asks him for an explanation, but he pushes her aside and dashes out of the room.

Then losing no time, he returns to the country seeking his child-wife and her forgiveness. Upon arriving at the house, he finds Tessa at the winodw gazing out with an expression of loneliness and sorrow on her face. Gently he reaches for her and sinks to his knees beside her; with a start she turns to him and—with the "Heart of Tessa" it is impossible not to forgive, and in a few moments all is wiped out, and happiness once more reigns supreme in the rural home.

MOTOGRAFF CO.

LOVE YOUR NEIGHBOR AS YOURSELF, BUT LEAVE HIS WIFE ALONE.—The new neighbors meet at the country residence of Mr. and Mrs. Klein, a fine old mansion surrounded by beautiful scenery. Mr. and Mrs. Parker are city folks who have decided to try country life for a Summer. Mr. Klein is an elderly gentleman with a beautiful young wife. After the introduction by Jasper Young (a country swain) the two couples separate, Mr. Parker pairing off with Mrs. Klein. Jasper seems to notice the fondness of the two, and by his mimic action shows it.

The next scene introduces the new servant in the employ of Mr. and Mrs. Parker, namely, Nellie Fielding, who is Jasper's sweetheart. Nellie is pretty, but countrified, gawky and awkward. Mrs. Parker has a lot of trouble showing Nellie how to behave properly and much fun is introduced into the "lessons in manners" from Mrs. Parker to Nellie. Jasper is always hanging around, and he also at a distance imitates Mrs. Parker as best he can, his rendering of the walk, bows, gestures being clever and funny.

The return call of the new neighbors shows the plot advancing, and soon Mr. Parker and Mrs. Klein stroll away from Mr. Klein and Mrs. Parker, the attitude of the latter two being very reserved and quite a contrast to the other pair. Nellie is seen milking a cow as Jasper draws near and after some love-making they walk away together, watching Mr. Parker and Mrs. Klein ahead of them and clumsily trying to imitate them.

An unexpected (?) meeting in a country lane reveals Mrs. Klein greatly interested in some flowers she has gathered. Mr. Parker is seen approaching, and he seems more than ever devoted to his neighbor's pretty wife. Jasper is noticed fishing in the creek nearby and as he catches a fish he sees the loving neighbors. Their actions make him neglect his rod and after fully taking in the scene he dashes off to get Nellie to join him and share the fun. In this scene Jasper is dressed in his best "Sunday-go-to-meeting" clothes, and the style and cut of his costume, without being unduly exaggerated, is true to rustic life as exemplified by a country dude.

On the porch of his mansion the old man Klein is much interested in viewing the new scenes. We see him lifting his field glasses and we see him pass in review some exquisite bits of scenery. He has a good laugh as his glass takes in Jasper and Nellie in a funny bit of rural courtship. He sees another pair that seems to trouble him somewhat, but soon he changes and enjoys more fine scenic effects. His doubts, however, seem to grow and he looks again for the pair he had a glimpse of just before. He locates them, and to his horror he identifies his own wife and Mr. Parker, his new neighbor, making ardent love to each other. They kiss and embrace as he is looking. He dashes down the field glass and rushes off to confront the guilty pair.

The last scene shows Mr. Klein breaking in on the lovemaking of the new neighbor and Mr. Klein's own wife. Fine dramatic acting is shown here. After upbraiding, struggling and coaxing the old man, being an old man, forgives his penitent young wife. They march off, leaving Parker standing alone, also evidently come to a realization of his folly.

GREAT NORTHERN.

THE SOMNAMBULIST.—The director of a museum for old and new works of art, retires from his position, after nearly a lifetime of faithful service. He naturally does not like to leave his beloved exhibits, but he has one consolation, that his son-in-law is appointed as his successor, and to whom he is of great assistance. He therefore does not have to leave his beloved museum altogether. Shortly after the old director has retired, several valuable exhibits are missed, among them a very valuable jewelled ornament. The new director consults his father-in-law, and the old gentleman advises him to employ at once the services of one of the best detectives to take up the case. This is done, and the detective arrives at the museum. Curiously enough, he discovers that the old ex-director is in possession of a burglar's jimmy. Without telling the new director of this discovery, he compares the jimmy with the marks on the cases from which the valuables were stolen, and, to his great surprise, he finds that it fits exactly. He now searches the rooms of the ex-director during his absence, and finds hidden up the chimney the stolen articles. Thinking that the man is possibly a fanatic collector, the detective informs the director of his discovery. This news is a terrible blow to the latter's young wife, who is terribly shocked that her own father is proven to be the culprit. In order to make sure of the motives of the old gentleman in stealing the articles, the detective, together with the new director and his wife, remain in the museum one night to watch. After a short while, they suddenly hear footsteps, and walking along in their direction they see the old director. By the uncertain walk of her father the young wife at once realizes that there is something wrong with him, and coming near, she discovers that the old man is walking in his sleep. This she loses no time in telling to her husband and the detective, and after carefully awakening the old man, who is astonished at the situation, everything is satisfactorily explained.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

May 2—My Maid Is Too Slow (Com.) 445
May 2—The Broken Friendship (Dr.) 615
May 9—The Prisoner of the Golden Isle (Dr.) .820
May 16—Barberine (Comedy) 1000
May 23—A Desperate Duel (Com.) 360
May 23—Juan, the Fiddle Player (Dr.) 580
May 28—The Watchmaker's Hat (Com.) 390
May 28—Life of the Alpine Shooters (Edu.) 103

GREAT NORTHERN FILM COMPANY.

Mar. 26—Tsing Fu, the Yellow Devil (Dr.) 827
Apr. 2—Madam Sans Gene (Dramatic) 1000
Apr. 9—The New Burglar Alarm (Com.) 492
Apr. 9—Hustling Mr. Brown (Comedy) 367
Apr. 16—The Hidden Treasure (Dr.) 1000
Apr. 23—The Conjurer (Comedy) .....
Apr. 23—The Four Seasons (Scenic) .....
Apr. 23—A Day Off (Comedy) .....
Apr. 30—Saved from the Sultan's Sentence (D.) .....
May 7—The Somnambulist (Dr.) .....
May 14—A Marvelous Cure (Com.) .....
May 14—The Club of the Corpulent (Dr.) .....

"IMP."

Mar. 31—Hard Cash (Dr.) 960
Apr. 4—The Miser's Daughter (Com.) 980
Apr. 7—His Second Wife (Dr.) 970
Apr. 11—The Rosary (Dramatic) 950
Apr. 14—The Ace of Hearts (Dr.) 980
Apr. 18—In War Time (Dr.) 970
Apr. 21—The Maelstrom (Dr.) 960
Apr. 25—The Power of a Smile (Dramatic) .....
Apr. 28—The New Shawl (Dramatic) .....
May 2—Two Men (Dramatic) 985
May 5—Aunt Maria's Substitute (Comedy) 970
May 9—A Rural Romeo (Dr.) .....
May 12—The Turn of the Dice (Dr.) .....
May 16—A Doctor's Perfidy (Dr.) 985
May 19—Fruits and Flowers (Dr.) 970

LUX FILMS.

Mar. 30—A Drama on the Reef (Dr.) 655
Mar. 30—Cured By a Tip (Com.) 327
Apr. 6—The Snake Man (Comedy) 350
Apr. 6—Rice the Jester (Dramatic) 630
Apr. 13—Washed Ashore (Dramatic) 609
Apr. 13—The Attack Upon the Train (Com.) 357
Apr. 20—Artist's Child (Dr.) 619
Apr. 20—A Young Aviator's Dream (Comic) 367
Apr. 20—Grandpa's Darling (Dramatic) 487
Apr. 28—Artist's Child (Dramatic) 602
Apr. 28—Tommy and the Powder (Comedy) 429
May 5—The Little Beggar Maid (Dr.) 672
May 5—They Would Roller Skate (Comedy) 268
May 12—A Mother's Grief (Dr.) 557
May 12—Her Two Suitors (Com.) 452
May 19—The Lacemaker's Dream (Dr.) 462
May 19—He Did Not Die (Com.) 432

NESTOR FILM COMPANY.

Mar. 9—On the Little Big Horn 995
Mar. 16—The Silver Lining 980
Mar. 23—The Tenderfoot (Dr.) 990
Mar. 30—The Cowboy Preacher (Dramatic) 980
Apr. 6—Frontier Day in the West (Dr.) 9
Apr. 13—At Double Cross Ranch (Com.) 998
Apr. 20—The Cowboy and the Lieutenant (Dr.) ..
Apr. 27—Days of '49 (Dramatic) 995
May 4—A Daughter of the Mine (Dramatic) 997
May 11—The Indian Princess (Dr.) 980

NEW YORK MOTION PICTURE CO.
("Bison.")

Mar. 29—Nannina (Dramatic) 912
Apr. 1—A Shot in Time (West.) app. 1000
Mar. 29—Nannina (Dramatic) 912
Apr. 1—A Shot In Time (West.) 988
Apr. 6—Romance of a Snake Charmer (West.) .995
Apr. 8—Red Wing's Loyalty (West.) 1000
Apr. 12—Rivalry in the Oil Fields (Dr.) 959
Apr. 15—Red Wing's Constancy (West.) 1000
Apr. 15—Red Wing's Constancy (West.) 980
Apr. 19—A Husband's Mistake (Dramatic) 978
Apr. 22—Adventures of a Cowpuncher (West.) .1000
Apr. 19—A Husband's Mistake (Dramatic) 978
Apr. 22—Adventures of a Cowpuncher (West.) .920
Apr. 26—Hazel the Heart Breaker 515
Apr. 26—Rattlesnakes 416
Apr. 29—The Rescue of the Pioneer's Daughter .950
May 3—A Sister's Devotion (Dr.) 955
May 6—Love and Money 1000
May 10—Cupid's Comedy 945
May 13—Lost for Many Years 1000

ITALA.
(By N. Y. M. P. Co.)

ernor's Daughter 500
Apr. 2—The Servant and the Tutor (Dr.) 942
Apr. 9—At the Farm (Dr.) 500
Apr. 9—The Valuable Hat (Com.) 500
Apr. 16—The Three Brothers (Com.) 500
Apr. 16—A Mistake (Dr.) 500
Apr. 23—Isabella of Arragon 1000
Apr. 23—Isabella of Arragon 1045
Apr. 30—The Fashionable Sport 500
Apr. 30—The False Friar 500
May 6—How the Great Field Marshall Villars Had an Adopted Daughter 935
May 14—Foolshead Learns to Somersault 780
May 14—That Gentleman Has Won a Million .494

AMBROSIO.
(By N. Y. M. P. Co.)

Apr. 6—An Unpleasant Dream 645
Apr. 6—My Life Remembrances of a Dog 355
Apr. 13—Legend of the Cross (Dr.) 470
Apr. 13—Friest in College (Com.) 510
Apr. 20—Heart of a Vagabond ....
Apr. 20—Petit Jean Legis D'Or A Co. ..... 1...
Apr. 27—A Doctor's Revenge 470
Apr. 27—Friest Is Learning a Handicraft ..... 1...
May 4—Who Killed Her 792
May 4—Blue Jackets' Manoeuvers 220
May 11—The Secret of the Lake 671
May 11—Friest Gets in a Libertine Mood 464

PANTOGRAPH CORPORATION.

Feb. 18—The Hobo's Dream of Wealth (Com.) 820
Feb. 25—Iron Arm's Remorse (Dr.) 980
Mar. 4—The Electric Bath Tub (Com.) 900
Mar. 11—The Mysterious Armor (Com.) 940

POWERS PICTURE PLAYS.

Apr. 12—His Mother's Letter (Dr.) 990
Apr. 19—The Re-making of a Man (Dr.) 985
Apr. 26—A Newspaper Error (Dramatic) 980
May 3—Legally Dead (Dramatic) 980
May 10—"Salvation" Smith (Dr.) 982
May 14—The Card Party (Dr.) 475
May 14—The Minister's New Suit (Com.) 440

THANHOUSER COMPANY.

Mar. 29—She's Done It Again (Dr.) 1000
Apr. 5—Daddy's Double (Dramatic) 1000
Apr. 15—A 29 Cent Robbery (Dr.) 750
Apr. 15—The Old Shoe Came Back (Com.) 250
Apr. 22—Her Battle for Existence (Dr.) 1000
Apr. 29—She Wanted to Marry a Hero (Dr.) .
Apr. 29—The Cigars His Wife Bought (Com.) .
May 6—Jane Eyre (Dr.) 1000
May 13—The Best Man Wins (Dr.) 950

ACTOPHONE

Apr. 27—Saved by an Indian (Dr.) 500
Apr 27—Baby Has the Colic (Com.) 400

CAPITOL

May 16—The Heart of Tessa (Dr.) .....

MOTOGRAFF

May 15—Love Your Neighbor as Yourself, Etc. (Com.) 1000

INDEPENDENT FILMS.

The following films have been released, week of May 2, by the Empire Film Co., 150 East 14th street, corner Third avenue, N. Y.:

May 2—Broken Friendship (Eclair) 650
May 2—My Maid Is Too Slow (Eclair) 350
May 2—Two Men (Imp.) 990
May 3—A Sister's Devotion (Bison) 950
May 3—Legally Dead (Powers) 978
May 4—Who Killed Her? (Ambrosio) 744
May 4—Bluejackets' Manoeuvres (Ambrosio) ... 212
May 4—A Soldier's Sweetheart (Actophone) ... 950
May 4—A Daughter of Mine (Nestor) 1000
May 5—Village Beauty (Com.) 560
May 5—Fury of the Waves (Com.) 385
May 5—Aunt Maria's Substitute (Imp.) 997
May 6—Jane Eyre (Than.) 1000
May 6—Love and Money (Bison) 1000
May 7—The Great Field Marshal (Itala) 950
May 7—The Somnambulist (Great Northern) 1000

Independent films released by the Eagle Film Exchange, 143 North Eighth street, Philadelphia, Pa.:

Apr. 25—Power of a Smile (Imp.).
Apr. 25—Two Friends (Great Prize).
Apr. 26—Hazel the Heart Breaker (Bison).
Apr. 26—Rattlesnakes (Bison).
Apr. 26—Newspaper Error (Powers).
Apr. 26—Penalty of Beauty.
Apr. 27—Artist's Child (Lux).
Apr. 27—Tommy and the Powder (Lux).
Apr. 27—A Doctor's Revenge (Ambrosio).
Apr. 27—Friest Is Learning a Handicraft (Ambr.).
Apr. 27—Uncle Ned's Dream.
Apr. 27—Mexico.
Apr. 27—Days of '49 (Nestor).
Apr. 28—The New Shawl (Imp.).
Apr. 28—Saved by an Indian, Baby Has Colic (Act.).
Apr. 29—The Rescue of the Pioneer's Daughter (Bison).
Apr. 29—She Wanted to Marry a Hero (Than.).
Apr. 29—Cigars His Wife Bought (Than.).
Apr. 30—The Fashionable Sport (Itala).
Apr. 30—The False Friar (Itala).
Apr. 30—Hope of the Village.
Apr. 30—Saved from the Sultan's Sentence (G. N.).
Apr. 30—Somnambulist's Dream.

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WANTED 1,000 Independent or other moving picture exhibitors to get on our mailing list. No letter heads or references required. Simply say you're an exhibitor and we'll take your word for it. A postal card will do. If you're not in the moving picture business don't send in your name—our bulletins won't interest you. Address the Literature Department, so that your postal goes straight to our mailing clerk.

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NEW ROCHELLE, N. Y.

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Agent for
Power's Cameragraph
Lang's Rewinder
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The Trade Supplied. Licensed Films Only
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338 Spruce St., Philadelphia, Pa.

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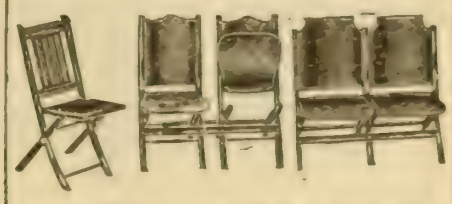

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Gives you the RIGHT kind of a show at the RIGHT price. It is worth investigating if you want FULL MEASURE.
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10,000	:	:	:	:	2.50	25,000	:	:	:	:	5.50	100,000	:	:	:	:	10.00

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LATEST SONG SLIDES
$5.00 per set

N. E. Cor. 4th & Green Streets,
PHILADELPHIA, PA.

LUX FILMS

RELEASED MAY 12th, 1910

A Mother's Grief

Drama. Length 557 Feet

Her Two Suitors

Comedy. Length 452 Feet

COMING—Thursday, May 12, 1910—COMING

The Lace Maker's Dream

Drama. Length 462 Feet

He Did Not Die

Comedy. Length 432 Feet

A full description of these subjects will be found on another page

Offices will be opened shortly in Montreal, as we are Exclusive Agents in Canada for the "LUX" and "AMBROSIO" Films

POSTERS FREE WITH EVERY RELEASE

R. PRIEUR

Member N. I. M. P. A.

Write for Weekly List of Descriptions of our Films

10 E. 15th Street Telephone Call: STUYVESANT 3124 **NEW YORK**

WHAT YOU GET

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PARAMOUNT

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¶ Selected Films from the Best Independent American and Foreign Manufacturers.

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PARAMOUNT FILM CO.

PHONE 3281-3283 Chelsea — 61 West 14th St., New York

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Inaugural Triumphant Release Extraordinary

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The New and Mighty Entrant in the Realm of Picturedom, with pride and purpose to make and maintain the highest possible character and quality of carefully conceived and properly executed Film Productions.

WATCH AND WAIT

For Later Announcements of

EXCLUSIVE BIG FEATURES

Soon to be Issued and Circulated

EXCHANGES and EXHIBITORS: All issues of our Films will be supplemented by artistic, Four-color posters, together with groupings of various scenes in actual 8 x 10 inch Photographs for classy lobby displays. Get on Our Mailing List for detailed information and samples.

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Offices: 202 N. Calvert St. — Studios: Dupont Park

BALTIMORE, MD., U. S. A.

LUBIN

LUBIN

RELEASED THURSDAY, MAY 12th.

The Cowboy's Devotion

Here is another out-of-the-ordinary Western story, a narrative with the vitality, the strong life of the Western plains in every inch of film. A little Western girl goes East to complete her education and returns to the ranch, bringing with her an effeminate young chap whom she has promised to marry. In an earlier day she was the playfellow-sweetheart of the foreman and now he is broken-hearted as he drives to the station to meet her, after having taken her photograph from the case of his watch. The trio are pursued by a small band of Indians who have left the reservation, and when he sees that they cannot all win through to safety the foreman drops from the carriage and creates a diversion which enables them to escape. He is rescued by his fellows when the flames are actually curling about his waist, and the girl comes to realize that it is a real man that she loves after all.

Approximate Length 955 Feet

RELEASED MONDAY, MAY 16th.

The Regeneration of Father

Father forbids the young man the house, but love ever laughed at locksmiths, and the ardent swain disguises himself as a girl and gains employment in the house in which he is forbidden. More than that, he so impresses father that the old gentleman agrees to the marriage of his daughter that he may wed the pretty servant. Once the agreement is signed the truth becomes known, and after all father is rather well pleased with his clever son-in-law.

Approximate Length 1,000 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

The Capitol Film Company

Will release their first reel May 16, 1910

"The Heart of Tessa"

Independent Exchanges get in line for this one

OFFICE:
405 11th St., N. W. Washington, D. C.

FIRST RELEASE OF

The Motograff Co.

OF PHILADELPHIA

"Love your neighbor as yourself, but leave his wife alone!"

A Pastoral Comedy, Approx. 1,000 Feet

This is a Moving Picture of the better kind. The actors and actresses are all experienced artists and in this production they have excelled themselves. The scenic effects are particularly fine and the photography excellent throughout. Genuine clean comedy without slapstick, soot or whitewash. The story holds its interest from first to last. This is a release that will make Independents happy.

Sent subject to Screen examination if desired.

Wire your orders as soon as you read this

RELEASE DATE MAY 15

For full synopsis see page 804

THE MOTOGRAFF CO. OF PHILADELPHIA

HOME OFFICE:
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FILM D'ART IS HERE!!

First Release, THURSDAY, May 19, 1910

—and—

One Reel a Week thereafter, on THURSDAY

FIRST RELEASE IS ENTILLED

"Werther"

(Length, about 960 Feet)

An overpowering, magnificiently set and acted adaptation from the famous Goethe tragedy. It's got any former productions of the Film d'Art makers tied to the mast, AND YOU KNOW WHAT THEY WERE! Make your exchange give it to you! Lithograph posters with every release.

Remember This---Thursday is the Day

Motion Picture Distributing and Sales Co. (*Agents*)

111 East Fourteenth Street - - New York City

ECLAIR FILMS

THE PEOPLES' CHOICE!!

BARBERINE

COMEDY. FULL REEL. RELEASED, MAY 16th, 1910

Juan the Pelitori
580 Feet
A Story of much warmth. Pathetically beautiful in every phase.

A Desperate Duel
360 Feet
A mirth provoking Film of the usual ECLAIR quality.

RELEASE OF MAY 23d, 1910

WATCH OUR SECOND RELEASE A. C. A. D.

"A CLASS BY THEMSELVES"

Perfection in the TRULY COMIC!

Exhibitors, Write for Posters

ECLAIR FILM COMPANY

Chicago, Ill. 31 East 27th Street, New York City

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NOW OBTAINABLE FOR

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Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London.

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

BISON FILMS

TRADE MARK

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

B Stands for "Bison" that Brings the Bully Business

Be a Busy Bee and get Busy with the "Bison"
You Can't be Buffaloed if you have the "Bison" and that is not a Bull
You Always get Bully Pictures with the "Bison"

OUR OFFERINGS FOR THE COMING WEEK:

"BISON"—Release, Tuesday, May 10th
"CUPID'S COMEDY"

"BISON"—Release, Friday, May 13th
"LOST FOR MANY YEARS"

"AMBROSIO"—Release, Wednesday, May 11th
"THE SECRET OF THE LAKE"
"FRICOT GETS IN A LIBERTINE MOOD"

"ITALA"—Release, Saturday, May 14th
"FOOLSHEAD LEARNS TO SOMERSAULT"
"THAT GENTLEMAN HAS WON A MILLION"

LITHOGRAPHS AND POSTERS FREE

We furnish all exchanges handling these productions with one sheet four colored lithograph posters with each reel. Demand same from your exchange as they will positively increase your box office receipts.
Brief description of all subjects will be found on another page.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG., 1 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

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"Have You a Little Imp in Your Theatre"

"Always Censored—Never Censured"

Mr. M. J. Farnbaker, Paducah, Ky., suggested the above line to be used in reference to "Imp" films. It's good, isn't it? Mr. Farnbaker is one of the many who declare "Imp" films are the very, very best in the world. George G. Killen, Ft. Wayne, Ind., is another. He says the "Imp" film "In Africa" packed his house to the doors and then some. Joseph Hewitt, Sparta, Ill., declares the "Imp" film called "Mother Love" is the world's best moving picture product. He asked 316 people what was the greatest thing in the world, and 67 answered "Miss Lawrence's acting." And so it goes! "Imp" films and their marvelous success have never had a parallel in the picture business. If you don't get "Imp" films, it's your own fault for not ding-donging at your exchange until you get what you demand.

TWO MORE IMPS D'ART FOR INDEPENDENTS ONLY!

"A Doctor's Perfidy"

(Released Monday, May 16th. Length, 985 feet).

This will be a sensation! It depicts a doctor, his patient who is his rival in love, and the girl they both love. The doctor is cast in the role of villain, the girl as a hospital nurse. The theme is strong enough for Nazimova herself and is magnificently dealt with. This picture is going to line your pockets with big money. Order it every day till you get it!

"Fruit and Flowers"

(Released Thursday, May 19th. Length, 970 feet.)

A veritable creme de la creme of [illegible] scream! If you carried a basket of flowers to your beloved skirt, and found that they had turned into cabbages instead, what on earth would you do? Read the answer in "Fruit and Flowers," a rare Imp comedy which will make your person laugh, quiver and quake with laughter. Offer your exclusive [illegible] are forced to!

Independent Moving Pictures Co. of America
111 E. 14th St., New York. Carl Laemmle, Pres.

Biggest Attraction of the Hour

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the **BIG FIGHT** of

JOHNSON and JEFFRIES

JULY 4th, 1910

LICENSED AND INDEPENDENT THEATRES wire or write at once.

All these pictures have Jack Johnson's Autograph. None others are Genuine. Get the genuine or none at all.

We own and control the exclusive rights for the States of Illinois, Nebraska, Colorado and Utah.

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Jack Johnson Training

MOVING PICTURES OF

Jack Johnson, Champion of the World

in training for the Big Fight of July 4, 1910 with

JAMES J. JEFFRIES

consisting of 6 rounds with his sparring partners, GEORGE COLTON and MARTY CUTLER and other features incidental to training quarters.

APPROXIMATE LENGTH 1,000 FEET

Ready for Delivery May 16, 1910

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JULIUS GREEN, Room 602, 269 Dearborn Street, CHICAGO, ILL., U. S. A.

P. S. These are positively **The Only Genuine Pictures of Jack Johnson in Training,** and each reel will have the following authorization over his own signature **to prove it:**

"These are the only authorized pictures of my training for the Johnson-Jeffries fight."

JACK JOHNSON
Champion of the World

None Others Are Genuine **BEWARE OF FRAUD**

Vol. 6., No. 20. May 21, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

A Race for a Bride and A Rough Night on the Bridge

One of the best comedies ever staged. A laugh from start to finish

Released MAY 19th, 1910

"THE PALEFACE PRINCESS"

One of the best Dramas of Pioneer Indian Life ever produced.

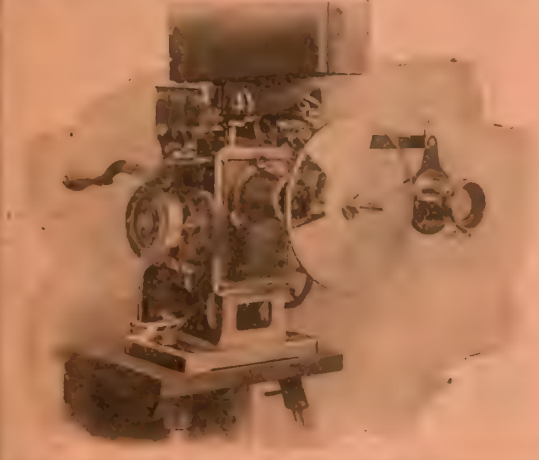
Released MAY 26th, 1910

INSIST on Your EXCHANGE SUPPLYING MÉLIÈS FILMS. HANDSOME POSTERS OF ALL SUBJECTS FREE

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

$100 REWARD $100



MONEY TALKS

What users think of Power's Cameragraph No. 6, is shown in the paragraph quoted below:

The Crystal Theatre, of Ottawa, Kansas, writes: "The picture is clear, steady and **Absolutely Flickerless**: and we have a standing offer of $100 for any person or persons using any other make of machine, barring none, who can equal our picture."

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NICHOLAS POWER COMPANY 115 Nassau Street NEW YORK

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 800 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 799 FOR SYNOPSIS

THANHOUSER FILMS

"SWEEPING THE COUNTRY!"

RELEASED FRIDAY, MAY 20th

Just in Time for the Circus Craze! **For Kids from 7 to 70!**

CUPID AT THE CIRCUS

A "Thanhouser" Heart Interest Story that will make you feel like a kid again, snooping around the circus tent a'watchin' for a handy hole through which to steal into the paradise within. It's a circus picture that'll bring the smell of the tanbark and sawdust back to your nostrils and make you wish yourself back in the good old kid days.

SOMETHING NEW!

An advertiser who does'nt CLAIM numerous letters of praise from exhibitors, BUT PRINTS THEM.

"I Want Every Thanhouser Released!"

Miss Dolly Spurr, Treasurer, Royal Theater, Marion, Ind. We have run all of your releases to date and have been "tickled to death" with the whole bunch. Your last three are right up to the notch as far as costuming and everything else is concerned. Your development is A-1, and is, in fact, better than lots of stuff that's been out years, instead of months; and as manager of the "Royal" I want every Thanhouser that is released. I am featuring "Thanhousers" and "Imps" and am giving just as much attention to one as the other, because they are both first class. I'll push your films to the limit here in Marion.

"Drew Better Than Any!"

Wm. L. Beasley, Pres., Casino Amusement Co., Dayton, Ky.—We have shown your "St. Elmo" and it drew befter than any picture we have ever run, outside of "Nero."

"Looks as if You Had Been in Business a Few Years!"

O. K. Haas, Prop., Theaters Nos. One and Two, Charlotte, N. C.—I wish to compliment you on one of your recent releases, "Daddy's Double." It does not look as if you had been in the business a few weeks, but a few years.

"They're O. K.!"

M. W. Johnson, Assumption, Ill.—Thanhouser Films are O. K.

"An Audience of 500 Simply Roared!"

J. Allen, Allen Amusement Co., Brantford, Ont.—We wish to commend you on your brilliant, high-class comedy, "Daddy's Double." It compares favorably with anything produced by any of the oldest manufacturers. It was shown in the Gem Theater here, and an audience of 500 simply roared.

"They've Won Favor Among My Patrons!"

Philip Collins, Mgr., Star Theater, Utica, N. Y.—Your films have won favor among my patrons. They are certainly good.

"Make More of Them!"

Wm. J. Ferry, Mgr., Grand Theater, Newark, O.—The only way you can make your films more valuable is to make more of them.

Wonderful Circus Views Taken by Special Arrangement with Messrs. Barnum and Bailey

Approximate Length 975 Ft. No. 111 Code Word, Circus

Magnificent Posters Free

ASK YOUR EXCHANGE FOR THEM

Released Friday, May 27! ANOTHER OF THE **"Thanhouser Classics!"**

SHAKESPEARE'S

The Winter's Tale

THANHOUSER

STAGING—ACTING—QUALITY

Done in the Thanhouser way and produced at just 3 times the cost of an ordinary release, but costing the Exchange and the Exhibitor

NOT ONE PENNY EXTRA

Order THIS OF YOUR EXCHANGE Now

Remember, this release will be the Prize Drawing Card of the year and there'll be a big rush for it. First come, first served! Write your Exchange **NOW!**

THEY'RE REAL!

These letters. The originals Are On File at the Thanhouser Office, Where They Are OPEN TO INSPECTION.

"Should Draw Big Houses Everywhere!"

C. W. Brown, Mgr., Grand, Chillicothe, O.—Your films are above the average and should draw big houses everywhere.

"I Want Thanhouser Film Always!"

Charles R. Holmes, 1067 Dolores St., San Francisco, Cal.—To tell the honest truth, I have never seen anything better than "The Actor's Children." I want Thanhouser Film always.

"The Babies Cry for It!"

Monte W. Kattery, Boonville, Ind.—Just keep up the present good style and you've done something. The babies cry for Thanhouser Film!

"As Good as Any on the Market!"

E. R. Jones, Mgr., Dreamland, Arcanum, O.—Your film is as good as any on the market.

"Please All My Patrons!"

O. B. Studley, Orpheum Theater, Tiffin, O.—Your films are O. K. and seem to please all my patrons.

"Wish There Were More Like Them!"

T. H. Scott, Mgr., Bijou Dream, Cleveland, O.—Your films are great! I wish there were more like them.

"As Good as Any, if Not Better!"

D. A. Heilman, Mgr., Majestic Theater, Muncie, Ind.—We think that your films are about as good as any, if not better.

"All Made a Big Hit!"

Louis Zahler, Liberty Theater, Peoria, Ill.—I ran all your films. They all made a big hit, especially "St. Elmo." Hope you will keep up the good work for the Independent cause.

"What I Have Put On, Give Satisfaction!"

Charles Blackton, Martinsville, Ind.—I have not had all of your films, but what I have put on give satisfaction.

"Very Good!"

F. L. Lanine, Chicago, Ill.—Your releases are very good.

THANHOUSER COMPANY

New Rochelle - - New York

If you want to get on our mailing list, drop a card to our Literature Department

DON'T MISS THIS

A Real good comedy **The kind they all like**

GEE I AM LATE

APPROX. LENGTH, 351 FT. RELEASED MAY 20

Book this without fail **See them howl** **It is great**

NEW YORK
41 West 25th Street

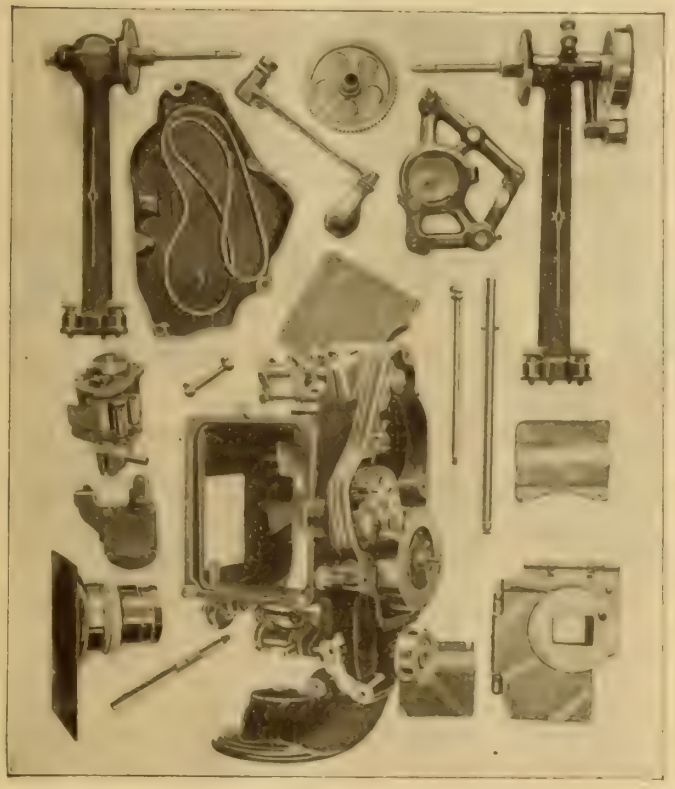
PATHÉ FRÈRÉS

CHICAGO
35 Randolph Street

Get your Posters from the A. B. C. Co., Cleveland, Ohio

The 1910 Motiograph Catalog

IS READY FOR DISTRIBUTION



SEND FOR IT TO-DAY

It will tell you all about the

20 IMPROVEMENTS FOR 1910

among which are the following:

A New Perfect Patent Film Tension.
A New Type, Extra Heavy Arc Lamp.
Upper Carbon Adjustment Fixture.
Extra Large Lamp House.

Arrangement of mechanism parts for quick accessible and interchangability. The Machine can be taken apart, and assembled in ten minutes.

Geneva Parts operate in oil. Shutter in front of lens if desired. IT'S A WONDERFUL machine.

It's the Talk of the Trade

Three years of continuous success. APRIL SALES DOUBLED OVER MARCH.

The Motiograph projects

FAR BETTER PICTURES AND WEARS LONGER

than other machines.

EVERY USER IS A LIVE ADVERTISEMENT

There's the Best of Reasons: all explained in our 1910 Catalog. *Send for it to-day.*

FOR SALE BY LEADING DEALERS

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, New York Agent

LUX FILMS

RELEASED MAY 19th, 1910

The Lace Maker's Dream

Drama. Length 462 Feet

This delightfully pretty film in which we see Dolly and her grandma, who is tired after a tedious day at lace making. Little Dolly looks at her dearly loved grandma and then at her work. Taking it up she endeavors to do some, but in vain and she falls asleep and dreams that a vision appears making yards of lace. With joy Dolly opens her eyes to find the dream true. Awakening grandma she shows her the lace and then rushes off to the castle where she begs to be admitted and on entering displays the lace to the ladies of the castle who are enraptured with it and pay her for it. Now the story closes with the ultimate happiness for the loving old lady and her grandchild.

He Did Not Die

Comedy. Length 432 Feet

A Comedy which offers many opportunities for laughter is based on the result of poor Louis' sendeavor to peer into the future. Going off to a well-known clairvoyant he is told that he has only a few days to live. Naturally this staggers the poor man, but bucking up he proceeds to dispose of his worldly goods and then makes all preparations for the funeral, but the dreaded day arrives and Louis Thickhead finds that he is very much in the land of the living, minus his money and worldly belongings.

A full description of these subjects will be found on another page

Offices will be opened shortly in Montreal, as we are Exclusive Agents in Canada for the "LUX" and "AMBROSIO" Films

POSTERS FREE WITH EVERY RELEASE

R. PRIEUR

Member N. I. M. P. A.

Write for Weekly List of Descriptions of our Films

10 E. 15th Street Telephone Call: STUYVESANT 3124 **NEW YORK**

NESTOR FILMS

"THE MONEY BRINGERS"

Don't Miss the Great Western Fight Picture

"THE FIGHTING PARSON"

RELEASED THIS WEEK

It is the biggest "money bringer" we have ever released, and is photographically beautiful. It is one of the few picture the exhibitor will want to run as a repeater.

We can put out a "Fight Picture" every week, but we have lots of top notchers to build and keep our trade. We are striving to increase our lead over other manufacturers, and we would like to hear from the exhibitors and exchanges. What kind of pictures do you want?

RELEASED WEDNESDAY, MAY 18, 1910

"THE FIGHTING PARSON"

Length, 998 Feet

A great five round fight as a climax to a good story. It is THE FEATURE PICTURE of the year, and will please young and old. Exhibitors, advertise this pictnre ahead.

RELEASED WEDNESDAY, MAY 25, 1910

THE RED MAN'S HONOR

Lenght, 950 Feet

A beautiful and thrilling Indian story, with real Indians, real Cow-boys, and intense heart interest.

The best Indian picture we have put out.

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

SOLD BY

91 Dearborn Street CHICAGO — **A. G. WHYTE** — 27 Lexington Avenue NEW YORK

WALTURDAW FILM AGENCY, 40 Gerrard St., London, W, England

POSTERS FREE WITH NESTORS FILMS

"Imps" Are Irresistible

The marvelous pulling and pushing power of "Imps" is the talk of the moving picture people everywhere. Ask any independent exhibitor what happens when he advertises "IMP NIGHT." He will tell you a wonderful story of big box-office receipts. If you want to be in his boots, you ought to take the time and trouble to keep ding-donging at your exchange every blessed day till you get Imp films! Demand the following new Imps with all your might:

"The Eternal Triangle"

(Released Monday, May 23. Length 950 feet.)

"When the people see this picture," said a newspaper editor to whom it was exhibited, "it will gnrl their teeth!" It is one of those intensely powerful dramas which have given Imp films their wonderful reputation for stagecraft. Insist! All your favorite performers are at their best in this!

"A New Excuse"

(Released Thursday, May 26. Length 980 feet.)

Old Man Henpeck is sent to jail for six months, [illegible] his wife [illegible] off to Africa on a hunting trip. She gulps the story down, and then the fun begins. Your whole theater will rock with laughter, [illegible] you make your exchange give you "A New Excuse." Don't accept any excuse but "A New Excuse."

[illegible]
111 E. 14th St., New York [illegible]

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The Exhibitors' Golden Time.

In the ebb and flow of a business the profits of that business are not always divided according to strict economics. As we have pointed out over and over again, the moving picture field is divided into the usual three classes of any modern business, namely the producers, that is, the manufacturers; distributers, that is, the renters; consumers, that is, the exhibitors. The public, ordinarily speaking, is regarded as the consumers. But they are not. They are the final source of distribution of the goods. It is the shop keeper, otherwise the exhibitor, who, according to the strict economics of modern commercial philosophy, is the consumer. He is the final distributer. The public has no voice in the economic conditions which govern the production and distribution of the goods. This looks rather contradictory, but it is not. The public just takes what is given to it and occasionally revolts, but takes a long time in doing so. The public is a long suffering entity in this business and, like the mills of the gods, grinds slowly.

In this article we have nothing to do with what the public thinks of the moving picture. Our immediate business at this moment is with the exhibitor, a man whom we love, respect, revere, because he is the backbone of the business, and being the backbone of the business is entitled to all the credit of that position. This last Winter, besides the credit of the position he has had the profit. In having the profit he has had a very good time. In the last Winter's business of the moving picture industry in the United States, it is the exhibitor who has come out on top. Everybody knows and everybody says so, and by everybody we mean the manufacturers, the renters and the public. Up to a certain point this is as it should be. Certainly the exhibitor runs a great risk, he has to stand the racket of the business, he is the man next to the public, our last court of appeal in the matter, and therefore he is entitled to the just and legitimate profits of his position.

But the exhibitor has been making too much money. In fact he has been making all the money. The manufacturers have been working at close percentages, the renter has made nothing, the exhibitor has made all there is to make. Economically this is obviously wrong. There should be a fair and just distribution of the profits. Broadly speaking, at the present time the profits have been shared between the manufacturer and exhibitor and perhaps not in the most equitable proportions. Now, the renter, who, as we have pointed out before in this paper, is an indispensable factor in the situation, is getting disgruntled. He is between the devil and the deep sea. He does the spade work between the manufacturer and exhibitor, and, comparatively speaking, gets less profit than either. There is a feeling throughout the moving picture field that the renter is very badly served, is very badly off and is very badly treated. Within the last three months we have heard over and over again that the renter is not making any money. But he is determined to do so. And there is no reason why he should not because fundamentally the middle man is a necessary factor in any business. The exhibitor has got the upper hand for the time being and is buying his goods too cheaply. He is dominating the situation and dictating terms to the renter or distributer. The manufacturer does not know, does not care, does not understand. But the manufacturers are not omnipotent. It has become convincingly clear to us these last few months that the down trodden renter is about to exert himself and prove to be a factor and greater factor than ever in the moving picture situation. And we think he should be, because as we have said above, he does the spade work. He will not be dictated to by the exhibitor, but will meet the exhibitor on fairly equitable grounds.

Summing up the moral of this article it is this, that too large a proportion of the profits of the moving picture business has gone, this last Winter, into the hands of the exhibitor. He is having a very good time, but on strict grounds of business equity we desire to warn every exhibiting reader of THE MOVING PICTURE WORLD that there is a definite intention to adjust the inequitable division of manufacturer, renter and exhibitor. [illegible]

up with a simple illustration. There is a well known theater in New York City which pays $140 per week for its service, yet, its total receipts for the week are $3,500—a money making proposition. Both manufacturers and renters will agree that that is entirely disproportionate. In other words, that the exhibitor should pay more, and must pay more and has got to pay more, for his service.

The end of it all is that the public must pay more. And in paying more they will put the business on its proper basis and demand their money's worth. We look forward to the time when the five-cent moving picture theater will be a thing of the past and nothing under ten cents or twenty-five cents will be charged, and then the business will, at last, be put upon its proper plane.

Cause and Effect.

Munsey's Magazine each month contains a retrospective analysis of the doings of the New York stage, during the previous few weeks, so that the leisured reader is enabled to obtain what is not offered him in the criticisms of new plays published in the daily newspapers. He learns from Munsey why this or that piece has failed to attract; why this or that piece is a success, which actor or actress has made good, and the general trend of theatrical politics in the United States. This article is always well written, well weighed, and informative.

The author dots his i's and crosses his t's. He is very frank in his criticisms. He does not hesitate to give the real reason why so many plays fail on the New York talking stage and the intelligent reader is enabled to gather from what he says why it is that the past theatrical season in New York, like its immediate predecessor, was a disastrous failure. Broadway was strewn this last Winter with the wrecks of unsuccessful ventures.

Unsuccessful because of several patent facts according to our author. The plays were not badly constructed and badly acted, but were bad in theme. It is a regrettable fact that the modern theatrical manager or speculator seems to think that the American public wants pruriency, nastiness, obscenity and indecency in the stories of its plays. The public does not. This last Winter the public severely stayed away from these nauseating productions, some of which were openly discussed and condemned in the Munsey article, the author of which incidentally mentions the fact that one of the theaters which had served up vile salaciousness (in plainer terms, filth) was glad to turn to the moving picture to prevent the house going dark during the Summer. Here, then, we have a clear case of cause and effect—the cause why the ordinary theater is failing so badly and why the moving picture theater is taking its place. The public is tiring of "angel" directed salacity. The great majority of people are clean-minded and like their entertainments to be of that character. Salacious plays pander only to the few and not to the many, that is the paying public, whereas the moving picture, speaking generally, is clean and attractive and can be safely witnessed by women and children as well as men, which is not universally the case with the plays at the Broadway and other theaters. The only thing for the theatrical manager to do, in order to restore the popularity of the theater, is to give the public what it wants. Then we shall hear fewer laments over the fact that the moving picture is supplanting the ordinary play. It will never suppplant the ordinary play where the latter is presented in its proper aspects—that is, in the form of a clean, wholesome story well mounted and played. Every indifferent talking play is an advertisement for the moving picture. It is a kind of advertisement that we do not specially welcome because the moving picture is flourishing on its merits. It would not flourish any the less if all talking plays were clean and wholesome. It is no real rival of the talking play; it is rather the complement, appealing perhaps to a slightly different class—that is, the poorer class. Nevertheless, it is attracting the patronage of the better classes whose minds revolt against the salaciousness condemned in the Munsey article.

The Sales Company.

In our penultimate issue we said that after the Chicago meeting of the Alliance, we would express our opinion of the scheme of the General Sales Company, which was to be presented to the Independent section of the moving picture trade on Friday and Saturday last. In this article we redeem our promise. Two features characterized the gathering of the clans at Chicago. One was the meeting of the Alliance, or alleged Alliance. The Alliance started out to do a great deal and has done practically nothing. It is and always has been somewhat passive and the sooner it is reformed the better for the credit and good sense of the few men who are allowing their names to be identified with it. Varying the notable line in Sir W. S. Gilbert's comedy: "It does nothing in particular, and does it very badly!" We hope it will be more useful in future.

More serious, however, than the meeting of this ill-starred body was the scheme for making or attempting to make the Sales Company an actuality. That scheme appears likely to be successful. So shrewd an observer of the present moving picture situation as James L. Hoff has called the Sales Company a "little trust." We may not like trusts, but we admire them. When Mr. Morgan tried to grab the shipping business of the United States and Great Britain we admired him for his boldness. Mr. Rockefeller commands admiration because he has been successful in a fine, broad scheme of grabbing. Equally so, Mr. Armour of Chicago—in fact all these kings of commerce command our admiration and respect if not our love, because they evince the truly imperial acquisitive instinct.

The Sales Company first appealed to us in the same kind of manner that the Murdock enterprise appealed to us, and that the Film Import enterprise appealed to us.

It looked to us as if the element of personal aggrandizement was likely to be too prominent. In other words that it was not being conducted for the benefit of the Independent side of the business as a whole, but rather for the profit and glory of one or two firms whose names have been freely mentioned and whom now it is not necessary to mention.

But a study of the Conditions of Sale, printed elsewhere, shows the Sales Company to be conceived on a very broad platform indeed. Practically all the manufacturers and importers on the Independent side have agreed to those conditions, signing up for varying terms. The business is to be managed from a central office—each company contributing so much per capita towards the expenses. The administrative position has been materially strengthened by the inclusion on the executive staff of such men as Herbert Miles, William Steiner and others whose names should be a guarantee for the proper conduct of the Sales Company.

All this week we have been approached by representative men who were present at the Chicago meeting, asking us to use our influence, not to kill the Sales Company, because the Sales Company as such is an ordinary commercial proposition, but to prevent the formation of a combination which might be more tyrannical, more unjust, more selfish, than any trust that at present exists in

the United States. We are on the side of freedom of trade. We believe in the principle of the individual manufacturer or importer selling his goods according to the ordinary rules of commerce, namely on their qualities and on his own terms. Any intelligent reader of this paper knows that for months past we have preached the sound economic doctrine of an open market

So far as we can discover there exist no grounds for these apprehensions. If they once existed they have been removed by a broad handling of the situation on the part of the Board of Directors of the Sales Company. It is to be a representative board and their decisions are to be unanimous. Moreover, it is recognized in the company that the quality of the Independent picture must be kept to high-water mark. So it may be assumed that one of the weaknesses of the Independent side which has hitherto been obvious, namely the comparatively poor quality of the pictures, will no longer exist.

Of course, the Sales Company is in the experimental or tentative stage. It is an attempt and the third or fourth attempt to regulate this section of the industry, and a very important section it is, in the interests of all concerned. The manufacturers are to find a safe and remunerative market, the renters are to have a good supply of pictures, and the public who patronize the thousands of Independent theaters in the country is to have an opportunity of seeing pictures which compare in quality with any others otherwise produced. Such a program as this, as we pointed out two or three weeks ago, commands support and in so far as it goes, the Sales Company may be assured of the sympathetic encouragement of THE MOVING PICTURE WORLD.

There is one feature of the situation that must not be lost sight of, and that is that many of the signatories to the Sales Company's agreement are inclined to be doubtful of the result of this experiment. They, in fact, are giving the scheme a trial. If it succeeds, why they will continue their adhesion. If it does not succeed they will go independent.

So far as we can form an opinion on the evidence before us, the Sales Company starts out with every hope of success. We think it ought to be given a fair trial, we think that the signatories to the conditions, now that they have gone so far as to hand in their adhesion to the program of the Sales Company should do all in their power to make it a success. By making good pictures and co-operating with those who have charge of their interests.

There is one special respect in which we hope that the Sales Company will be successful and will accomplish that which it has set out to do, namely to regulate the Independent side of the business. It is the third or fourth attempt of the kind and apparently the most businesslike and consequently one which is likely to obviate the necessity of so much disagreement, diversity of views and conflict of interest as has characterized the Independent moving picture field in the past. Frankly, we are sick and tired of so much of this political squabbling, cross-purposes and the like. If the Sales Company can put an end to all this useless talk, useless clamor and useless disunion it shall, in a very special manner indeed, earn the thanks and support of THE MOVING PICTURE WORLD, because, as we have said over and over again, we stand for the good of the business as a whole, we stand for the improvement in quality of the picture, we stand for the education and encouragement of the exhibitor all over the country, and, therefore, we want to write week by week about the picture and not about its politics in order that we may do our share in promoting the prosperity of the moving picture business of the United States.

Picture Personalities.

CHESTER FREEMAN.

We have long threatened to give our readers a picture of Chester Freeman, the erstwhile controlling spirit of the Film Import and Trading Company. Here it is. Freeman and his company were possibilities, nay, were probabilities. Why those probabilities were never realized is matter for considerable dispute.

The most heartily anathematized person in the moving picture field at this moment is the subject of this portrait. It is that of a man who loomed large for a time in moving picturedom; a man who seemed to have it all his own way. Why he did not get it all his own way is a secret known only to himself. Possibly students of these things, like Professor Lombroso, or Professor Nordau, or other men who make heredity and the study of their fellowmen the work of their lives, might be able to say why; we won't, although we think we could.

Anyhow, here is Chester Freeman, the bright, smiling genius, or ex-genius, of the Film Import and Trading Company. We have a sympathetic liking for Freeman, because he is a clever man, an able man, and an acquisitive man. We think that in years to come when he gets over his present disease, a mild form of *caput augmenti*, he may settle down and become a useful and money-making member of the moving picture business.

The Greater New York Film Rental Company, of 128 East Fourteenth street, New York City, have rented a floor in the Greater New York Supply Exchange, who will carry a complete line of moving picture accessories, including films, posters, etc. Their advertisements will be found on another page.

MYSELF AT THE ACTORS' FAIR.

By Thomas Bedding, F.R.P.S.

Mr. Taft, having performed the duties assigned to him by the committee of the Actors' Fair, which has been so conspicuously successful a feature of New York life this last week, it devolved upon the writer of these lines also to officiate at the Fair in a capacity possibly not so important as that of the President, but, nevertheless, of considerable significance. In other words The Moving Picture World and moving picturedom were invited through me, myself, my very own self, to show that no ill-feeling exists towards a class whom we of moving picturedom are said to be putting out of business. So to the Actors' Fair I went, I did, and the memory of it all will never fade from my mind.

I went, I saw, I conquered—I repeat, I conquered. Conquered a desire to elope with some of the most exquisite specimens of the eternal feminine I have ever been privileged to behold. Bless their dear hearts! How beautiful they looked; and what delightful brigands and robbers they are in the sacred cause of charity!

It was Dreamland—the Dreamland, in a way, of Coney Island compressed and adapted to the exigencies of the Thirty-fourth street armory. To quote Byron, at night, "And bright the lamps shone o'er fair women and brave men." A procession amongst this paradise of houris meant that you had your hand in and out of your pocket at every step you took, taking chances for this, that and the other thing. Who the devil, gentlemen, could resist the bewitching appeals of these bewitching beggars? I went to the Fair with a heart; I came away minus that heart. For I left it behind me in scores of little bits.

The moving picture played a part in the entertainment. I was indebted to my friend, Bernard Cook, of Pathes', for the information that the Globe Annex was to form a feature of the Actors' Fair. The Globe was under the management of Montgomery and Stone of the Globe Theater, and Mr. Cook was the operator using a Pathe machine for the projection work. So, after a time, when I could elude the depredations of the bevy of stage beauties who were robbing me of my heart and my money, I found my way to the Globe Theater, being taken in charge of by Cook and introduced to all sorts of nice people at his theater. I was very glad to see that the little theater, at which I witnessed a filmed prize fight, was popular, taking in lots of money and attracting lots of people.

I hope that before the Fair closes this week Mr. Cook will have carried out a little scheme which he divulged to me: that of getting a series of films from the Edison, Vitagraph and Biograph Companies in which well known actors and actresses figured. For example, there are the Pilar-Morin series; the picture in which Elita Proctor Otis appeared, and, of course, there are the Biograph series. There are also pictures made by the Essanay and Selig Companies in which star actors and actresses appear.

Perhaps I ought to say that amongst the fair beauties at the Actors' Fair were Pilar-Morin and her gifted pupil, Pauline Maurice, who ran a Japanese stall and made people fish for cigars and nick-nacks. So you see, moving pictures and moving picture personalities were well represented at one of the most charming functions at which I have ever been present—this same Actors' Fair. Of course we were all actors and actresses there. Even I, as I told you a few weeks ago, am a bit of an actor, as witness that remarkable Powers' picture of me, which is one of the classics in the making of moving pictures to-day. I acted a part at the Actors' Fair. This was to endeavor as far as possible to impress people whom I met with the fact that the moving picture has now to be taken into serious consideration as an amusement factor. If the Fair is repeated next year, I should say that the Globe Annex will be increasingly successful, because by that time people will have realized that the moving picture stage is attracting talent quite as proficient as that of the ordinary stage. The silent drama comes to us as a real relief from vocalized acting. Take, for example, the same beautiful room at the Actors' Fair, with its myriads of lights; the sheen and the radiancy; the life and color; the restless crowds of beautiful women struggling, scheming plotting, fighting, beseeching the money out of your pockets—a pandemonium of dreamy delights! What a relief to be able to get away from it and dive into a temple of the silent drama for five minutes and contemplate a noiseless play on the screen. Come to think of it, there is much virtue in silence. Speech, we are told, is silver, and silence is golden. Therefore the silent drama may, in a sense, be regarded as the more precious of the two kinds of acting.

Not that I derogate the power of the human voice. No, no. Especially if that human voice belongs to a beautiful woman. But there are times when even a beautiful voice is all the better for a rest. There are times when the human mind prefers contemplation to conversation. Here, again, your silent drama comes in to supply the much needed mental variety. Just fancy now, if there were no silences in life! Just fancy if there was no time at all when the wife of your bosom, or your sweetheart, or the other fellow's sweetheart, or, at any rate, the She, the She that is in all our lives—just fancy now if She was NEVER quiet, but always talking. Life would be intolerable; life would be intolerable without some silences.

So in our pleasures you perceive, ladies and gentlemen, that the silent drama plays its own part; fulfills a long-felt want; and is fulfilling that want so well that it is becoming more popular every day. And as it is becoming more popular, the number of cultured people who are helping to make the pictures are also numerically increasing. The standard is being raised. The public has its favorite performers on the silent stage and, generally speaking, the new art is shaping itself into a delightful complement and auxiliary of the older art of acting. It is a kind of younger sister—a Cinderella. This silent drama, misunderstood, persecuted at first, but now coming into its own, is a veritable Cinderella, who, you may remember, turned out to be a very beautiful princess.

I shall always remember the Actors' Fair and the charming people I met there with pleasure and delight. Next year, ladies and gentlemen, if you hold another Fair, I would like to help you in the moving picture end of things.

Not since the Kalem Chicago representative stayed up all night to be in at the killing of the "elephant" on the premises of the Selig Polyscope Company, has there been such high jinks among the Western film people as happened last week. Badger fights have been popular of late among many Chicago sports and the Western manufacturers and exchange men, following this cue to celebrate the arrival of a newcomer in their midst, laid themselves out to give him an exciting time. They did! But when the neophyte pulled the cord to release the badger which was to do battle with Bill Selig's fierce bulldog, he uncovered—a very tame household pet indeed. But what an opportunity was lost, we are told, to secure a moving picture film of emotional acting and action which would have done credit even to the rooster trade-mark.

A Cincinnati newspaper last Sunday gave Marcus Loew, of the People's Vaudeville and Film Exchange Companies, of New York, a three column writeup. With the same article was published a large cut supposed to be a portrait of Mr. Loew. The writeup was the best of the two. It proclaimed Mr. Loew "the moving picture king." Continued the article made king Loew say: "I suppose that if I had been trained in the theatrical business I would have followed some of its traditions, but not being so trained I violated them all. I built up and evolved the business system on which all the moving picture theaters in the country are now conducted. Economy was my watchword in framing up our system. I dispensed, first of all, with the ornamental and useless house manager. An ugly, middle-aged woman was what I tried to secure for every house, because the pretty girls spent too much time talking to the young fellows. The music was taken care of by a combination—a lady piano player who could sing also. The operator—we had to pay him a little real money, but not much at first. Performers used to have to do fourteen or fifteen turns every day, that was all. The manufacturers of films have exhausted their ingenuity and skill. The only thing I fear is that the films will deteriorate. Our patrons represent the best elements in the community. Our trade is a family trade and we want to keep it that way."

* * *

While very interesting, the writeup is not above criticism so far as some of the opinions with which Mr. Loew is credited with having expressed are concerned. Those in touch with the manufacturing end of the moving picture business, as well as many others in a position to talk upon the subject, will hardly confess a fear such as that expressed by Mr. Loew that the films will deteriorate, nor concur in the opinion that the manufacturers have exhausted their ingenuity. Unfortunately the interview gives an indefinite scope to the opinion and it may possibly be misunderstood, however, as it stands in print, it must be assumed that Mr. Loew meant that all the picture manufacturers have exhausted their ingenuity, and if he intended to convey that impression he was mistaken.

* * *

The film manufacturers on the other side of the Atlantic are so numerous, their productions have been so great in numbers and the sharp competition that has prevailed among them makes it possible that Mr. Loew's opinion is correct in some respects, but only in some. Applied in general to foreign makers it is not correct. Why, only a few weeks ago one foreign concern issued a subject that attracted the attention of the entire civilized world. I refer to the film that showed the birth of the common house fly, how it multiplies, how it gathers and spreads the seeds of disease. The ingenuity reflected by this picture equals any that has ever been attached to any subject since the first production of moving picture films. The illustration of the habits of the disease spreading insect were so striking that the health authorities in all the large cities of this country have taken a most intense interest in the film and are urging that it be exhibited as frequently as possible, so that it may be an important factor in arousing the country to a realization of the necessity for prompt and decisive measures to exterminate the common house fly.

* * *

So far as the United States is concerned, Mr. Loew's opinion does not bear weight. The home manufacturers have by no means exhausted their ingenuity. To the contrary, they are really only beginning to exercise it. It is not long since the chief aim of these manufacturers appeared to be to grind out the subjects and get them upon the market. There was a sorrowful lack of attention to details. From an artistic standpoint there were comparatively few instances in which the term success could be applied to the products. In the other cases crudeness in arrangement of plots, the staging, acting, and in the photography, was very distinct, but during the last several months there has been such decided progress toward improvement that the managers and the public are voluntarily extending congratulations to the makers of the films. I have one case in mind. A certain manufacturer used to put out subjects that were passed upon as huge failures from any point of view that could be taken. The name of the manufacturer was a signal for a most unconditional criticism. It is not exaggeration to say the productions were the worst on the list, but recently the subjects of the same manufacturer has shown such marvelous improvement that many film critics have been heard remarking that they were getting dangerously close to some of the leaders. Unfortunately the improvement has not been general and this is due to an unaccountable policy of economy on the part of some of the manufacturers. Whether it is due to short sightedness or lack of capital has not been determined, but there are reasons for believing that the progressive movement will soon be general.

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If the purpose of the interview referred to was intended to convey the impression that the ingenuity of the manufacturers has been exhausted so far as themes and effects are concerned, the opinion might be pardonable to an extent. When the vast amount of subjects that have been produced is taken into consideration one is prone to wonder if the supply of ideas has not been exhausted. But there is one thing that should be remembered: The libraries of the world contain millions of volumes, yet volumes upon volumes of new works are being published annually. With the advent of the new writers in the scenario field is it not natural to expect that they will be able to bring out ideas for the emergency?

* * *

The moving picture business and horses are alike when it becomes a case of expressing opinions regarding them and judging their merits. Select a half dozen people at random to pass an opinion upon a film subject and then make a comparison. If two out of the six agree you can bet that subject is a winner. Audiences cannot be considered as infallible in passing judgment on a picture. A subject that will arouse a New York audience to enthusiasm will frequently move a Philadelphia audience to the point of derision. A big success in the East may meet its Waterloo in the West. People in the South will frequently clamor for a subject that is considered very ordinary in the West. It may not rest upon the theme of the picture, or the manner in which it has been arranged or produced. There are scores of various points of view from which audiences pass judgment. Some manufacturers have stamped on their pictures a peculiar identity to which certain audiences have taken a liking. The subjects of these manufacturers will win these audiences regardless of what merit other productions may have. Other audiences become attached to a cause to certain players or actresses in the pictures and while the subject itself may be a poor one, or uninteresting, or the photography may not be up to the standard, or there may be some defect in the staging or carrying out of the story, the appearance of the picture favorites, who are becoming as prominent as the stage favorites, will save the day and the audiences will go home satisfied and having again seen the people in whom they are so much interested.

* * *

The interest the public has taken in the personality of many of the picture players is astonishing. The film manufacturers and the film renters are inundated by correspondence from young women who crave an autograph photo of some particular leading men, and from young men who seek the names, addresses and photographs of leading ladies whose appearance on the silent stage enchanted them. Last Sunday's North American published a full-page article on Miss Turner, one of the Vitagraph favorites. This young lady stated in the interview mentioned in the article that since she has been with the Vitagraph Company she has received about three thousand letters containing offers of marriage. Managers all over the country are begging the manufacturers to furnish them with photographs of their players so that they may be displayed in the lobbies of the theaters, and the people who are flocking to see and meet the originals may be in a measure satisfied. Verily the stage favorite must look to his or her laurels, for the picture theatre is going some.

ON THE SCREEN.

By Lux Graphicus.

King Edward's death has been the topic of the hour in all parts of the world during the past week, and here in the United States the amount of space devoted to his life and career show the wonderful hold which the personality of the man secured upon this branch of the Anglo-Saxon race. Though eminently a man of peace, it is probable that not since the time of Napoleon has the passing of a man who filled a monarchical position, excited such widespread interest. His popularity was extraordinary; his versatility was remarkable; his influences upon twentieth century matters probably greater than that of any other man living at the time of his death.

* * *

The first public function I ever attended in Britain was a great dinner at which the then Prince of Wales was present. He was patron of a learned society with which I was connected. Then, in more recent years, it was my fortune to find myself in his company on several occasions so that I am enabled to confirm from actual observation and experience many of the good things that have been said of him.

* * *

And King Edward, the readers of The Moving Picture World might like to know, had a direct connection with photography. He was probably the most often photographed man in the world, both in the studio and out of doors. I could fill pages of The World with anecdotes of him in this regard which would show the human side of his character. All this, however, must be taken for granted. Amongst other things he was patron of the Royal Photographic Society of Great Britain, the principal photographic society in the world. Queen Alexandra was also a patroness, so was the late Queen Victoria.

* * *

Twelve years ago, also to the very month, the Royal Photographic Society held a great International Photographic Exposition at the Crystal Palace, London, which is known to many Americans as one of the most beautiful glass buildings in the world. King Edward, then Prince of Wales, went down to the Crystal Palace and opened the exhibition, interesting himself in the pictures, machinery and the apparatus, and showing an intimate knowledge of the technique of stationary photography. I was one of those who were in his entourage. And again I had opportunities of observing what a Prince of Good Fellows, and a consummate man of the world, he was.

* * *

One of the last times I saw him was in the Royal Box, at the Ascot Race Meeting, in England, probably the most influential and popular racehorse meeting in the world. The King and Queen stood up in the Royal Box before the hundreds of thousands of people assembled on the race course. In the enclosures were the **fine fleur** of British and American society. In the course of the afternoon the King sent for the American Ambassador, Mr. Choate, and engaged in friendly conversation with him, before the assembled multitudes, so that the world might see how sympathetically inclined he was towards the United States. That was a characteristic illustration of Edward's tact—the ability of doing the right thing at the right moment, which was one of his good qualities and contributed so much to his popularity.

* * *

"Oh, well," says the reader, "this is all fine, but what has King Edward to do with moving pictures, anyway." A great deal, my friends. When in London, in the year 1896, moving pictures or animated photographs, as they were then called, were coming to the fore, the King, then Prince of Wales, sent for Mr. 'Birt Acres, one of the pioneers of the business, to give a special demonstration of the cinematoscope, as it was then called, at the Royal residence in London. This early Royal recognition of what was then one of the marvels of the time undoubtedly gave a stimulus to the moving picture business across the Atlantic.

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So you see the late King had some connection with the moving picture, which continued down to the last moments of his comparatively short reign. For last year he sent for Charles Urban, of Kinemacolor fame, and had a special demonstration of moving pictures in natural colors prepared for his inspection. According to what we are told, he appreciated the exhibition. In fact, it may be said that throughout his life, King Edward always took a warm interest in scientific progress, especially if it tended towards the enlightenment and improvement of the condition of his people.

* * *

To appreciate the value of the interest taken by the late King in moving picture work in the old country you must have lived there. He did not give his support or lend his patronage to anything unless it had been proved worthy of it. That support or patronage means, as it were, a hall mark stamping the thing as good and genuine; in other words, as we say here, if a King takes a thing up personally; he O. K.'s it, and it goes. Only recently King George the Fifth, lately Prince of Wales, visited a music hall in London for the purpose of seeing a public exhibition of Kinemacolor, a fact of inestimable value to the exploiters of that process.

* * *

King Edward's death, of course, deprives Mr. Roosevelt of the pleasure of a public reception in England and so we shall not see the pictures of which I spoke a fortnight ago, a very unfortunate loss. In many other respects the King's death will retard the moving picture business, as any number of public events will be abandoned or postponed. It is astonishing what widespread effects and influences are superinduced by the death of a European sovereign. All branches of business are affected by it. There are many films of King Edward in existence which, no doubt, in time to come, will be invested with considerable historical interest. Perhaps the most popular moving pictures ever taken of him were those in which he was shown leading in his Derby Winners of the greatest race in the world. For he was a good sportsman. The English people love good sportsmen and that is one of the several reasons why Mr. Roosevelt is so popular in the little Island in the North Sea. Peace to the ashes of the Princely Patron of the moving picture! ! !

OPERATOR'S COLUMN.

QUESTIONS AND ANSWERS.

Conducted by F. H. Richardson.

A Good Letter. Delphos, Ohio, writes as follows: "I had an experience similar to Iowa's shortly after putting on a new aperture plate and tension springs. As the projection lens had worked all right previously, I knew the trouble could not be there. The pictures would blur badly at times and again would be very clear. Careful investigation disclosed the fact that the tension springs did not give equal pressure on the film, one bearing harder than the other. Also the weaker pressed unevenly, i. e., at the top and bottom only and not at all in the center. I remedied this by bulging the center of the spring out until it bore evenly its whole length and with pressure equal to its mate and the trouble was eliminated. When there was a thin strip of film it would bulge and the pictures, of course, blurred, but thick stock went through all right. Hope this will help Iowa, or some other brother operator.

"Can anyone tell me what causes the new waterproof (one to three weeks old) film to be dim the first show or two (we only run one reel) and get clear and all right afterwards, without touching the lenses? I have had this experience only with the N. I. waterproof films.

"Are low voltage transformers (inductors, economy coils, economizers, compensares) savers of current bills on A. C. 60 cycle, 110 volts? Are they all right in place of rheostats? Articles such as the one headed 'A New Race of Degenerates,' by H. F. Hoffman, surely must be written by one mentally irresponsible. I cut out the picture of the Editor of the Operators' Column, which appeared in The World recently, had it framed on a handsome mount and it now hangs in my operating room, evidence of the esteem in which I hold him!"

I think the trouble found and remedied by Delphos would hardly fit Iowa's case, but it probably will fit some other one's, and is unquestionably of value. Thanks, Delphos. No, I cannot say what causes the dimness you speak of as I have encountered nothing of the sort myself in using waterproof N. I. stock. The query is respectfully referred to the Edison Company or to the waterproofing folks for reply. I strongly favor waterproofing. Mr. Hoffman now says his article was a "kidding one." Umph, the writer does not relish being "kidded" exactly in that way, nor did many others. Many thanks for the compliment of that nice frame, Brother Delphos. May I ever continue to merit your esteem.

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Announcement Slides.—Wellsboro, Pa., writes: "Noticed your article in The World some time since that announcement slides could be made with gelatine paper and a typewriter. Procured gelatine like enclosed samples but writing fails to show up, even with black ribbon. What is wrong?"

There is nothing wrong, Wellsboro, provided you used the light shades of pink and yellow as I instructed and used a **good, new, black** ribbon. Use only the capital letters of the machine and have the type clean. Strike the keys hard. Because the writing appears dim as you see it on the gelatine don't imagine it won't show up on the screen. Bind up, with a mat, just like a slide, between two slide cover glasses. I have used these announcement slides for temporary announcements for years.

* * *

Condensers—Perforators.—New York City, N. Y., writes: "What focal length condenser lenses should I have for picture 11 feet wide at 60-foot throw? Also why do not all licensed manufacturers use the same kind of perforator if one kind is so much better than another? It seems a shame to spoil good acting and good photography by poor perforating."

Use two 7½-inch condensers. I am not strong in knowledge on the matter of perforators, except in a general way. Why it is manufacturers don't all use the same machines for perforating, or get the same results I do not know. But some manufacturers have expended large sums of money striving after excellence in this particular direction and without attaining anything even approaching perfection at that. As you say, New York, it surely is a shame, and it is to be hoped that some universal remedy will be found before long.

* * *

Concerning Lenses.—New York City, N. Y., asks the following; the inquirer after knowledge being, by the way, a son of Sunny Italy, judging by his name: "What is meant by equivalent focus—back focus? Does back focus mean distance from aperture plate to projection lens? Does it make any difference how far lamphouse is from machine, provided I can control size of spot by moving lamp back or ahead inside the lamphouse? What do you mean by 6½ and 7½ condensers? Is it their thickness or diameter, and can one tell by looking at them what focal length they are?

I am afraid New York hasn't read the column regularly or he wouldn't have to ask these questions. What a sheet of white paper is pasted on a wall opposite a window and removed at least 10 feet from the window, and a projection lens is held in front of the paper and moved to and from the wall, a point will be found where a clear, sharp picture of the window will be projected on the white paper. Hold at a point where the projected picture is sharpest, that is to say best the distance from the wall to the end of the lens nearest the wall is the "back" focus and the distance from the wall to a point midway between the two lenses which make up every projection lens is the equivalent focus. The focal length (back focus) of a single condensing lens is found the same way, by holding the flat side near the wall and measuring from it to the wall. The equivalent focus of a condensing lens, taken as a whole, is found in the same way, measuring from a point exactly half way between the two lenses to the wall. Of course it will be necessary to mount your condensing lenses in a temporary mount of some sort to measure for equivalent focus, unless you have a mount that can be removed from the lamphouse. But it is seldom or never necessary to measure the equivalent focus of a condensing lens. If both lenses are the same the equivalent focus of the condenser will be just half the back focus of one lens. As to the distance of lamphouse from machine I have found no material difference, within reasonable limits, how far it is away. I have never followed out any definite line of experiment, however. Will be glad to hear from those who have. By 6½, 7½, etc., condensers, I mean the back focus of the single lenses, measured as above. The experienced man can tell pretty closely what the focal length of a condenser is, as the different focal lengths are of different thicknesses. That is what makes the difference in focal length. The thicker the lens the more pronounced its convex, therefore the shorter its focal length. I trust I have made this clear to New York. If not, come back again and I will try to straighten it out for you. Why don't you go to Mr. Taylor's school and get these matters all explained to you and learn them right? See their advertisement on another page.

* * *

High Voltage Resistance.—Homer, Ill., writes as follows: "Am trying to operate a machine on current from a trolley circuit of an interurban railway system. Am about nine miles from the sub-station (power house, I take it he means) and get about 530 volts when no car is operating within a mile or two. When car passes the park don't know how low the voltage goes, but an incandescent lamp just burns red. To operate a machine on this current last Summer I took eight old style, 110-volt rheostats and hooked five of them up in series and the other three in multiple. Will you please explain how this gave the desired results? Also do you know of a better way? Remember that the current is not regular, but my light is good nearly all the time, only when a car is near I have to trim my carbons much closer. Was obliged to use a No. 6 wire and ground my negative carbon to the rail of the track. Could not operate by grounding to the ground nor on a smaller wire. Why?"

Homer certainly is working under difficulties. His letter reminds me of the Ohio River steamboat with a whistle so big that every time they blew the whistle they had to stop the boat to raise steam again. Plainly the trolley wire feed isn't anywhere near large enough. But that, of course, can't be helped. You have not told me how many amperes capacity those 110-volt rheostats were so I shall have to do considerable guessing. A 25-ampere, 110-volt rheostat has about 2 2-3 ohms resistance, or 13 1-3 ohms for five in series. This would give you approximately 40 amperes on 530 volts. Just exactly what effect the hooking on of three rheostats in multiple ahead of or behind the series, I'm blessed if I know. The current that would get by the series would be split up in three and there would be 1-3 of 40 amperes, or a little more than 13 amperes going through each rheostat. The resistance of the rheostat would, of course, operate to cut down the total somewhat, but to figure out what a freak connection of that sort would do would be considerable work and I think would do no particular good. Just why you hooked in the multiple part is one too many for me! I think, however, you must have had rheostats of greater capacity than 25 amperes since you could not operate on a ground wire smaller than No. 6, which is good for 65 amperes of current. If you will tell me the rated capacity, in amperes, of those rheostats I will tell you just what you were getting. You could ground to the ground if you went deep enough to get good contact with moist earth and had

your ground contact of large size or very deep, but to carry projection current the ground would, you will realize, have to be an extraordinarily good one, otherwise there would be heating and the earth adjacent to the contact would heat and dry out and then there would be no current carrying medium left, since dry ground is not a good conductor. Have I made that plain? The necessity for No. 6 wire would indicate heavy current flow, or possibly your machine was located a considerable distance from the track, in which case it would require heavy wire to make up for line drop. As you do not say whether surrent is A. C. or D. C., I cannot say whether or no I can suggest a "better method." Have put you in touch with a man who will go into details with you and fix you up if any one can.

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Setting Carbons, Sprocket Holes Show.—Charlestown, W. Va., writes saying that the sprocket holes show on right-hand side of picture at times. Says machine is a new one and service is 20 to 30-day stuff. Asks why blue spot shows in center of picture and if setting carbons different would reduce the noise. Is working on A. C. 110-volt 60-cycle current, using a transformer.

With a narrow, steel straightedge see if your top and intermittent sprockets and gate idlers are all in line with the aperture. That is to say, see that none of them set to one side in relation to the aperture. Also see if the tension springs bear squarely on the tracks. Possibly one spring sets to one side and occasionally pushes the film over a trifle. Sometimes the showing of sprocket holes is the fault of the camera that took the original picture or the printing machine that made the positive. But this only occurs semi-occasionally, whereas I understand your trouble happens quite frequently. To test the alignment make a steel straightedge half an inch or so wide. An old corset steel will do if it is perfectly straight on one edge. Test it on a square or machinist's rule. If your sprockets or idlers are out of line, line them up. If your tension springs don't bear squarely on the tracks make them do so. As regards the spot in your curtain, it may be due to any one of several things. First try moving your lamphouse backwards and forwards as far as it will go. If that don't take it out see to it that the tip of your lower carbon isn't burning up in front of the crater on the upper carbon; if it is then the spot is doubtless merely the shadow caused by the tip of the lower carbon which is set too far ahead. Move it back just a trifle. If this is not the cause then try two 7½-inch condensing lenses. In your sketch the carbons are set all right but the lamp sets straight up and down. If you are actually using it that way and get good light from it you can do more than I could. Angle your lamp exactly the same as for D. C. Possibly you might reduce the noise by a different carbon set, but it would be at the expense of light. I would recommend you to get a copy of The Moving Picture World of August 7, 1909, in which is contained (page 187) illustrations of different carbon sets, both A. C. and D. C., price 10 cents.

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Condenser Breakage—Friction in Head.—F. R. C., Mass., writes a long letter, the gist of which is that the Mullen coil must be wound for the cycle current it is to be used on. That with the Power's round ring condenser mount the back lens should be left very loose, ring should not be tightened up too much, plenty of ventilation in condenser casing, door of lamphouse not to be opened too soon after shutting off light and fan in operating room to be shut off whenever lamphouse door is opened (he says fan must "not" be shut off, but I take it that is an error). Also wants to know if it is possible that a Power's No. 5 will, or can, suddenly bind up and stop and cannot be started for an hour. Claims his No. 5 bound up suddenly and he had to loosen the geneva movement before he could run.

As to the Mullen coil, it is quite possible F. R. C. is correct. I am not an authority on them, except that choke coils are a bad form of resistance. They set up reactance in the circuit, which results in a large amount of current at a low power factor being taken from the system. There are other objectionable features also. As to the facts set forth by F. R. C. relating to condensers, will say that they have been published by the writer in these columns many times in the past two years. The points he makes are all correct. As to the binding of the Power's No. 5, if the star and cam be set close when cold there is some danger of excessive friction when they become warm through the combined influence of friction and the heat of the spot. If poor oil be used or the geneva movement be allowed to get dry it might, under those circumstances, stick, or at least pull very hard. I never knew of one sticking in the way F. R. C. has described. He may not know it, but the editor of this column is inspector at the Power's factory and he sets the genevas of the No. 5 just a trifle loose for the above reasons. Lack of lubrication would make the automatic governor of Type B, No. 5, pull very hard, but it would hardly stick fast. There are none of the bearings of the No. 5 made close enough that they would be likely to stick from lack of lubrication; moreover, when a shaft sticks in its bearings you usually don't turn it in an hour, or ten of them. It is stuck for good, usually; there are exceptions, of course. F. R. C. got his letter a trifle mixed this time, but I think I got at about what he had in mind.

* * *

Size of Picture.—Billings, Mont., writes asking what size of picture would be advisable in a small house, with 50-foot throw; also whether large or small picture has any effect on the flickering.

Regarding the size of picture, I would have to know just what you mean by a small house. I may say, however, that a 10 by 12 picture is usually accepted as life size, from the fact that more figures appear life size than in any other size picture projected. It is very suitable for a small house. The size of the picture makes no difference as regards the amount of flickering. This is about the only advice I can give you without knowing the exact size of house, height of ceiling, etc.

ANOTHER SPLENDID LETTER FROM MR. YOUNG, OF CHICAGO.

Chicago, Ill., May 5, 1910.

Mr. F. H. Richardson:

Dear Sir—On looking through my Moving Picture World for April 30 I was very pleasantly surprised to see my letter containing my solution of the "Wilkesbarre Problem" in print, and also your very kind words of commendation introducing it. Please accept my sincere and respectful thanks for your encouragement.

Since writing that letter I have enrolled for the course in operating at the Coyne Trade School of this city. It seems to be the only avenue open in Chicago to learn moving picture operating, though I have not as yet attended it long enough to really judge of the quality of the course it offers.

The only real trouble I have had since beginning my course was with the question that has had so much discussion in The World—volt drop, and especially the voltage at the arc. I have worked very hard at it to solve it, and found a statement in my old high school physics text book which rendered matters somewhat clearer to me. Briefly, it is an explanation of Ohm's law, **applied to a part of a circuit.** The explanation in the text book began with the statement that "the difference of potential **in any part of a circuit,** is equal to the current flowing through the circuit, multiplied by the resistance of that part of the circuit"—practically Ohm's law. Working with this as a basis, I have studied out the matter in the following wise:

The difference of potential in any given part of a circuit is equal to the product of the current flowing through the circuit, multiplied by the resistance on that part of the circuit. The parts of a circuit may be thought of as being joined in series (they actually are) with their resistances and also their differences of potential added together respectively to form the total resistance and the total difference of potential of the circuit. (In this connection I am using the word circuit somewhat loosely, to refer to that portion of the complete circuit between the line terminals.) Hence, the difference of potential in the remaining part of the circuit is equal to the total difference of potential minus the difference of potential in the given part of the circuit.

Now, to apply this to the arc in a projector. Let a-b-c-d-e-f represent the principal points in a moving picture arc circuit; a and f the line terminal, b-c the rheostat, d-e the arc. The connections between these parts of the circuit are so short, and of such heavy wire, that their resistance may be neglected. Suppose the following to be the data of an arc light: Line pressure 110 volts, resistance b-c (rheostat) 2 ohms, resistance d-e (arc) 1 1-7 ohms, current 35 amperes. Since the resistance of b-c is 2 ohms, and the current 35 amperes, the difference of potential between its terminals is 70 volts, by Ohm's law, $E = CR$. Since the resistance of the arc is 1 1-7 ohm, and the current 35 amperes, by the same law, the difference of potential between its poles must be 40 volts (the voltage across the arc). Now, since the relation of the arc to the rheostat is a series connection, their resistances and also their differences of potential may be added together to obtain the total resistance and difference of potential of the circuit a-f; the correct resistance, 3 1-7 ohms, to allow 35 amperes to flow at a pressure of 110 volts.

I do not know if the foregoing statement will be clear to you, but it seems plausible to me, and has convinced me that the introduction of the rheostat into the circuit **does** change

the voltage at the arc, by reducing the amount of current flowing through it while its resistance remains nearly constant. I have not used the word "absorb" in referring to what happens to the 70 volts difference of potential between the terminals of the rheostat, as I do not believe it to be the correct word, but I cannot suggest a better. If the voltage were "absorbed" there would be nothing on the negative wire, which is utterly fallacious, as the current is the same in all parts of the circuit. (That is, the arc light circuit under consideration, which is only a part of the entire circuit, and may be a shunt to many other parts of the circuit.)

Also, in view of the foregoing way to look at the relation of the rheostat to the arc, it is readily seen that it makes no difference where the rheostat is connected, since the introduction of the resistance in any part of the circuit lowers the current flow of the circuit, and lowers the difference of potential of the other parts of the circuit.

Moreover, in studying this question, I struck a rather unusual paradox, in that the negative pole of the arc may be considered positive to the positive pole. The current passing from the negative pole to the source of E. M. F. is always of positive polarity to a point farther away from this pole, and at no point is its polarity reversed, not even in the source of E. M. F. or generator. Hence there is another difference of potential at the arc, from the negative pole to the generator through the line (positive) wire and the rheostat to the positive pole of the arc. This difference of potential is of course very high, working through an enormous resistance, and would be very difficult to measure without knowing the resistance of the entire circuit, including the generator, which would be indeed difficult to measure.

I was much interested some time ago in your article on the size of the picture rather than the throw, affecting its brilliancy. Curiously enough, that same thought crossed my mind the week before your article was published, and I arrived at the same conclusion as you; so I was very much pleased to have my ideas on the subject confirmed.

CHARLES YOUNG.

I thought I had "sworn off" on that voltage proposition but so able a letter as the foregoing must have space. Also I have a most excellent one from Mr. Paul Patrick, Wadesboro, N. C. It is most amusing, however, to watch you fellows scurry around and **practically prove that I am right.** Brother Young naively admits that **the current is the same in all parts of the circuit.** Well, if that is true, then the voltage must also be the same! It would require a negative wire of great size to carry the current at low voltage, assuming it to be the same as on the positive. This, however, Neighbor Young, is impossible since most certainly there has been power consumed. Taking steam as an analogy, it is entirely the pressure that is expended, but the steam is thrown into the open air. There is no return pipe nor is any needed. But in the case of electricity if the pressure is dissipated, absorbed, used or any other old thing, **what becomes of the current and what is the use of a negative wire?** That is what I want to know. I tell you, gentlemen, there is something there which I don't even pretend to understand. You, on the other hand, or some of you at least, do pretend to understand it, but I'm blessed if I don't think you are trotting around a ring. Most of you say "absorbed" isn't the word and "dissipated" isn't either! Then what the Samuel Hill **is** the word? Understand, **I'm not criticising.** I have absolutely no right to. Friend Young's letter is well written, it evidences deep study by a trained mind, but, after all, it comes back to the old proposition, viz.: if the rheostat and arc together do away with, use up, dissipate, absorb or cause a drop of the entire potential, **how in the name of the ancient kings of Egypt do you figure that there is anything of any kind whatsoever left?**

THE AMERICAN KINOGRAPH COMPANY.

A Notable New Business.

One of the greatest surprises in the moving picture field recently, and which we were the first to make public in these pages last week, was the formation of the American Kinograph Company, with premises at 124 East 25th street, New York City, recently vacated by Messrs. Gaumont. The American Kinograph Company may be said to step into the position successively vacated by the International Projecting and Producing Company, and the Film Importer and Trading Company. These concerns were just large importing houses handling the pictures of selected lists of European makers. The fate of these concerns is so recent that further reference to them is unnecessary.

The American Kinograph Company therefore makes its appearance at an opportune moment. It has the experience and the failures of its predecessors to profit by, and we know

GEORGE A. MAGIE

that due advantage will be taken of that fact. To begin with, in Europe the English and Continental agencies have been secured by H. V. Browne, of London, who, by personal knowledge and repute, we know to occupy a highly successful, respected and authoritative position in the English film trade. Mr. Browne is a good man of business, with large interests in various departments of the English moving picture industry. Bringing to bear the best business qualities he has succeeded in obtaining for this market control of fourteen English, French, German and native agencies—as was described in this paper last week, "the pick of the European market."

We have seen many of these pictures already, and our readers may take our assurance that in photography and dramatic qualities they are well suited for the American moving picture theater.

The General Manager of the American Kinograph Company in New York is G. A. Magie, a gentleman well qualified, both commercially and mentally, to assume that responsible position. Mr. Magie deserves a cordial welcome into this field and we hereby extend it to him, because as we have said over and over again in these pages, and also by word of mouth, the moving picture industry requires strengthening by the proper kind of personalities. That is to say, by shrewd business men with head and proper principles of doing business. It is no use relying for the stability of a new business like the moving picture industry upon the irresponsible and unprincipled amongst the community.

The moving picture has too long been the sport of the ignorant and dishonest. We want to drive those people out of the business; we want to welcome into it, or rather to get into it, men of the type of Mr. Magie, who will, in the current location, give everybody a square deal.

The American Kinograph Company will shortly be releasing their pictures. They have secured the services of Mr. Russell, formerly of the Film Import and Trading Company, who is popular in the trade. We recommend our readers on the Independent side to get into touch with this company, for we are sure that they will find they have an excellent pick of high-class European-made pictures.

SCENE FROM "THE CLIFF DWELLERS" (KALEM).

THE CLIFF DWELLERS.

This picture is a concrete illustration of the care and trouble taken by professional film manufacturers in the preparation of their releases. It will be observed that the subject is an Indian one of a legendary character. The Kalem Company have left nothing to chance in the archeology of the subject. It is too often the case nowadays that in Western pictures and also in historical pictures, inaccuracies and anachronisms occur. The Kalem Company have prevented this by preparing the costumes and scenes of the pictures from plates and drawings in the possession of the American Museum of Natural History. Their scenic artist and property man visited the Museum several times and made drawings of the clubs, cooking vessels, etc., now owned by the authorities of the Museum.

We think the care which the Kalem Company have taken to make this picture accurate as well as pictorial and dramatic, deserves a warm word of acknowledgment.

THE FIRST BORN.

A Selig Feature Film for Early Release.

During the summer of 1897, at the Alcazar Theater, San Francisco, a Chinese tragedy in two scenes was presented to the patrons of that playhouse. The theater was supplied with a stock company of the usual grade of excellence found in such organizations, except that in San Francisco, owing to the permanency of the stock system, beginning with the McCullough-Barrett Company, the players of California, especially in character roles, are better trained and the audiences more dramatically keen than in any other city of the United States, not excepting the theatrical Mecca, New York City.

In the cheapest theater of San Francisco, bizarre and colorful character bits are often capitally done; a Chinaman, a Japanese, a Hawaiian, a Samoan, a Filipino, and Mexican, are presented with a degree of skill that would call for a special write-up if acted on Broadway.

Henry Benrino, American actor of nationalities, whose "Carp Fisher" in "The Darling of the Gods" earned for him the highest praise from Prince Fushina of Japan, was a member of the Alcazar at the time of "The First Born" presentation. Perhaps the finest effort in the Chinese play was presented by this actor. George Osborn, the best actor of his time in Western types, American, Mexican or Indian, was also a member. George Foster Plat, director of modern plays for the New Theater, was another, and Miss May Buckley, one of the most charming personalities of the American stage, headed the female roster of the company.

Apart from a feeling of amused curiosity as to what the author would do with Chinamen on the stage, for it leaked out, owing to the rehearsals, that no attempt would be made to slapstick or caricature the race, San Francisco remained placid. This city seems to know the Chinese character as she seems to know and read aright the character of all races that enter her golden portals. No community in the Western Hemisphere is so cosmopolitan, no citizen is more modern and human.

"Adios mio Francisco,
The queen of a sun blest land.
Sea thrones in a realm of Beauty,
Free one! of the heart and hand."

Disgusted with the dull and vulgar atrocity offered in cheap melodrama and vaudeville, known as the Chink Chink Chinaman, San Francisco began to wonder a trifle what the modest Alcazar company would do with serious Chinamen. The opening night arrived with hardly a fair house, for the theater at this period was struggling for existence, heroically managed by Frederick Belasco, a brother of the famous dramatist.

When the curtain arose, there wasn't a critic in the house; they had more important plays to attend to. Ashton Steven, now of the "Chicago American," was reviewing a musical play at the Tivoli. Alice Rix was at the Baldwin Theater. Peter Robinson, the dean of Western critics, just wandered in during the last scene. He reserved his judgment in the Tuesday morning "Chronicle" until he could find time during the week to see the play entire. Well, he came, and the others came; they pronounced the play not only a success, but a unique effort in dramatic construction and dialogue. It ran to crowded business at the Alcazar for sixteen weeks, the longest run in the theatrical history of the Coast up to that time.

At the finish of this engagement, it was taken to New York under the joint management of David Belasco and Charles Frohman, where other companies were formed and sent on tour, while the original company was taken to London, where it received eleven curtain calls after the first act and thirteen at the end of the last.

The story of the tragedy is as follows: Man Lo Yek, a Chinese merchant, living in the Chinese quarter of San Francisco, entices from her home, husband and only child, Chan Lee, the wife of Chan Wang. To make room in his household for Chan Lee, Man Low Yek disposes of a slave girl, Lorey Tsing, whom he had brought from the province of Chi Li or northern China, to a Chinese gambling house keeper. Man Low Yek spirits Chan Lee out of the city to avoid trouble with Chan Wang or the Tee Yup Tong, of

which Chan Wang, the husband, is a highbinder. As the latter does not seem to treat the matter as a case for vengeance, Man Low Yek brings Chan Lee back to the city and installs her in his dwelling over his provision and Chinese notion store.

Chan Lee pines for her son, Chan Toy, a laughing, mischievous urchin, six years old. Chan Wang lavishly cares for his only son, Chan Toy. The great love of the Chinese race is filial devotion and not the attachment of marriage. The loves of men and women are secondary to the love of the parent for the male child, especially the first born.

Chan Lee steals her boy. The frantic father searches in the Chinese quarter, holding by the wrist the Ama or nurse, whose life is forfeited if the boy is not found. Chan Wang is told that the child is with its mother in Man Low Yek's house. He rushes up the stairs of the house, where a struggle takes place in which the boy is accidentally killed. The grief crazed father carries the body of his boy to the street, where he in Chinese fashion wails over it and calls upon the spirits to restore it to life. Chan Lee, the mother, follows after. Chan Wang is prevented from killing by a member of his Tong. He calls down vengeance on Man Low Yek, which vengeance he executes in a Chinese alleyway a few days after the funeral of Chan Toy.

THE STORY OF ESTHER.

[To be released in June by George Kleine.]

The demand for high-class Biblical productions is a surprise to the men who first introduced this style of drama. There have been numerous fine productions placed before the people since the Passion Play films proved the drawing power of religious subjects. George Kleine has recently imported several remarkable features of this nature, and now announces for about the middle of June another of even greater pretensions. "The Story of Esther" is filled with incidents of romance and is rich in opportunities for the display of taste in art and strength in dramatic production.

King Ahasuerus, who is now generally understood to have been Xerxes, and who ruled over India and its provinces about B. C. 521, is recorded to have cast aside his wife and directs that it be heralded throughout his domain that he is in search of a new spouse. He issues instructions to have brought before him for his approval the most beautiful young girls of all his lands. Accordingly, the maidens are led to the palace, and we see them being sumptuously gowned and bejeweled before being brought into the presence of his Majesty. Among the number, the King is greatly impressed by the beauty and grace of a handsome young Jewish girl. This one is Esther, who was adopted by her uncle, Mordecai, and by him brought to the palace of the King. Esther's beauty surpasses that of all the others and she is crowned Queen by Ahasuerus. Mordecai is appointed to sit at the King's gateway.

Among the King's favorites, Haman is supreme. He soon becomes violently jealous of Mordecai and plans his destruction. As Mordecai is a Jew, Haman makes preparations to massacre the entire race and thereby complete his revenge on Mordecai.

About this time the King decides to make a review of his Annals and to his amazement finds no record there of the good deed of Mordecai, whereupon Haman is ordered to give royal honors to Mordecai. This only serves to increase the jealousy of Haman.

Through the gracious intercession of Esther, Mordecai soon has another and greater victory over Haman. As the time for the massacre of the Israelites approaches, Esther, who has been told all by her uncle, Mordecai, invites Haman to dine with her and the King at the palace. During the feast she discloses the fact that she is a Jewess and declares that all those who are enemies of the Jews are her enemies, and therefore enemies of the King, and are not worthy of his favor—whereupon the King, who has been informed of the full facts, orders Haman delivered up to the guards and has him hanged on the very gallows Haman has designed for Mordecai.

Scene from "The Story of Esther" (Gaumont).

Scene from "The Story of Esther" (Gaumont).

CHICAGO NOTES.

The pictures showing the "go" between Ad. Wolgast and Battling Nelson, which are owned and controlled by B. E. E. Clements and Sid. Hester, continue to be of great interest among exhibitors and more so to the many crowded houses where these pictures are being shown. As a special attraction in all amusement enterprises they show managers right and left that the real thing in pictures is something exciting and interesting. These pictures are popular because the scenes presented are scenes that can not be witnessed in real life without incurring great expense, as but few States in the Union to-day permit prize fights to be pulled off. Specially equipped shows are being sent out daily from Chicago by Mr. Clements carrying complete layout for a vivid exhibition of the greatest fight pictures ever put before the public eye.

Mr. Clements will soon spring his ',No. 3" surprise on the fight loving public and a real hit is looked forward to by all those interested in this class of sporting events.

* * *

It is remarkable to note the interest taken by slide makers and film manufacturers in topical events that take place during the year. The latest craze of the glass dazzlers is the coming fight between James J. Jeffries and Jack Johnson, who will meet on July 4 to determine which is oblivion, black or white. "To be or not to be, that is the question." Probably the most authentic slides of this great sporting event are those that are being manufactured by the Cosmopolitan Slide Makers. These slides tell the story in pictorial form from the signing of articles, through the training camps, and give a ringside glance into the ropes showing both these two giants, representing two types of humanity, will look ready for battle on the rosy tint of the day on which the United States will celebrate its independence. The Cosmopolitan Slide Makers are putting out some fine, highly colored pictures on this subject that are true to life and bid fair to cause some little flutter in the circle of slide manufacturers, and bring success to the originators of the idea.

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Mr. B. E. Clements, who together with his partner, Sid. Hester, control the output of the Great Western Film Mfg. Co. of San Francisco, who have startled the film world by the marvelous animated pictures of the greatest fighting events in the sporting world to-day, has taken offices at Room 1201, Schiller Building, which is recognized as the theatrical center of Chicago. From these offices Mr. Clements directs the output of films for the Middle West and supervises the Eastern workings which covers the territory as into Canada. Mr. Clements is ably assisted by a competent staff, made up of real live hustling workers.

CLARENCE J. PERFITT

"The Unchanging Sea" (Biograph).—Kingsley's beautiful and strangely realistic poem, "The Three Fishers," forms the basis of this film, photographed in a fishing village on the coast of Southern California. It graphically illustrates the sentiment of the poem, showing the fishers sailing away while the women watch and weep, then the wreck and the loss of life, the memory of the only saved one a blank, the mourning of his wife, and all the attendant scenes. Ah, well, why recount them? One's heart can tell the story, yet he does come sailing back, and there is his faithful wife waiting for him, and his daughter going to her wedding. Then the years roll back and the happy family reunited once more enjoys the happiness of life. A simple story, told with rarely sympathetic dramatic earnestness, with a pathos that reaches deep down into the heart, deeply touching the emotions. The pictorial qualities are rarely picturesque and the technical qualities are beyond reproach.

"The Miner's Sweetheart" (Lubin).—The touch of human nature in this picture, the impulse of love for a woman which sends men out to work and dare is so clearly depicted and its wonderful power is so strongly portrayed that one's sympathies are aroused and probably the most callous and indifferent person in the audience will sympathize with the young man in his struggle. And then when he does strike the pay streak, even though he was hurt in the blast, they all rejoice with him. It is one of those pictures possessing a subtle power that holds one's sympathies throughout the length. The scenes at the mine are realistic and there is a strength and earnestness about it all which appeals irresistibly to all alike.

"The Debt Repaid" (Melies).—An Indian picture representing so realistically that one shudders involuntarily in watching it, the Indian warfare which raged on the frontiers all the time this country was in the process of settlement. Without assuming to discuss the abstract question of right or wrong which entered into the struggle, one must admit that it existed and that bloody fights, like the one here represented, and worse, occurred over and over again. The girl was saved in this instance, but the actual cases where this was true were too few to be considered. Perhaps a picture like this will afford some impression of what it really cost to settle this country, of the continuous warfare and the daily struggle which menaced every settler's home. Well, it is passed, but a graphic glance backward, such as this picture permits, has its uses and a production of this sort is to be commended.

"Papinta" (Selig).—A story of love and jealousy with a lively elopement and marriage and the escape of the fleeing pair through the aid of a friendly surveyor. The scene is set in Mexico and is made picturesque and dramatic. The story is simple, but lively, and one rejoices with the lovers as they escape.

"Customs of the Buddhists in India" (Pathe).—The first scene shows the magnificent Buddhist temple at Kandy, with natives at prayer, showing clearly their attitudes of supplication and devotion. The conclusion is a series of clear and comprehensive views of the sacred elephants disporting themselves in different ways. The film is instructive because it brings vividly to Western eyes the strange customs which obtain among the devotees of the Buddhist faith, and gives accurate information of some of their peculiar customs.

"A Romantic Young Lady" (Pathe).—The girl wanted some one capable of performing deeds worthy of the great Arsene Lupin, and she gets him. Max succeeds in acquiring a supper for the party upon terms difficult to conceive, yet they worked out satisfactorily in this instance. It is to be hoped, for the sake of unsuspecting waiters, that the scheme which worked so successfully this time will not become general. It might cause a commotion in the ranks of restaurant owners.

"The Egret Hunter" (Kalem).—Whatever might have been the purpose of this film, it should have the effect of influencing women to wear no more egrets on their hats. If it exerts an influence in that direction it will perform a useful service and possibly will accomplish more than its makers really intended. Anything that tends to reduce the slaughter of birds of any sort performs a public service of importance, and this film should do that. The technical work is excellent and many of the scenes are picturesque.

"One of the Finest" (Vitagraph).—A big story of a big policeman, with a big heart, a member of the New York force, who performs a kind service and is liberally rewarded therefor. It is one of those stories that appeals directly to the heart and develops and holds the interest of the audience from beginning to end. Filled with dramatic situations of which the players have taken full advantage, the film will excite interest in anyone who has a spark of humanity and sympathy left in him. It is well worth seeing. Some of the accessory characters are types with which few outside of the big cities are familiar, and these touches, intensely human in their influence, add much to the strength of the film. It is a success and deserves more than the regular one day's run.

"The Senator and the Suffragette" (Edison).—A snappy comedy by E. W. Townsend, who has used the present agitation for woman's suffrage around which to build a series of amusing incidents. The suffragettes attempt to coerce a senator, and they succeed, too, though in doing it they resort to a subterfuge which completely surprises the senator and secures his co-operation, even though he originally intended doing nothing of the sort. There are some hearty laughs concealed in this and it is sure to leave any audience in rare good humor.

"Love and Marriage in Poster Land" (Edison).—A unique and altogether delightful comedy, representing two posters stepping from the billboard and securing what they want by the power of love alone. The magic creative power of love is sufficient to insure their marital happiness, as illustrated in the picture. It is an unusually happy combination of fun, clear photography and the perfection of mystifying trick work. The picture will be sure to please, since it represents an unusually strong development of what is best in motion picture work.

"The Sheriff's Sacrifice" (Essanay).—A Western picture full of action and developing some strongly human traits of character. The one novelty is the introduction of a Kodak in the hands of a child, the negative from which clearly establishes the guilt of a certain gambler in a hold-up. When the sheriff secures the evidence he allows the man to go free, and even contributes money to put him on his feet because of a girl in the case. It is a type of sacrifice which is unquestionably open to serious objections. Yet it seems so human, and so like a man whose blood runs red, that the fault can be condoned, even though it appears to be a dangerous precedent. Altogether the film has a reasonably strong appeal on the human side, and should be popular with those whose humanity has not sunk to a low ebb.

"Call of the Forest" (Gaumont).—A dramatic picture from the Gaumont studio, rich in the suggestion of strong passion, and strengthened by the picturesque setting. As a drama it offers an interesting story, told in vivid action by capable players. As a picture it is a successful product of the skill of the operator and printer. It should interest any audience that sees it.

"Gigantic Waves" (Gaumont).—Another of the successful ocean pictures which have been brought to a high degree of perfection by this house. So well is the technical work done in this instance that one can almost imagine that the huge waves are going to roll off the screen and over the audience. The work has been done with careful attention to details and full appreciation of the requirements of the picture. It is a succesful reproduction of strongly dramatic natural scenery.

"The Cherries" (Pathe).—A light drama which will attract by its well-balanced acting and its excellent photographic quality. It is a good picture, though not as strong as many that come from this studio. Perhaps such a film is appreciated quite as much as the stronger ones, albeit in a different way. The same excellence in acting and technical work characterize this film that make others popular, and it affords a bit of entertainment.

"Medium Wanted as a Son-in-Law" (Pathe).—A bit of humor, based upon a crank father's supposed desire to secure a medium to assist in his researches. He offers his daughter to any such, whereupon the spirited girl runs away with her lover and marries him. Together they concoct a scheme to deceive the father. It all ends by the young couple getting the father's blessing in quite the conventional manner.

"Mario's Swan Song" (Vitagraph).—Death is not a subject upon which one dwells with any degree of satisfaction. And this film suffers because the author permitted the child violinist to die from the effects of the automobile accident, instead of restoring him to health to become a great musician under the patronage of his new found friend. The dramatic power of the picture is not questioned. Indeed, it makes too strong an impression; but the requirements of art did not decree the child's death. Possibly this faithfully depicts the way of

the world, but there is a great deal of unalloyed satisfaction in seeing such unfortunates triumph over fate and develop into important personages. This film would be improved for a greater proportion of those who see it by changing its ending to conform to this idea. And it could be easily done; nor would it mar the remainder of the story in the least.

"Love Among the Roses" (Biograph).—"What is love?' may well be asked after seeing this picture. Yet one might be disposed to agree with the turn affairs finally took. Whether it was intended as a species of criticism of marriages of convenience, or whether it worked out that way in the telling, is a question which sets one pondering. It would seem perfectly natural for the lord and lady to wed. Such marriages of convenience have been consummated since the dawn of history. The gardener and lacemaker but followed the example of others better situated than themselves. Many have done the same thing before under similar circumstances. But here fate, or some other equally perverse influence, intervenes and both the lord and lady fall in love, but not with each other. Eventually the picture works out for the best good of all. The chief interest in this picture is in the sociological questions involved, and the long vista of speculation which opens ahead of one as the actors tell their story.

"Pete Wants a Job" (Pathe).—As a last resort against starvation Pete is forced to seek for a job. He tries numerous positions, but when he goes to leading strikes he succeeds. Within a year he becomes a leading politician and a government minister. This may be a life history. It may be merely a sly hit at politics, but whatever it is those who understand how politics is conducted will appreciate the force of the allusion. One may hope it will not furnish a suggestion for anyone else.

"Villainy Defeated" (Pathe).—Circumstantial evidence was never more clearly depicted than in this picture. Because a girl was found insensible and apparently dead with two buttons from her lover's coat in her hand the lover is arrested, though he didn't know the buttons were gone, much less that the girl had been pushed from a cliff by a jealous rival. The picture is almost startling in this phase and may well set one thinking seriously about the possibilities in situations of this kind.

"Seven Days" (Selig).—A comedy based upon the desire of families to get into the country which was frustrated by the men getting shut up for disorderly conduct. The telegrams that went back were characteristic and the situations are funny. The picture is so good that one wants to see it again.

"Kidd's Treasure" (Lubin).—A farce based upon the all but uncontrollable belief that somewhere Capt. Kidd has buried untold treasure. Children bury their treasures and make a rough map of the locality. When some fishermen find it they are crazy over the possibility of untold riches. That is the story and it is worked out by the Lubin players in a way to make the most of the opportunities offered.

"Rastus in Zululand" (Lubin).—The story of a lazy colored man's dream. In it he goes to Zululand, where he is captured by the savages and turns the tables by capturing the affections of the chief's daughter. Like others under similar circumstances, he prefers death to matrimony and escapes the execution of the sentence by waking up. It is a roaring farce, full of action and brimming over with a rough species of humor that keeps the audience laughing most of the time.

"The Shriners' Pilgrimage to New Orleans" (Selig).—Unquestionably one of the best films ever made of a public demonstration. These are difficult propositions for operators and when one succeeds as admirably as this one has done he is entitled to all the praise the public can give. Preservation of great gatherings of this character is a worthy public work. Newspapers may describe and illustrate them, but there is something in the animated picture which approaches the actual scene, and that will be remembered, even as the original is remembered by those fortunate enough to see it, or be a part of it. This is a successful film of its kind, and one every Shriner and all his friends would profit by seeing.

"The Little Vagrant" (Gaumont).—Apparently the title of this film is wrong. A vagrant is one who wanders from place to place, living without visible means of support. But here is the child of the forest selling chickweed to feed to birds. Surely he should not be called a vagrant. Then when he develops strong evidences of bravery further along in the story there is all the more reason for revising the title. Make it the little salesman, or something more nearly expressing the actual conditions. There are some dramatic scenes and the story ends pleasantly, with the child of the woods in good hands. His efforts to make a living by selling chickweed are no longer necessary.

"The Sea of Clouds" (Gaumont).—A novel experience for most people in the average audience. A photograph taken above the clouds, and showing the rolling masses of silver piled in huge heaps and rolling before the wind, shutting out the view of the world below. The picture was made in the high mountains near Grenoble, France, but the same scenes are repeated wherever high mountains abound, which enable one to get above the swirling mists. The picturesque climb is faithfully depicted, with the peeps through the misty veil showing here and there interesting views. It is a remarkable and rarely satisfying picture, representing the best development of photographic art.

"The Three Wishes" (Vitagraph).—A quaint, semi-humorous tale, based upon the old fairy story of the three wishes. The scene is laid in the Black Forest, and a party of gnomes, dissatisfied with their brew, with a good fairy, are the principal characters. They use the wishes wisely, and even though their chief brewer fails to reproduce the nectar-like fluid they find in the bottle, they still have one wish left, and sensibly use it to secure a sufficient supply of the wonderful drink. Then peace and jollity reign ever after.

"History Repeats Itself" (Edison).—A dainty little story by Carolyn Wells, which is strengthened by a touch of heart interest. Two lovers are surprised when indulging in their first kiss by the girl's mother, but they speedily prove to her that it is but a repetition of her own love romance, thus convincing her that history indeed repeats itself. It is one of those pretty little tales, not especially strong, but filled with so much actual human interest that everyone is pleased with it. The story is charmingly acted and admirably photographed.

"The Stuff that Americans Are Made Of" (Edison).—Here is one of those stirring pictures that makes one realize that heroism exists all around one. It only requires the right situation to bring it out. Here is a little boy, cautioned by his parents to care for his sister, holding two burglars captive for hours at the muzzle of an unloaded gun. It is such mettle as this that rouses one's pride, and makes him feel that life is, after all, well worth living. In two places where the writer has seen this picture it took the audience captive as well as the burglars. The acting could hardly be better. The little chap does his part as though it were merely a part of the day's work, and holding burglars at bay was quite the thing to do. The photography is satisfactory, also.

"He Stubs His Toe" (Essanay).—A novel comedy, based upon what occurs sometimes when people jump at conclusions. Because a girl saw her friend's lover limp and enter an artificial limb store she assumes that he has a cork leg and devises a plan to prove it. The unfortunate lover is furiously jabbed with a hat pin in the hands of his fiance's small brother, and the howl of pain that follows dispels any doubt regarding his physical equipment. But even though it was a scurvy trick, all is made good, and the friends get on as before. It is one of those unusual comedies that are certain to attract attention because it is so much out of the ordinary.

"A Quiet Boarding House" (Essanay).—Here is what may be termed vociferous fun. The quiet boarding house becomes the residence of the most uncanny lot of sights and sounds the poor countryman has ever seen. If any sort of noise, or means of disturbance has been left out of the list it is safe to say the producers will insert it upon request, since it is almost certain that they would not want to leave anything out that could be used in creating a ruction for the countryman. It is funny, very funny, even though it has a bit of a taste of rough-house in its making. The action is so lively that one scarcely has time to consider one thing before another appears, and along with Silas the audience is disposed to wonder what next.

"In the Dark Valley" (Kalem).—A picture that holds one almost enthralled by the horror it suggests. It purports to be a reproduction of the awful Wyoming Valley massacre, and the scenes are bad enough without the play of the imagination. But that helps to make it worse, and the audience lives over again the scenes through which the victims of the massacre passed. One shudders again and again, and even while admitting the fascination of the picture one is glad when it is finished and something else appears, even though it may be an indifferent vaudeville act. This is not a criticism of the picture. It is a tribute. When a film carries such an influence one cannot question its strength.

"Cleopatra" (Pathe).—"The dark-eyed sorceress of the Nile," as some poet has called her, Cleopatra, has been considered through the ages as the embodiment of luxurious and

voluptuous beauty in women. The various scenes are magnificently set and beautifully photographed, and follow closely the printed descriptions of the queen and her court. It is needless to repeat the story. All the world knows of Cleopatra and Marc Antony, of their tragic death when the legions of Octavius Caesar were sweeping all before them. They both preferred death to humiliation, in quite the fashion of that age and time. The film adequately reproduces the scenes as they have been many times pictured by different writers, and one discovers upon looking at the film a reproduction of what his own imagination has pictured regarding that marvelous age and the personages who are delineated upon the pages of history. It is one of the most satisfactory films of this sort the Pathes have ever produced, and will be a powerful influence in strengthening previous conceptions of the marvelously beautiful queen and her rough soldier lover.

"Roosevelt in Cairo" (Urban).—A scenic picture which will be popular in America because it illustrates Ex-President Roosevelt's reception in Cairo, what he did, where he went and the crowds that followed. The photography was admirably done from desirable vantage points, and one can obtain an accurate impression of Cairo upon that great day. Even the imperturbable East sometimes turns out en masse to see a personage of importance, quite like the more excitable and enthusiastic West.

"Purged by Fire" (Urban).—A dramatic film of quality, well acted and well photographed. The pictorial qualities of the Urban films are well worth serious study, and this one is no exception. The Urban operators have acquired a knack of doing their work, which unquestionably sets a very high standard indeed, and deserves a great degree of credit for its excellence. Even the dramatic films maintain this same high standard, adding materially to the attractiveness of the pictures.

"The Stolen Fortune" (Essanay).—A lively story, well told which not only serves to show the sort of stuff in two young people, but affords opportunity for some good comedy in the appearance of a number of Max Iluskis in response to an advertisement regarding a fortune. It was hard to give up both sweetheart and fortune too, but the young man is equal to the emergency and goes about it in the right way. Then the denouement. The girl comes back of her own accord and refuses to break the engagement for any such reason. While the young man is sealing this compact in the proper way he is informed that the fortune is his, too. What better combination of fortuitous circumstances could one wish than this with which to close a picture? It leaves the audience in rare good humor.

"Chief Blackfoot's Vindication" (Kalem).—An Indian picture of merit, graphically depicting the vindication of Chief Blackfoot, and displaying what might be termed some of the better traits in Indian character, for Indians have good traits. These pictures from the Kalem studio are not only interesting studies of bits of Indian life, they perform a much belated public service in calling attention to some of the good qualities which Indians, in common with other men, possess in some degree. Much of accurate historical value is included in the representation of the manners and customs, the clothing and other personal characteristics of Indians. The public is no longer satisfied with white men who attempt to represent Indian life. The actors must be real Indians and the acting thus become exceedingly realistic. This represents the change in the ideas of the public and the methods of the producing companies. It all tends toward better pictures and indicates a higher appreciation of the standard of excellence which obtains in practically all picture production.

"The Witch of the Ruins" (Pathe).—A bit of exciting adventure centering around a picturesque old ruin, which is the abiding place of a witch. It is one of those love tales in which an erstwhile lover suddenly appears and makes love to another's wife. A little girl is carried away, but is restored by the witch, and the reunited trio go home hand in hand. The story has little novelty, yet is not without interest, since its action is enough to keep the audience wondering about the outcome. The picturesque pictorial quality of the photography is fully as interesting as the story.

"Diamond Cut Diamond" (Pathe).—Not every woman is able to dupe her husband so effectually by getting a friend to take her place. But how foolish this husband felt one may better imagine than even the alert camera can show.

"Called to Sea" (Urban).—A picture that will make a profound impression, since it illustrates at once the grandeur of the sea when it is dashed in tempests by the violent winds and the bravery of rescuers who go out to save the crew of a sinking vessel. It seems but natural that all should be lost. One could scarcely expect any life to exist after such a storm. The second rescue saves life and the picture closes with the spirit of the dead father extending his hands in blessing.

INDEPENDENT.

"Aunt Maria's Substitute" (Imp).—Here is a whirlwind of fun that will make them sit up and take notice. A portly bachelor in skirts acting as chaperone for a pretty girl to help his chum whose aunt was suddenly taken ill. Of course he works the situation for numberless hugs and kisses, even though the friend is furious. The whole thing might have gone on swimmingly indefinitely, had not the real aunt appeared on the scene and surprised the substitute smoking with his feet on the table. The way those skirts were discarded and the picture runs to its whirlwind finish is a matter which cannot be described. You must see the film to appreciate it. Suffice it to say that it is sufficiently sensational and funny to make the most exacting audience wish for more.

"They Would Roller Skate" (Lux).—A knockabout comedy, representing with considerable fidelity to facts what befalls those who undertake the elusive and altogether uncertain sport of roller skating. It is probably a bit too rough to suit many persons in an audience.

"Love and Money" (Bison).—One of those lively Western pictures for which this company is famous. It is full of action and very realistic, all scenes having been well acted. The photographic quality is likewise quite satisfactory. One of the principal points of interest in these films is the spirited action which carries one irresistibly along, holding the interest so strongly that one forgets that it is only a picture on the screen. One becomes for the time a part of the entire scene, entering into the lives of the players and unconsciously taking sides with them in their affections and dislikes.

"Jane Eyre" (Thanhouser).—An excellent dramatization of the main points of Charlotte Bronte's famous story. For two or more generations it has been one of the world's famous novels, and to-day it is one of the steady sellers in all bookstores. The character Jane is supposed to be in some degree autobiographical, which adds materially to the interest of the story. In dramatic qualities the players have succeeded in producing a satisfactory rendition. The most salient features of the book have been taken and these have been so well reproduced that one scarcely misses the rest of the story. The acting is sympathetic and earnest, while the photographic qualities are quite up to the standard set in previous films of the same type from this house. Its reproductions of novels have been more than ordinarily successful and one can't help believing that apart from the amusement thus afforded the company is performing a distinct literary service for its patrons in so graphically and forcefully reproducing these excellent novels.

"The Somnambulist" (Great Northern).—A fair representation of sleep walking. The director of a museum is displaced and while walking in his sleep returns to the collection and takes away valuable exhibits, which he secretes in his own room. But all is satisfactorily explained, and presumably the thefts stop. Pictures like this have interest, particularly for people who may never have seen a person walking in his sleep. The acting of the principal character is good, and gives a good delineation of what a person will do under such circumstances.

"A Rural Romeo" (Imp).—Perhaps after all it is true that love cannot be controlled, that it goes where it is sent regardless of the time, place or occasion. That a wealthy city girl should fall in love with a vigorous country youth is not surprising, especially when the romantic circumstances under which they met are considered. His bewilderment when he goes to her city home and sees her radiantly gowned and bejeweled is pathetic. But even that had its compensations. When he discovers the girl he knew in another room and proceeds to investigate the interior of the sunbonnet, all one's pity for him disappears and is succeeded with a certain degree of envy. Even though he seemed out of place at first the ending is pleasant enough to make both him and the audience forget.

"'Salvation' Smith" (Powers).—A thriller well worth seeing. It is a Wild West Cowboy tale with a preacher, a supposed murder, the escape of the man who thought he had killed another, and a bit of a love story as a prelude. Then comes a funny scene in which the supposed murdered cowboy comes to life and makes them all think he is a ghost. After that the crooks are all straightened and the preacher and the supposed murderer are welcomed back in cowboy fashion. It is impossible to criticise these Wild Western films, because cowboys are likely to do almost anything, and

the more absurd the situations the more likely they are to be true. The action in this picture is captivating and there is a swing to the whole which carries the audience along regardless of whether it approves of the story or not, and ends by winning full appreciation. No further commendation is necessary.

"The Indian Princess" (Nestor).—No one would question the popularity of a film of this character if he sat in an audience and saw the interested faces as the picture runs its course. There are escapes and captures enough to maintain the interest throughout, ending with a rescue by cowboys as thrilling as one would care to see. The only objection is the rough way the Indians handle the girl, necessary, perhaps, and quite in accordance with their well-understood characteristics, but nevertheless somewhat revolting. The whirl and dash of cowboys and Indians in their sensational encounters, and even the capture of men are not objected to. But carrying away girls does not appeal to everyone, and if producers can suggest this instead of having it acted they will perform a distinct service in the improvement of such films. Apparently the audience is never satiated with cowboys and Indians and soldiers, and their furious riding is always thrilling. Give an audience action of this type and it will come back again and again for more.

"The Secret of the Lake" (Ambrosio).—A representation of Middle Ages customs which may be attractive, but which cannot please. It may fascinate by what it suggests, but it cannot entertain. To see two persons cast into prison, and then see the key thrown into a lake, may be a representation of a certain type of rough justice, but it is not pleasant, and can scarcely excite interest in this way. Humanity has always been weak in this particular direction, and such cruel punishment seems too severe for the relative degree of crime involved.

"Fricot Gets in a Libertine Mood" (Ambrosio).—A picture presenting another view of Fricot, depicting him in a mood not altogether satisfactory, but offering some elements of fun. Perhaps it will pass for a humorous film.

ROOSEVELT IN PARIS.

Pathe Freres release on Thursday a special film showing Roosevelt in Paris. These scenes give distinct and close views of the African traveler.

In one scene in particular the operator took his camera right up to the window of the waiting carriage and obtained a magnificent picture by motographing the ex-President through the carriage while he was talking on the embassy steps, and when he descends and enters the carriage it is just as if Mr. Roosevelt was walking into the camera. The length of the film is about 315 feet.

THE THANHOUSER "WINTER'S TALE."

The Thanhouser Shakespearean production, "The Winter's Tale," is now definitely announced for release, and scheduled for Friday, May 27. The manufacturers have spared no expense to make it a notable issue. The success of the "Thanhouser Classics," as they are called, that have gone before, has caused the New Rochelle manufacturers to inspect Shakespeare with a view to picture production, and a strong series of Shakespearean releases are in order, of which "The Winter's Tale" is the first. Miss Rosemond portrays the Queen of Sicilia, Martin Faust the king of that country, Frank Crane the King of Bohemia, Amelia Barnes the Princess of Sicilia, and Alfred Hasker the Prince of Bohemia. "The Winter's Tale" tells a story that runs as follows:

The Kings of Bohemia and Sicilia, monarchs of adjoining kingdoms, have been close friends since boyhood. But since each has assumed his regal duties they find that they are not able to see much of each other. Therefore at the opening of the story it has been several years since they have met, each has taken unto himself a royal spouse, and the king of Bohemia boasts a son of four years.

The King of Bohemia pays a visit to his boyhood friend of Sicilia, is royally received and presented to his host's Queen. She, in fulfilling her duties as a hostess, unconsciously arouses the jealousy of her royal husband. Goaded by his jealousy, the King of Sicilia orders his royal guest, whom he considers his rival, poisoned. The King of Bohemia escapes a horrible death through the confession of

SCENE FROM "WINTER'S TALE" (THANHOUSER).

the courtier who has been employed to kill him. He returns safely to his own kingdom, carrying with him the courtier who saved his life.

Enraged at the escape of his victim, the King of Sicilia orders his Queen imprisoned. From her prison, the Queen sends her infant daughter to the royal father, hoping to soften his heart. But the King is not to be won over. He reartlessly orders the child taken beyond the borders of his kingdom, and there left in the wilderness to perish.

The Queen is tried at a public tribunal, and there, overcome with grief at the false accusation, she swoons, and is pronounced dead by Paulina, her lady-in-waiting. The body is left in Paulina's charge, and when later the Queen revives she is taken to Paulina's house, where she dwells in seclusion, her existence being unknown to anyone but her faithful maid.

The infant Princess of Sicilia is found by a shepherd of Bohemia, taken to his home and reared as his daughter. Her costly robes and jewels are kept by the old shepherd in the hope that in some future time they will assist in identifying her as the child of wealthy parents.

After a lapse of fifteen years, we see at the court of Bohemia the young Prince starting from the palace in a de-

EXCHANGE MEN—EXHIBITORS

and the TRADE generally

Our first releases, two in number, will be made TUESDAY, June 21st, and FRIDAY, June 24th; titles and brief description of subjects will be announced in the next issue of this paper.

In the meantime

You Are Invited

to call and see us and inspect samples of the very many good things that we shall release in the near future. We shall maintain an up-to-date exhibition room for the purpose of displaying our samples which, by the way, will be on hand for inspection from four to six weeks before release dates. We want you TO SEE for yourself—THINK what you like—ORDER what pleases you and REMEMBER the dates set for our first releases.

THE AMERICAN KINOGRAPH COMPANY

124 E. 25TH STREET, NEW YORK CITY

SCENE FROM "WINTER'S TALE" (THANHOUSER).

cidedly mysterious manner. When questioned by his father, the King, as to where he is going, the Prince refuses to answer. He is allowed to go, but the King, accompanied by his trusted friend, follows him.

The Prince disguises himself as a shepherd, and in this guise woos a beautiful maiden whom he supposes naught but a simple shepherdess. She is, in reality, however, the Princess of Sicilia. The King arrives at the shepherd's hut just in time to hear the Prince announce his intention of wedding the shepherdess. The King forbids the engagement and leaves the Prince in anger. His faithful courtier, however, decides to befriend the young couple, and advises them to fly for protection to the court of the King of Sicilia.

The lovers arrive in Sicilia, accompanied by the old shepherd. Here they are gladly received by the repentant King, who, too late, realizes that his jealousy was groundless. He mourns his lost Queen and his estranged friend. The shepherd, in endeavoring to prove that his adopted daughter is of gentle birth, thus permitting of her marriage to the Prince, shows the King the clothes in which he found her as a baby. The King recognizes the clothes as those his own child wore.

The King of Bohemia then arrives upon the scene and is told the glad news amid general rejoicings. As a final surprise the royal party is invited by Paulina to visit her house and there view a statue of the Queen. The statue comes to life before the eyes of the royal party, or rather the Queen, who had made up to resemble a statue, extends her hand to her grieving spouse, who is glad to receive her whom he had thought lost and now found again.

A SIDE-SPLITTING COMEDY.

Following the heavy dramatic work in the Film d'Art subject we were shown in the offices of the Sales Company an Imp film of future release which made an ideal finish to the program. It was entitled "Fruit and Flowers," and depicted the misfortunes of two fellows, close friends, but both madly in love with the same girl. Unknown to each other a wag assists them to substitute cabbage leaves, carrots, etc., in the boxes supposed to contain fruit and flowers which they each in turn present to their lady love. The fun is fast and furious as the scenes develop, and when they learn that she has been engaged to another all the time the expressions on their faces are convulsing. It is a well acted and cleverly conceived comedy—probably the best that has yet been turned out from the Imp factory.

Point Pleasant, N. J.—Arnold's Thater, devoted to pictures and songs, is the only one in this town. It has a seating capacity of 400 and has been playing to good business, under the management of F. L. Doyle, of Jersey City.

"LOVE YOUR NEIGHBOR AS YOURSELF, BUT LEAVE HIS WIFE ALONE!"

As will be seen by our advertising columns and by the synopsis of the play on another page, the first release of the Motograff Co. of Philadelphia is booked for Sunday the 14th inst. The play may be briefly described as a dramatic pastoral with a vein of light, clean comedy running brightly through it. The most careful consideration has been given to the various characters in the little play which within its limits is a real life drama just such as anyone will recall having seen or heard about even in their own circle of acquaintances. There is nothing about it strained or exaggerated beyond probability, and the whole movement of the story progresses with ease and realism from start to finish. Costumes are as beautiful as they are correct, and the scenic settings will be a revelation to jaded moving picture patrons everywhere. In line with a carefully devised policy, the first production of the Motograff Co. has a profusion of full length presentations, and the rough-and-tumble atmosphere of the old-time motion picture is conspicuously lacking. The actors and actresses were allowed to bring out their own individual characteristics according to the parts they played, and the total result is exceedingly pleasing. The photography will compare favorably with any photographic work in the Independent field. The steadiness and sharpness, with exceptionally good tinting and toning, add greatly to the charm. All in all, this is a notable reel for a first release, and a strong addition to the ranks of the independent moving picture manufacturers.

OUR
FILM TITLES
LEAD ALL OTHERS
Premier Title Co
330 East 35th St CHICAGO

Motion Picture Distributing AND Sales Company

111 E. 14th STREET :: NEW YORK CITY

ANNOUNCEMENT

Beginning with the week of May 30th, 1910, we will act as Sole Agents in the United States and Canada for the following brands:--

Actophone	Cricks & Martin	Imp	Thanhouser
Ambrosio	Deutsches Bioskop	Itala	Uncle Sam
Aquila	Deutsches Mutoskop	Maester	Vesuvio
Bison	Duskes	Motofilm	Victor
British & Colonial	Eclair	Nestor	Walturdaw
Butcher	Electragraff	Owl	Welt
Capitol	Film D'Art	Pantograph	Whyte
Clarendon	Great Northern	Pasquali	Wrench
Carlton	Great Western	Powers	Yankee
Carson	Hepwix	Reliance	
Cines	Hellian	Roma	

To purchase these goods to the best advantage a form of agreement is necessary between the Sales Company and the Purchaser. Exchanges who have not yet done so should secure a copy of this agreement without delay.

Motion Picture Distributing and Sales Company

111 EAST 14th STREET :: :: NEW YORK CITY

FLASHLIGHT PHOTOGRAPH OF INDEPENDENTS IN SESSION.

THE NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE.

On Friday, May 6, the members of the National Independent Moving Picture Alliance met in the La Salle Hotel, Chicago, behind closed doors. The representatives of the press were informed that the principal business transacted was the reading of the minutes of the last meeting. The general impression was that the Alliance was doomed to be succeeded by the Motion Picture Distributing and Sales Company, a self-constituted body, which held a secret session in another room.

On Saturday, while the lobby talk of insurrection was at its height, word was passed around that the majority of the Independent manufacturers had signed an agreement with the sales company and the following document was passed around among the exchange proprietors:

AGREEMENT. Entered into this ... day of ... 191... between the MOTION PICTURE DISTRIBUTING AND SALES CO., a corporation organized and existing under the laws of the State of New York and having its principal place of business in the City of New York, hereinafter designated as the DEALER and ... a corporation organized and existing under the laws of the State of ... and having its principal place of business in the City of ..., or firm or individual hereinafter designated as the EXCHANGE.

WITNESSETH: That whereas the DEALER has entered into contracts with various manufacturers and importers, for the exclusive sale and distributing agencies of the positive motion picture films manufactured or imported by them for use in the United States of America and in the Dominion of Canada; and

WHEREAS, the EXCHANGE desires to secure and purchase from the DEALER a weekly program of the releasing of various reels of subjects as hereinafter provided, manufactured by some or one of the manufacturers or companies with whom the DEALER has entered into contracts for the exclusive sale and distribution of the positive motion picture negatives and manufactured by them for use in the United States of America and in the Dominion of Canada;

NOW, THEREFORE in consideration of the sum of One Dollar ($1.00) to the duly paid, the receipt whereof is hereby acknowledged, and in consideration of the mutual covenants and agreements hereinafter contained the parties hereto do covenant and agree as follows:

1. The DEALER shall furnish and sell to the EXCHANGE and the EXCHANGE agrees to purchase from the DEALER at least ... reels of film per week, for the exclusive use of said EXCHANGE, and shall not be obliged to purchase more than twenty-one reels of film per week of the reels supplied by the DEALER. It is understood and agreed that should the EXCHANGE request an excess of twenty-one reels per week of any films that from the EXCHANGE may purchase such additional reels of film in excess of twenty-one from any other dealers. During the months of June, July and August of each year the EXCHANGE may reduce its orders with the dealer to a minimum of four reels per week. Should the DEALER be unable to furnish the entire number of reels of different subjects desired by the EXCHANGE then and in such case the DEALER shall furnish additional numbers of the different subjects to make up the whole number of reels required by the EXCHANGE up to the twenty-one reels. Separate contracts must be entered into for each EXCHANGE.

2. The price to be paid by the EXCHANGE to the DEALER for all films of foreign and domestic subjects, shall be 13c. per foot.

All lengths to be approximate lengths, f. o. b. DEALER'S office. A reel of film shall consist of not less than 700 feet and not more than 1,000 feet. All domestic reels measuring more than 1,000 feet shall be billed to the EXCHANGE at 1000 feet, and no more imported reels at actual lengths.

3. Payments to be made by the EXCHANGE to the DEALER for all reels of film shipped, as follows:

... (to) ...

4. Upon the faithful performance of all the terms and conditions of this agreement by the said EXCHANGE and of the parties to it with the DEALER in conformity with Clause 1 of this agreement, a standing order for films specifying the brands desired which order shall be subject to cancellation or substitution of brands by the EXCHANGE only on giving to the DEALER a two weeks' written or telegraphic notice for all American reels and three weeks' notice for all foreign reels, a discount of ...% per cent. will be allowed the EXCHANGE on all brands of films licensed in the said standing order which used for in conformity with Clause 1. On any reels of brands of extra color and not to be included in standing order, a discount of 20 per cent. will be allowed the EXCHANGE when used for in accordance with Clause 1. A manufacturer's cleaning discount will be allowed the EXCHANGE by the DEALER on released films, as follows:

Films canceled 30 days after release date, to pay cost from list price.
Films canceled on 31st after release date, ... per cent. Provided also:

5. All reels of films on standing order must be shipped by the DEALER to the EXCHANGE on scheduled release dates, unless countermanded, and promptly labeled, and must be arranged by the manufacturer in proper consecutive sequence.

6. The EXCHANGE shall not be supplied on account unless agreed to specially. If such supply the EXCHANGE shall be allowed ... days' grace.

7. The EXCHANGE agrees automatically and expressly that it will at the time of the ... [illegible] ... under this contract, business conducted at the ... [illegible] ... and the ... [illegible] ... The EXCHANGE agrees that it will not ... [illegible] ... the EXCHANGE agrees that it will not be entitled to the discounts provided for in Clause 4.

8. The EXCHANGE shall not exhibit, release or allow any unauthorized ... [illegible] ... EXCHANGE and shall at such times and places as may be ... [illegible] ... to all films and reels sold by the DEALER.

9. The EXCHANGE covenants that it will not dispose of, or ... [illegible] ... DEALER, nor will it ... [illegible] ... DEALER, nor to ... [illegible] ... DEALER shall have the right to cancel all the ... [illegible] ... the EXCHANGE.

10. It is understood and agreed that the EXCHANGE shall not ... [illegible] ... DEALER has been notified by the ... [illegible] ... EXCHANGE shall cease to ... [illegible] ... DEALER.

11. It is understood and agreed that if the EXCHANGE becomes involved in any ... [illegible] ... affecting ... [illegible] ... EXCHANGE ... [illegible] ... purchased the film ... [illegible] ... DEALER ... [illegible] ... DEALER ... [illegible] ... DEALER

such litigation, if any, in connection with regular counsel of the EXCHANGE if deemed desirable by the DEALER.

12. It is agreed that upon the execution of the agreement, the EXCHANGE will furnish to the DEALER the names of its officers, if a corporation, or the names of its members, if a firm or co-partnership.

IN WITNESS WHEREOF the parties hereto have caused these presents to be executed in duplicate.

MOTION PICTURE DISTRIBUTING AND SALES CO.

By.....
President.

By.....
President.

This was signed and duly witnessed before a notary by almost all the exchanges represented at the meeting and an agreement to market their product through the Sales Company was signed by all the manufacturers present for periods extending from three weeks to three years.

The Alliance then met in open session with Wm. H. Swanson in the chair and officially endorsed the Sales Company, the object and aims of which were outlined in an address by its treasurer, Mr. Chas. O. Baumann. Secretary Herbert Miles also addressed the meeting and pointed out that while the Independents had the sympathy of the majority of the exhibitors, the only hope of success the Sales Company had in competition with the licensed manufacturers was on the lines of quality. He explained that the Sales Company would act as censors of quality and as a medium for supplying the exchanges with enough high class film subjects to enable them to secure at least 50 per cent. of the business of the country.

Mr. R. G. Bachmann spoke on behalf of the exchanges and said that the terms of the agreement appeared fair to them and that they would stand by the Sales Company in their efforts to further the Independent cause.

It was then suggested that the Alliance be disbanded as an active body to be continued as a social organization. A resolution was adopted that after the debts of the Alliance had been paid that the balance in the treasury be presented to the Secretary as a recognition of his services.

Names and addresses of manufacturers and importers who have agreed to market their goods through the Sales Company:

Thanhouser Company, New Rochelle, N. Y.

American Kinograph Company, 124 East Twenty-fifth street, New York City.

The Capitol Film Company, 405 East Eleventh street, N. W., Washington, D. C.

Great Northern Film Company, 7 East Fourteenth street, New York City.

Motograph Company of America, 202 North Calvert street, Baltimore, Md.

David Horsley, Bayonne, N. J.

H. Prieur, 10 East Fifteenth street, New York City.

The Powers Company, 241st street and Richardson avenue, New York City.

Miss Frieda Klug, 241st street and Richardson avenue, New York City.

Film D'Art, Room 700, Lincoln Building, New York City.

Laemmle & Baumann, Room 700, Lincoln Building, New York City.

Independent Motion Picture Company, 111 East Fourteenth street, New York City.

Carlton Laboratories, Room 700, Lincoln Building, New York City.

Great Western Film Company, San Francisco, Cal.

J. J. Murdock, United Booking Offices, Long Acre Building, New York City.

A. G. Whyte, 27 Lexington avenue, New York City.

Yankee Film Company, 344 East Thirty-second street, New York City.

New York Motion Picture Company, Room 700, Lincoln Building, New York City.

Pantograph Company, 1402 Broadway, New York City.

Exclusive Film Company, 225 Dearborn street, Chicago, Ill.

Eclair, 21 East Twenty-seventh street, New York City.

Victor Company, 339 Marquette Building, Chicago, Ill.

Actophone Company, 121 East Twenty-third street, New York City.

Electragraff Company, 2556 North Twenty-fourth street, Philadelphia, Pa.

The officers of the Sales Company are: Carl Laemmle, president; P. A. Powers, vice-president; Chas. O. Baumann, treasurer; Herbert Miles, secretary. These, together with William Steiner, Wm. H. Swanson and J. J. Murdock, form the Executive Board.

Another meeting was called on Sunday and, on a motion by Mr. Fechtenberg, of New Orleans, it was decided to continue the Alliance as an active body for the mutual benefit and protection of the exchanges. The terms of office of the Executive Board having expired, it was suggested that officers should be elected who were resident in Chicago, so that meetings could be held without inconvenience to the officers or expense to the Alliance.

Mr. R. G. Bachmann was elected president; Mr. Plugh, of the Anti-Trust Film Exchange, vice-president; Mr. Eugene Cline, treasurer, and Mr. Wm. H. Swanson, secretary.

Altogether the meetings were the most harmonious and important yet held by the Independents, and the officers of the Sales Company, and especially Chas. O. Baumann, deserve great credit for their arduous work which was brought to a successful head and which we hope will redound to their credit.

Among the many who were present in or around the lobby or the meetings at the La Salle Hotel were: M. E. Williams, Morgan Film Company, Kansas City and Joplin, Mo.; J. W. Morgan, Morgan Film Company, Kansas City and Joplin, Mo.; Tom Evans, representing Nestor and Pantograph, Chicago; Mullin, of the Mullin Film Renting Company, Troy, N. Y.; Manheimer, Paramount, New York City; Mr. Prieur, Lux and Le Lion, New York City; Offeman, Eclair, New York City; P. A. Powers, Powers Company, New York City; Arthur Whyte, Nestor, New York City; Arthur Schmydt, Victor Film Service, Buffalo; Theo. Brinkmeyer, Wheeling, W. Va.; Mr. Klatt, of Michigan Film Exchange; Mr. Wurzer, of Michigan Film Exchange; R. G. Bachmann, Chicago; H. Davis, Independent Film Exchange, Baltimore; Chas. O. Baumann, Bison, New York City; Mr. Kessell, Empire Film, New York City; Mr. Hopper, Motiograph, Baltimore; Mr. Raver, Motigraph, Baltimore; B. E. Clements, Great Western Film Company, Chicago; Mr. Fechtenberg, Dixie Film Service; C. E. Olsen, Wichita Film and Supply Company, Kansas; Chas. J. Gorman, Boston Film Exchange; Mairinette, Consolidated Amusement Company; Wm. Steiner, New York City; Mark M. Ditenfass, Actograph; Mr. Cochrane, Imp; Carl Laemmle, Laemmle Film Service, Chicago; Mr. Sachsenmaier, Eagle Film Exchange; Herbert Miles, Miles Bros., New York City; Wm. H. Swanson, Chicago; Artimr Lucas, Savannah Film Exchange, Savannah, Ga.; Geo. A. Magie, American Kinograph Company, Seattle, Wash; Mr. Busbee, Victor Film, Chicago; J. W. Engel, Globe Film Service, Chicago; I. Wagner, Wagner Film Exchange, St. Louis, Mo.; S. J. Berman, Central Film Exchange, Des Moiner; Mr. Fleckles, Laemmle Film Exchange; Mr. Daniels, National Waterproof Film Company; Chas. Wynard, Harbeck Film Company, Seattle, Wash.; Edwin Thanhouser, Thanhouser Company; Max Lewis, Chicago Film Exchange, Chicago; Bressmann, Central Film Exchange, Des Moines, Ia.; I. C. Oes, Great Northern Film Company; Geo. L. Miller, 101 Ranch Wild West Show; Eugene Cline, Luke H. Mithen, McMahon, Cincinnati Film Exchange, Cincinnati; W. A. Daniels, National Waterproof Film Company; Mr. Hayes, United States Film Exchange, Chicago; J. B. Clinton, Unique Film Service; Mr. Tracey, of Carson-Exclusive Film Company, Chicago; Mr. McMillen, of Carson-Exclusive Film Company, Chicago; B. W. Beadell, National Waterproof Company, Chicago; Miller, of Royal Film Service, Chicago; Mr. Plugh, Anti-Trust Film Exchange, Chicago; I. L. Stone, Globe Film Service Company, Chicago.

Crisfield, Md.—The Lyric Theater, which is being built here by O. L. Mitchell, will open about June 1st and will be one of the best equipped theaters in this section. It will have a capacity of 700; large stage, scenery, loft, opera chairs, steam heated, and will cost about $12,000. The program will be pictures and good music, with one-night attractions. Will be ready for booking dates after June 1st. O. L. Mitchell & Son also own and manage the Majestic, showing pictures only.

* * *

In last week's advertisement of the Melies releases on the front cover page it was stated, by inadvertence, that the handsome posters of the Melies pictures are supplied free. This is an error which we desire to correct. The Melies posters are obtainable from any licensed exchange in the country.

* * *

McGrath & Ranko have opened a new theater at 172d street and Fulton avenue, and have purchased their entire outfit from J. H. Hallberg, 30 Greenwich avenue, New York, including one 1910 Model Motiograph, one "Hallberg" Economizer and two "Hallberg" Flaming Arc Lamps, giving 4,000 candle-power beautiful golden yellow light. This makes a most complete equipment. The theater is scheduled to open next Friday.

* * *

The Paramount Film Exchange, of 61 West Fourteenth street, New York City, is becoming increasingly popular on the Independent side of things. This is due to the fact that they are buying from fourteen to twenty-one reels a week of the best foreign and domestic Independent releases, so that the exhibitor can always rely upon a good service. An intelligent policy of this kind is bound to succeed in the long run. The manager of the Paramount is Mr. J. Bernstein, who was formerly proprietor of the Union Film Exchange of Harrisburg and Altoona, Pa., where he gained valuable experience that has fitted him for the new position in New York. There is a scarcity of good exchanges on the Independent side; therefore we are all the more ready to encourage the Paramount Company in their up-to-date and progressive policy of releasing all the best pictures they can obtain and giving the exhibitor the most efficient of service. We learn that Mr. J. S. Levine, formerly of the Imperial, has become a general representative of the Paramount Company.

CHARACTERISTIC INDEPENDENTS

BY F. R. MORGAN FOR THE MOVING PICTURE WORLD

Among the Exhibitors

Mena, Ark.—S. A. Arnold has commenced the erection of a new airdome here.

Lewiston, Ill.—Rockford & Mills have purchased the Electric Picture Theater here from Col. King.

Atlanta, Ga.—E. Paul is making arrangements to erect a new airdome theater here.

Hannibal, Mo.—C. R. Cary and F. C. McDonald are making arrangements to start a new moving picture show here.

Palmyra, Mo.—Newman & Hall have opened a new moving picture show here.

Duluth, Minn.—Frank Chase is planning to start a new moving picture theater at Stoughton.

Pocatello, Ida.—H. Williams is considering the opening of a new moving picture theater here.

Washington, Ia.—Dale Wade and Owen Canfield have opened a new moving picture theater here.

Canton, Ill.—J. L. Greever is making arrangements to start a new moving picture theater here.

Antigo, Wis.—William Garland is planning to open a new moving picture show here.

Sheridan, Wyo.—Geo. Bauer has purchased the Star Theater here.

Watertown, N. Y.—J. W. Ludlow has purchased the Bijou Moving Picture Theater here.

Houghton, S. D.—Charles Burtch is making arrangements for a new moving picture theater here.

Youngstown, Ohio.—Renner & Deibel will erect a new moving picture theater in West Federal street.

Mansfield, Ohio.—Fred I. Spellman has purchased the interest of his partner in the Star Theater at 102 North Main street.

Mansfield, Ohio.—Mr. Flickinger has purchased the Dreamland Moving Picture Theater here from Mr. Hall.

Reading, Pa.—Abe Zabler & Co. are making arrangements to erect a new moving picture theater on Penn street.

Cincinnati, Ohio.—The Indianapolis Hippodrome Company has been incorporated with a capital stock of $10,000. The incorporators are Henry M. Zeigler and others.

Topeka, Kan.—The Princess is the latest picture theater to open here at 526 North Kansas street.

Detroit, Mich.—William Klatt will erect a new vaudeville and picture theater on Jefferson street.

Avondale, Ohio.—The Avondale Amusement Company will open a new theater here.

Youngstown, Ohio.—W. E. Walp will erect a new moving picture theater on East Federal street.

San Francisco, Cal.—Architect Albert Pissis has completed the plans and specifications for the erection of a new vaudeville theater to be built at the corner of Market and Twelfth streets by James W. Coffroth and others.

Buffalo, N. Y.—Clarence B. Hunter is planning the erection of a large moving picture and vaudeville theater at Broadway and Fillmore avenue.

Eaton, Ohio.—Jacob Reuder has purchased the Bijou Dream Moving Picture Theater here.

Buffalo, N. Y.—Charles Rield will erected a moving picture theater at 1246 Jefferson street.

St. Louis, Mo.—The New Mecca Theater which has been built at Vandeventer and St. Louis avenues has at last opened its doors and was crowded with new patrons from the time it opened until it closed. This theater has a seating capacity of 700.

RELEASED THURSDAY, MAY 19th

The Indian Girl's Romance

A splendid example of scenic photography to which is added an intensely interesting story of the Hudson Bay Country made famous by Jack London and others. Utoka, the pretty daughter of the chief, is loved by the factor at the trading post as well as by a half breed. The latter tricks her father into the belief that the factor has trifled with the girl's affections and he is seized by the Indians to avenge the insult. A sensational story with the suspense continued to the very end.

Approximate Length 950 Feet

RELEASED MONDAY, MAY 23rd

The Messenger Boy Magician

A notably good example of trick photography at its best. A messenger boy steals the magician's wand and with it works a series of novel and startling transformations. There is real humor in this rapid little story.

Approximate Length 715 Feet

Winter Bathing in the West Indies

The famous beach at Hog Island, Nassau with a glimpse of the winter visitors at the unique "fruit lunch." A film more interesting than a scenic yet of rare beauty as well.

Approximate Length 235 Feet

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A Personal Letter to Exhibitors

To silent persistent rumors that we cannot buy everything released by the Independent makers, we cheerfully submit a list of our week's releases, and can positively assure the exhibitors that we are not only buying everything sold by the Independent makers, but more than one copy of each. In the future this firm will release from 14 to 21 reels every week.

RELEASES OF LAST WEEK

May 9th, Eclair	—Prisoner of the Golden Isles	(Dr.)	820
May 9th, Imp	—The Rural Romeo	(Dr.)	985
May 9th, Col.	—Saved by Faith	(Dr.)	960
May 10th, Bison	—Cupids Comedy		945
May 10th, Powers	—Salvation Smith		983
May 11th, Nestor	—Indian Princess	(Dr.)	980
May 11th, Ambrosia	—Secret of the Lake		631
May 11th, Ambrosia	—Friscot gets in Libertine Mood		404
May 12th, Col.	—Wearing of the Green	(Dram-Com.)	1000
May 12th, Imp	—The Turn of the Dice	(Dr.)	1000
May 13th, Bison	—Lost for Many Years	(Dr.)	1000
May 13th, Thanhouser	—Best Man Wins	(Dr.)	1000
May 14th, Gt. Northern	—Marvellous Cure	(Com.)	540
May 14th, Gt. Northern	—Club of Corpulent	(Com.)	400
May 14th, Exclusive	—Tramp Organist	(Dr.)	1000
May 14th, Col.	—Saved by Faith	(Dr.)	1000

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VITAGRAPH NOTES

[illegible]

LUBIN.

A number of engagements for the stock company were made last week and the services of other well-known players are now being secured. The opening of the new photo will give ample working space to the directors and permit an elaboration of the interior sets. One unusual setting was made a couple of weeks ago for a scene in "The Indian Girl's Romance," showing the interior of a Hudson Bay trading post.

There is a novelty scene in "The Brave Deserve the Fair," the Lubin release for May 26, in which an operation is performed for the extraction of blood. Instead of faking the scene, the operation was performed by the surgeon of one of the local hospitals, who brought to the studio his entire surgical equipment.

"Winter Bathing in the West Indies" has been added to "The Messenger Boy Magician," the Lubin release for May 23. It shows the beach at Hog Island, across the bay from Nassau and includes the famous "goat race," at which the excursionist may eat his fill of fruit for the quarter that covers the ticket on the tender that plies between Hog Island and the Island of New Providence.

"The Messenger Boy Magician," by the way, seems destined to enjoy huge popularity. It is a trick subject with a score of novel transformations and trick effects. Trick films are seldom seen in proportion to the general output, but they enjoy high favor, and this is regarded as singularly successful by those who have seen the reel run.

"A Veteran of the G. A. R.," the Lubin release for Decoration Day, promises to attract even more attention than "The Irish Boy." The Lubin players "spread themselves" on their makeups, and the scene in the G. A. R. Post is a study of character seldom equalled in the pictures.

MELIES.

All that has been said about the Melies releases has been well said and met the approval of those for whom it was said. Those who have used the films have but one criticism, "Great! Excellent!" and the increased demand for them will put the company on their mettle to keep up this splendid start and keep up the good work already done and which has given them a splendid lead in their particular work of producing those celebrated specialties of Western dramas, bright comedies and "Cracker Jack" pastimes.

Read and learn what is said about the "Star" films and then put them in your list as an extra attraction and a bid for business.

Chattanooga, Tenn., April 29, 1910.

Melies Manufacturing Company, New York City.

Dear Sirs—Allow us to compliment your "Seal of the Church", fine film; good photography, good backing, fine talent shown throughout.

HOWEL GRAHAM, Theater Chattanooga.

Melies Manufacturing Company, New York City.

Dear Sirs—I was truly surprised to witness the exceptional merit of your two releases, "Branding a Thief" and "Cyclone Pete's Matrimony." These have been no better picture releases either by the Licensed or Independent manufacturers. If the Melies Company continues with such subjects they will have to make more releases by increasing their output.

F. M. CARTER, Gem Theater.

SELIG.

The demand for the "Shriners' Pilgrimage at New Orleans" film was beyond expectations and good words of praise are accorded it on every hand.

The Selig encampment of Rough Riders, Indians and Wild West features has experienced some touches of high life the past month—cold weather, rain, cyclones, and, in fact, everything fashionable except an earthquake or coming in contact with Halley's comet. "Arizona Bill," an outlaw rider, was thrown in a mix-up, in which two horses, riders and camera men figured, a few days ago, and was trampled so that he was relegated to the hospital for repairs. The escape of Pearsons, the second knight of the crank and finder, was miraculous, and a sudden demise is only explained by Turner, who claims that both horses bounced when they fell on Pearsons. The plant is surprised, as Tonima was only a fair chunk of a lad when he left the Windy City and—the camp is dry.

The Selig Company will shortly release "Mazeppa," an adaptation from the book.

ESSANAY.

The Essanay releases for this week include on Wednesday, May 18, "The Danger Line," being a story of modern society life, in which J. H. Gilmour has the leading part. Mr. Gilmour is a polished and talented actor and has been for a number of recent years the leading support with Viola Allen, Maude Adams, John Mason and others.

"The Little Doctor of the Foothills" is considered by the Essanay Company the very best most consistent Western comedy yet offered by their Western producer. It comes to release this Saturday, May 21.

Last week episodes of the Essanay Company's picture of the rubber industry in South America and the United States were sent to Harry Smith, the Essanay agent of the Essanay Company. When the great rubber exhibit first started England, Mr. Smith made arrangements to obtain English films of the film made by the Essanay Company, and could now get copies or negatives of the film for their exhibitors. It is expected that this picture, which shows the manufacture of automobile tires from the first opening of the rubber trees in South America, shows how it is made into rubber goods, will have a phenomenal sale in the England film market. Two pictures will probably be released by the Essanay Company in this country in the near future, although no definite date has been set.

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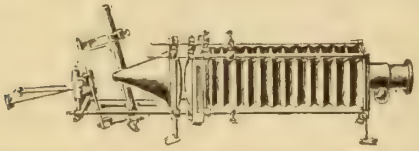

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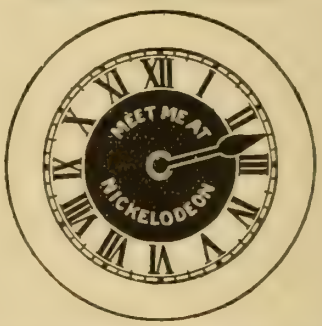

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BIOGRAPH COMPANY.

AN AFFAIR OF HEARTS. In this comedy we are introduced to the rapid-eye hunted businessman. For us to see a pretty woman is to love her, regardless of the disaster his attempted persistence may mean, so it is that when Miss Daisy excites the fair eyeful of us makes to become her devoted slave. She, however, resists his attendance and in no direction he writes to his dear friend Miss Remy the following. "My dear Remy, I love I wonder a lady I do not know. From notes and I find out who she is. I have not seen her. I only know her and make love by wire. What shall I do? My dear friend I crave your help. Cupid Remy." Miss Remy flies to his dear friend's assistance and the first sight they get of the fair lady is as she speeds through the park in an auto. She is alone and her engine a small complaint to follow her. Remy, of course, pursues her in. As there is but one front seat, Remy takes this where the love-struck Remy is bound to occupy the footman's seat, but what cares he so long as it will take him into the presence of his charmer? Thus follow an auto until it arrives at the lady's home where she enters hurriedly. A policeman is standing by, and they, that is Remy and man to divulge the name of the fair goddess but after packing the liberal bribe in his fist he is very sorry to say he doesn't know her. But they reason that heart to heart will help so they persist, and the next time they encounter are riding horseback. Here Miss Remy woos it on its own account as he proves quite daring also look to-do. Her lover carries her to distance them but a bicycle ticket presents and they resume his wood. Behind again paying the fee but Remy deceases on it. This encounter also proves a failure and meeting a severe in the words they. Remy of course purchase his guns the carries tower, and decide to settle the affair in a duel. This procedure is not as acceptable as they imagine for they realize it takes a certain amount of nerve to stand up as a target even though you yourself may have a human target at your disposal. Well while they parley the lady views with amusement their antics from her veranda and she decides it is now time to put a stop to their imbecility, so dispatching her maid to the field of honor (?) the jealous lovers are invited to appear at the house. They both declare their undying love for the fair unknown, they would fight for her, they would lay down their lives for her but when her sturdy, robust husband appears they find they have pressing engagements elsewhere.

OVER SILENT PATHS. The sorrow, affliction and calamity induced by the insatiable thirst for gold more than counterbalances the joy and comfort its possessing assures. There is no rose without its thorn, there is seldom gold without its curse. In the heart of the American desert we find an old miner with his only daughter he toiling day after day at his rocker cradle in quest of the precious ore, while his pretty daughter keeps his cabin and makes it as comfortable as possible in this wilderness. Having secreted quite a store of nuggets his daughter persuades him to return to civilization where they may enjoy the fruits of their labor. Both are happy in the anticipation of what seems a bright future and the girl starts to prepare their final meal at the camp. While she is away at the spring getting water a desert wanderer appears at the camp and at the sight of the old man weighing his gold is seized with cupidity. He himself and toiled long in the wilds, but with no success, so he demands that the old man divide his gains with him. This of course the miner decries and the wanderer uses force. In the struggle the old man is knocked down and striking his head expires. The murderer realizes he has caused the old miner's death and is filled with horror but assuming he is alone in the desert, takes all of the gold and hurries off. What a sight greets the girl at her return. From the very touch of joy she is plunged into most profound grief. However she buries her dear old dad, and at his grave vows to bring to justice the man who caused his death. Meanwhile the villain has in his haste lost his way and would have perished had he not been rescued by the girl as she is making her way to San Fernando. They are of course, unknown, to each other and during their ride so attachment springs up between them, particularly on the man's side. He falls deeply in love with his rescuer. When they reach town she tells her story to the sheriff who warns all to be silent as her father's slayer will surely turn up in the town. Later the wanderer proposes marriage to the girl and to further his suit tells her of his sufficient gold to make them happy, showing her the bags. At the sight of them she nearly swoons but upon regaining composure, pretends to accept. He thereupon takes her in his arms, and while so engaged she stealthily secures his revolver, breaks away from him and marches him off to the sheriff with the gun pointed at his head. The sheriff takes him in hand to meet the punishment he deserves, while she goes back to the grave of her father where at once and pays [illegible] I let it [illegible].

EDISON MFG. CO.

THE PRINCESS AND THE PEASANT. [illegible] Have not to [illegible] a great [illegible] Ye [illegible] [illegible] [illegible]

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED MAY 16, 1910

OVER SILENT PATHS

A Story of the American Desert.

Most of the scenes of this Biograph production were taken in the heart of the American desert and tell a highly interesting story. An old miner with his daughter, having secured a store of nuggets in this dreary waste, decides to go back to civilization. The girl goes to prepare for their departure, when a desert wanderer appears and demands a share of the old miner's gold. During the struggle the old man falls and the wanderer, taking the nuggets, gets away. The daughter returning finds her father dead. At his grave she swears to bring to justice the man who caused his death. While making her way to San Fernando, Cal., she overtakes the wanderer who has lost his way, and not knowing him to be the culprit allows him to ride with her. Later, however, while in San Fernando, she makes the discovery and by her cleverness lands him into the custody of the sheriff.

APPROXIMATE LENGTH, 980 FEET

RELEASED MAY 19, 1910

AN AFFAIR OF HEARTS

Cupid in a Sportive Mood.

In this Biograph comedy is shown the experiences of two impulsive-hearted Frenchmen, whose weakness it is to fall in love with the first pretty woman they see. One of them meets a young lady in the park, but she indignantly repulses him. He then enlists the aid of his chum, who, instead of giving aid, falls in love with her himself. They follow her and their persistence is more amusing than annoying, until they are on the point of fighting a duel for her, when she thinks it time to put an end to their imbecility and so presents her husband to them. Of course, they don't tarry very long.

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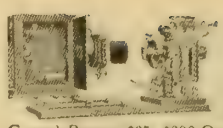

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interrupted by the entrance of Henri, who entirely misunderstands the situation and orders his supposedly disloyal wife to her room. Then he calls Treveine to account. Not desiring to involve his wife in the scandal he forces the poet to engage in a game of cards, with witnesses standing near, and then accuses the poet of cheating. The poet rises and denies the accusation. Henri, with inexpressible contempt, hurls the cards in Treveine's face and withdraws.

The duel is arranged and close to the hour the two are to meet Henri seeks his wife. There he learns fully the extent of Treveine's treachery and that Jene is innocent. For a moment he is swept with a keen remorse as he gazes down in his wife's loveliness. She begs him not to fight, not to risk his life, but her confession and proof of innocence make the duel doubly necessary. He murmurs a last good-bye and convinced of his wife's loyalty, confides his child, Louise, to her care.

In the duel which follows Treveine further shows his cowardice and treachery in taking advantage of his antagonist, whom he wounds in the pistol hand. According to the code Henri, who has escaped a mortal wound, may have his shot, which means surety of the death of Treveine, but this he refuses to take, preferring to send his victim into the world to suffer the stigma of shame and a guilty conscience.

It is some time later before a complete reconciliation is established between Henri and Jene. But the former, during his convalescence, has had much time to think of the loveless marriage of he and Jene, and he, too, experiences an awakening.

It is Gustave and Louise, whose pure, unselfish love, bring them together and show them their folly. The film ends with a complete reconciliation of husband and wife, who make earnest resolve each of them, to more closely merge their two lives together.

THE LITTLE DOCTOR OF THE FOOTHILLS.—It had never occurred to the sleepy village of Sturgis, in Arizona, that a doctor, an M. D., was really necessary to the welfare of the community and there was not much enthusiasm among the loafers at the Sturgis Hotel, when the proprietor read aloud the following note, addressed to him: "Dear Sir: I am going to practice medicine in your county. Please reserve a room for me. I will arrive in a few days. Cecil Burton, M. D." Sturgis suffers an awakening, however, when the stagecoach drives up, a few days later, and deposits two persons, one a lanky young chap, and a small, good looking woman. There is not much enthusiasm when the supposed doctor is ushered into the hotel office, followed by the young woman. However, when they discover that the lanky person is a book agent and that it is the winsome young woman who has come to cure for them "all the ills that flesh is heir to" the situation looks decidedly up. Cecil Burton, M. D., is introduced all around and offered the best room in the house. When she withdraws there is not a cowboy in the crowd who is not suffering with some sort of an ailment of the heart, but, alas, it is not the sort of a malady to be cured by drugs.

In Sturgis, history will tell us, Pete the Carote has had the reputation of starting things or taking the initiative. His heart, too, has been captured by the pretty little doctor and, lacking that certain finesse in his speech which has the reputation of charming ladies he decides to work on her sympathies. Miss Burton is hardly established in her room when Pete is taken violently ill with a fit and the doctor is summoned. A number of the boys witness the performance and are inspired to try the same trick themselves.

Alkali Ike goes to his boarding house where he is suddenly attacked by some excruciatingly painful gastric malady. The landlady sends Dutch Mike for the doctor, who readily cures Alkali. Dutch Mike, who has witnessed the smiles of pleasure on Alkali's face when the doctor rubbed his head, resolves also to be sick and when Miss Burton comes upon him near the stable he goes into awful convulsions. The little maid by this time sees the joke and dashes a bucket of water on her latest patient. He is cured instanter. Broncho Pete, who had brought the water but who had left the scene before Mike was soused, resolves that he, too, should be under the lady's care. As she is on her way home she meets Pete who is thrown from his horse and pretends he has broken his leg. This is too much for the little doctor, who solicitously bends over him and then gravely brings from her grip a butcher knife. The Broncho, when he sees the knife, jumps to his feet and beats it. The little doctor laughs, mounts her horse and rides back to the hotel, resolved not to answer any more calls no matter how "urgent" they may be.

You may remember the fable about the shepherd boy who cried "wolf." Ralph Bronson, a ranchman, while cleaning his revolver, accidentally shoots one of his cowpunchers. Turning the wounded man over to the others, he mounts his horse and rides for the doctor. However, she refuses to come, believing it to be another joke and Bronson rides back and with the aid of the other cowboys brings the wounded man to town. The little doctor is almost overcome when she finds that she had really been needed and that the poor cowpuncher was near to death from loss of blood and all because she refused to go to his aid.

However, she saves him and when the film closes we receive the suggestion that a love affair is well grounded between "the little doctor" and her patient.

URBAN-ECLIPSE.

G. Kleine.

ROOSEVELT IN CAIRO.—The ex-President's party arrived in Cairo from Luxor at 7:30 o'clock the morning of March 23, and from that time on the quotations were kept mighty busy following His Honor, "The Strenuous," about the streets of the curious and metropolitan city of the desert.

Mr. Roosevelt was intensely interested in every phase of life around the city; and in the course of his stay, besides being entertained by the Americans in Cairo, and by the Khedive at Abdin Palace, he visited the Sphinx and pyramids, El Azhar University, a Mohammedan institution, where he saw old men and boys squatting in the tiled court as they swayed in rhythm to their chanting of the Koran, proved very attractive to the tourist.

He also visited a Moslem Mosque, Al Azhar, where the entire American company were forced to don commodious yellow shoes, as the feet of infidels are not permitted to desecrate the Mohammedan floors.

PURGED BY FIRE.—A wealthy farmer, while busy overseeing the work of his men, endeavors is interrupted by an old beggar, whom he orders to leave the premises. One of the women at work in the harvest, pitying the old man, hastens after him and gives him a loaf of bread.

The farmer follows, sees her act of kindness, takes the food from the old man, then discharges the woman.

Later in the day he drives to the market in town to purchase stock. All his cash, which he carries in a wallet, is lost from his pocket. On his return home he finds the farm in flames. All efforts to save it prove futile. The loss leaves him penniless and we next see him a year later, begging, suffering the same all treatment which he has accorded others and haunted by visions of the old man he wronged.

GAUMONT.

CHRISTOPHER COLUMBUS.—This film presents some of the principal episodes in the life of Christopher Columbus, including the discovery of America. Here we see the meeting with Queen Isabella of Spain and her promise to fit out a fleet.

The next scene gives one a splendid idea of the Spanish galleons at sea.

Months seemed to have passed and no sight of land, the sailors are very mutinous and in the end mutiny. Just at this moment land is sighted, and here we get a very fine view of the "lookout" in the "crowsnest."

The next scene gives us a fine idea of how Columbus had to fight his way with the natives, while those in the old were conquered by kindness. The next scene brings us back to Spain where he has awakened great jealousy, and is charged with cruelty by some of his crew.

Investigations are made and he is cast into prison. He sees from his cell, the great welcome Amerigo Vespucci receives, as having added a new world to the throne of Spain. He thought that he himself ought to have received this ovation, confesses him, and, broken hearted, he dies in his cell.

RACING FOR A BRIDE.—Atalanta, daughter of the King of Sevros, was renowned for her beauty and her swiftness of foot. Bothered by many suitors, she made proclamation that she would marry only that man who could outstrip her in a race, the consequence of his failure being death.

Several swains, having attempted to win the much coveted maiden had failed and lost their lives, when Hippomenes essayed to capture her for a bride.

Before the race he obtained from Aphrodite three golden apples, which at intervals in the race he dropped, and Atalanta, stooping to pick them up, fell behind. Both were happy at the result.

THE MARVELOUS WATER.—A street fakir offers for sale a liquid, which gives to its owner the power of commanding absolute obedience from all upon whom he is able to sprinkle the water.

A mischievous schoolboy manages to steal a vial of the powerful fluid. He then proceeds to compel obedience to ludicrous commands too numerous to describe.

The youth has an exceptionally fertile brain, which shows at its best in starting mischief.

THE GIRL CONSCRIPT.—The theme of this picture is somewhat original, and well worked out. We are shown the interior of a humble cottage in France. The bereaved father is himself sick and feeble, and the son maintains both father and sister. A military official comes to claim the young man for army service and, of course, turns a deaf ear to the expostulations of the father and daughter, who are being deprived of their breadwinner.

Consternation seizes the little family, until the girl is seized with a bright idea. She cannot earn a sufficient living for her father and herself, but she can take her brother's place in the ranks of the army. She persuades them to let her try the scheme, and after an affecting farewell, we see her attending at the military headquarters on the appointed day. She is passed as her brother, though one or two of the soldiers throw curious glances after her.

The scene is changed to a battlefield. The girl is sent out as a spy, and is captured and taken to one of the enemy's prisons. In due course she

[illegible]

MODERN RAILWAY CONSTRUCTION. [illegible]

THE CENTENARIAN. Do not wish for your [illegible]

THE HASHER'S DELIRIUM. [illegible]

LUBIN MFG. CO.

THE REJUVENATION OF FATHER [illegible]. [illegible]

that the tale, backed up by the written evidence, will make a good story for the club and father wilts. After all it is some consolation to have a son-in-law more clever than he looks and a bless-you-my-children closes the story.

THE INDIAN GIRL'S ROMANCE.—The scene is laid in one of the trading posts of the Hudson Bay Company and the young factor, Malcolm Young, loves Utoka, the pretty daughter of the chief of a nearby tribe. Jules Laprese also loves the girl and the half-breed hates Malcolm as much as he loves the pretty Indian maiden. Only Utoka's watchfulness saves the young factor's life on several occasions and this loving care is relaxed only when Jules brings her a letter and photograph which he has stolen from the factor. The picture is that of a beautiful young white girl and the loving message that accompanies it leaves small room for question of the factor's lack of good faith. Utoka is prostrated by grief and Jules leads her father to believe that a more serious wrong has been wrought by the head of the trading post. With his leaves the old chief captures the factor and drags him, a prisoner, to the camp where Malcolm is put to torture before the fire is to mercilessly end his sufferings. Meanwhile Utoka, who cannot believe her lover guilty, seeks the post and discovers what has taken place. With the good Father, the missionary who keeps pace with the advance of the Hudson Bay posts, Utoka returns to the camp and saves the life of the factor. He proves that the letter was from his sister and not from some sweetheart in Montreal and the half-breed is made to suffer punishment for the affront he has put upon the tribe.

THE MESSENGER BOY MAGICIAN.—A messenger boy comes to deliver a telegram to a magician who is practicing a new act for the stage. Good-naturedly the magician shows him a number of tricks and the boy gathers that the magic lies in the wand which is used in each feat. He steals the wand when the magician is not looking and makes a hurried exit. He is pursued by the excited magician but the latter's own wand is turned against him and he is driven back. The pursuer disposed of, Slowfoot proceeds to have a lot of fun. Two lovers are spooning in the park. Slowfoot comes up and with a wave of the wand causes the man and a street sweeper cleaning the walk to exchange places just as the pair are about to kiss. The white wings does not in the least mind the caress but the lover is furious and Slowfoot is pleased. A tramp is placed under arrest and fights with his captor. A wave of the wand and the uniform is on the tramp while the pride of the force is decked out in the rags of the vagrant. A number of varied incidents of similar sort occur, but Nemesis is camping on Slowfoot's trail. The magician wants his wand and he is persistent in his search for it. Slowfoot evades him for a time, but he is caught off his guard. Jumping a wall to escape capture, he stops to light a cigarette. It is not the first time that a cigarette has proven fatal to a messenger boy. Slowly the magician creeps upon his prey. Now he is within reaching distance and still the confounded cigarette will not light. The wand is placed under Slowfoot's arm and with a spring the magician is upon it. Now the tables are turned and with a wave of the baton two policemen are conjured upon the scene who lug Slowfoot off to prison. It's a sad ending to a day of hilarious joy—but it's a great story to tell the boys on the bench while waiting for one's turn to go out with a message.

KALEM CO.

THE CLIFF DWELLERS.—Scene I.—The Home in the Canyon.
Scene II.—The Rescue.
Scene III.—The Lovers.
Scene IV.—Another Suitor.
Scene V.—The Fight.
Scene VI.—The Medicine Man's Miracle.
Scene VII.—The Lovers Reunited.

FRIENDS.—Scene I. Col. Winthrop Meets His Old Schoolmate, John Ames.
Scene II.—An Opportunity to Better Herself is Given Tess.
Scene III. Tess Joins the Winthrop Family.
Scene IV.—Three Years Later. The Accident. Mary and Tess Meet Ward Cole.
Scene V. Mary and Tess Both Love Ward.
Scene VI.—Mary Tells Tess of Her Love for Ward.
Scene VII.—Tess Rejects Ward for Mary's Sake.
Scene VIII. Ward Begs Mary to Plead His Case With Tess.
Scene IX.—The Sacrifice of a True Friend.

G. MELIES.

THE PALEFACE PRINCESS. In the farewell beams of evening the pioneer with his wife and child stop the prairie-schooner and strike stakes for the night. Sounds of the Indian war cry disturb the quiet calm, and seen approaching in the distance is a band of savage red men. Terror-stricken, the settler seizes his gun and stands ready to defend his family. At the first volley from the Indians' rifles he falls dead. The brave wife makes a desperate resistance to protect her child. The poor woman is quickly slain by the hostile savages, leaving the helpless babe to their mercy.

The band directs its attention to the settler's outfit, rifling and helping themselves to its contents. While this is going on one of the young bucks rushes for what he supposes a bundle of valuables, but which upon opening he finds to be the baby. Disappointed, he lifts his tomahawk to kill it. The big chief of the tribe sees and arrests the descent of the weapon, lifts the child in his arms, mounts his pony and takes it back to his tepee, gives it into the care of his squaw and tells her they will adopt it secretly as their own.

The child grows up a beautiful girl and she is named "White Fawn, the Paleface Princess." "Dashing Water," a young brave, loves the girl "a heap much" and wants her for his wife, therefore his anger and jealousy are aroused when Captain Keen, a handsome young officer of a nearby military post, meets her and falls in love with her at first sight. The young fellow's sister, who is with him when he meets the princess, objects to his attentions to the Indian girl and tries to separate them, to no purpose, however.

The brother manages to meet the girl, and he passes many pleasant hours with her teaching her to master her books and solve the spell of love. "Dashing Water," seeing them in each other's arms, demands the white man's intentions. Captain Keen tells him to mind his own business and immediately the Indian throws sand in the air as a challenge and defiance. Captain Keen's sister has seen "Dashing Water" challenge her brother and observes his threatening glances. She implores the Indian not to kill her brother and then induces him to part with his knife, which she purchases and throws away.

"White Fawn," with Captain Keen and his sister, seek the chief, and the Captain asks for the Princess' hand in marriage. The chief tells the young man the story of "White Fawn's" life, and then he gives "White Fawn" a locket containing her mother's portrait, which he tells her she wore about her neck when he found her a baby on the prairie.

The chief joins "White Fawn's" and the Captain's hands and blesses them in peculiar Indian fashion. "Dashing Water" approaches in angry mood with hand on his knife. The chief beckons him away. The Captain's sister clasps "White Fawn" in her arms and Keen grasps the hand of the chief.

SELIG POLYSCOPE CO.

THE LAND OF OZ.—The Emerald city in all its splendor, with all the familiar characters so dear to the hearts of the children—Little Dorothy, the scarecrow, the woodman, the cowardly lion, and the wizard continuing on their triumphant entry into the Mystic City, adding new characters, new situations and scintillating comedy. Dorothy, who has so won her way into the good graces of lovers of fairy folk, finds new encounters in the rebellion army of General Jinger showing myriads of Leith soldiers in glittering apparel forming one surprise after the other until the whole resolves itself into a spectacle worthy of the best artists in picture-dom. Those who have followed the two preceding pictures of this great subject cannot but appreciate "The Land of Oz," the crowning effort of the Oz series.

THE UNMAILED LETTER.—Hiram Walker has an only son in whom he places a great deal of confidence and feels that probably some day he might be the President. Accordingly he is sent away to school to be educated among the city chaps. Hiram after a time decides to pay him a visit and a trip to the city is planned; such preparation not only sets the whole house agog but almost upsets the neighborhood. Hiram at last starts; after much trouble his wife puts writing paper, etc., in the bag so he would be sure and write his arrival in the city finds location in a hotel that seemed larger than his farm—decides to keep his promise and write to mother—does so—goes to mail it, makes that fatal mistake and gets the fire alarm box—is arrested. His son receives a note telling of his trouble son engages lawyer and rescues him. Not wanting to further pursue the object of his trip he hikes for the tall and uncut, and delays the anticipated visit indefinitely. An intensely interesting comedy drama.

PATHE FRERES.

THE GIRL FROM ARIZONA.—Lucy, the handsome and impetuous daughter of a ranchman in Arizona, is much admired and there is much jealousy between Bob Skilly, one of her father's cowboys, and John Mason, a neighboring ranchman. Lucy however tells Bob she wants none of him and he goes away swearing vengeance. Lucy then mounts her broncho and accompanied by her faithful Indian maid, meets John and they plight their troth in the shade of the big redwood trees.

In the mantime Bob has killed an Indian and disgnised himself as a redskin, and the rest of the tribe suspecting John of the deed, take him captive after he has left Lucy and lead him back to their camp a prisoner.

In the meantime Lucy has discovered John's horse wandering without its master and the body of the dead Indian. While her faithful servant goes for help she follows the tracks and arrives just at the moment when the Indians have tied John to a post and are dancing a war dance preparatory to killing him.

Taking in the situation at a glance and without hesitation she shoots at two of the Indians, and while the others, caught unawares temporarily, draw back she rushes in and cutting the ropes that hold her lover, they both take to their horses pursued by the Indians, among whom is Bob, still disguised. Luckily they meet a posse of cowboys, who at the call of the trusty servant, have come to the rescue, and while some are chasing the Indians, others, accompanied by Lucy, eventually capture Skilly, the cause of the trouble, and they are about to lay hands on him when, backing from his captors, he falls over a precipice down into the ravine 800 feet beneath. The trouble being now ended, Lucy and John fall into one another's arms and no doubt live happily for many years. The scene showing the fall from the precipice is one of the most thrilling and sensational scenes ever taken by a camera and is sure to make a great hit.

WHO'LL WIN MY HEART?—An heiress, pestered by a troop of lovers, promises to give her heart to the lucky suitor who first joins her on the top of a mountain.

Some great scenes then take place, the suitors scrambling, pushing and elbowing each other as they ascend the steep sides of the mountain. Those are enhanced from the fact that the slope of a real mountain is utilized, giving in addition to a hazardous climb, beautiful views of the surrounding country.

When at last the winner reaches the girl she gives him a picture of a heart, but states she will give her hand to Max, who was really the favored one, but as usual was too bashful to come forward and ask for it.

THE GOLD SPIDER. Some gnomes are searching for a wonderful spider that weaves webs of golden coins.

Intent on their search, they are unaware that their movements are closely followed by a poor woodcutter, who also pentrates into their caves when they have caught the spider and imprisoned it there. He watches the wonderful spider making gold and other articles with wonder and in this scene the moving picture camera has excelled itself in turning out some good tricks, and finally he steals the golden spider.

He returns to his hut and the spider spins numerous gold coins, but he becomes miserly so that when a poor beggar asks for help he refuses. Immediately his golden hoard changes into a mass of crawling insects and the accusing faces of the gnomes rise in the background.

GEE, I AM LATE.—It is 11 a. m. and Jones, not being an early riser, is sleeping soundly, when he is rudely awakened by his servant thrusting under his nose a letter from his friend Colby saying that they are expecting him to lunch at 12 sharp. When Jones takes in the meaning of the note he leaps from the bed with a bound and gets into his clothes with magic rapidity. Rushing over to the window with the alarm clock grasped tightly under his arm, he luckily is just in time to see a cab passing under the window and, not having a minute to lose, he jumps from the window right on to the back seat of the carriage to the great surprise of the cabby, who thought he had dropped from heaven. Giving the driver the name of Colby's house, Jones tells him to go like mad as he must get there by 12. The man's horse, however, refuses to go at a faster gait than a gentle lope and Jones, almost beside himself, bounds from the vehicle with the alarm clock pointing to 5 minutes to 12, and putting his arm affectionately around the old nag's neck, takes it into his confidence and delivers a speech such as Bonaparte delivered to the Pyramids, which so electrifies the animal that it throws up its head and with one shake of its mane is off like a flash at a giddy pace, fording streams, dashing through thickets and going cross-country in a manner that brings the neighborhood out, gasping. But in the end, after a terrible shaking up, Jones finally gets to the Colby's and on time.

A BRAVE LITTLE GIRL.—A gamekeeper's daughter tells her father that she has seen poachers going after his rabbits. The keeper surprises the men in the act, but in the affray he is overpowered and carried, securely bound with ropes, to the gang's cottage.

Meanwhile his wife and daughter are uneasy at his long absence, and unable to bear the suspense any longer, the daughter runs out to try to find her father. She sees her father carried into the cottage and runs for aid, with the result that the police appear and the poachers are overpowered, whilst the gamekeeper, freed of his bonds, covers his little girl's face with kisses.

TEMPESTUOUS ADVENTURE.—A young lady pestered by an elderly gentleman, who is in love with her, and being unable to dismiss him, succeeds in getting rid of him by taking him to her doctor's, to whom she has already suggested that the gentleman in question was mad.

So enthusiastic is the old fellow with his love affair that it really appears that he is mad, and the doctor has him seized and confined in a cell and soused with water from all directions. His antics as he gradually comes to his senses are indeed great.

MILK INDUSTRY IN THE ALPS.—The scene is laid in the Village of Stalden, where we see the whole process by which condensed milk is made from the time the cows leave the farms to go up the mountains to pasture until the big cases are finally shipped all over Europe.

VITAGRAPH COMPANY.

MUSIC HATH CHARMS. After the last act of the day the [illegible] is compared to its former self ever since it [illegible] and all Edisha soldiers. Jacko the Monk seems working on a [illegible] of the feelings of his master's artistic soul with the view of improving [illegible] and goose.

Dressing for dinner is no fun, but [illegible] upward until at length only the [illegible] remains with a pot of [illegible] with each kick. The cast also [illegible] and showed good [illegible] the [illegible] staff sat to a delighted state of mind [illegible] of pudding and copper.

The first victim is a German goose [illegible] wrapped in the arms of Morpheus. The [illegible] of music turns the crank and the goose [illegible] with a bound nodding his [illegible] the [illegible] to spare him from [illegible] giving him a coin as an [illegible] [illegible] to the delight of the [illegible].

Victim Number Two studiously reading [illegible] the treatise. He is startled by a [illegible] sound which continues so persistently he [illegible] window no use. Downstairs [illegible] steps on a [illegible] reaches the front door and [illegible] the [illegible] to beat it all to no purpose however until he [illegible] the musician a liberal [illegible]. With a broad grin the set of Daly makes himself scarce.

The next sufferer of the Italian's [illegible] old whoever dreaming the organ) is a fellow [illegible], who is giving a young lady, at her elegant home, a violin lesson. Just as the professor is executing a double pizzicatino from Liszt's "Nocturne" a worse execution from the sidewalk below [illegible] the ears of master and pupil. At once he is all on edge and jumps around like a dying [illegible] dancing master until he can stand the discordant sound no longer. With a wild whoop he hurtles victim [illegible] to the street, smashes his "Cremona" on the head of the organist, who pays no heed and finally the vaudist in despair gives him a dollar to desist and depart.

At last things are coming his way. He and "Jacko" with self satisfied expression go on their way rejoicing and repeating "Music Hath Charms to Soothe the Savage Breast," and I have made savages of and dollars from them all, now somebody else can soothe them. At home once more, with plenty to eat and to spare, the organ grinder and his family rejoice in their good fortune, feast themselves without stint and lovingly caress their little friend "Jacko," who shares their beauty with them.

A FUNNY STORY. Generally good natured Bill Jones calls to see his old friend, Smith. Jones, apparently glum and preoccupied accepts his old chums invitation to make himself at home with an air of indifference and gives little good to him [illegible] to have to [illegible] [illegible] [illegible]

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Daddy was a Grand Old Man.
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I Trust My Husband Anywhere.
Has Anybody Here Seen Kelly.
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Under the Orange Blossom Tree.
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Apr. 25—A Child of the Sea (Dramatic).....632
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May 5—The Miner's Sweetheart (Dr.).....991
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Apr. 26—Paying Attention (Comedy).....354
Apr. 26—Solving the Puzzle (Comedy).....305
Apr. 26—The Potter's Wheel (Industrial).....308
Apr. 30—The Captain of the Guard (Dr.).....518
Apr. 30—The Cheese Box (Com.).....453
May 3—The Money Bag (Dr.).....610
May 3—The Banks of the Danube (Scenic)....331
May 7—Call of the Forest (Dr.).....571
May 7—Gigantic Waves (Scenic).....348
May 10—A Little Vagrant (Dr.).....852
May 10—The Sea of Clouds (Scenic).....134
May 14—Christopher Columbus (Dr.).....997
May 17—Racing for a Bride (Dr.).....584
May 17—The Marvelous Water (Com.).....378
May 21—The Centenarian (Com.).....633
May 21—The Hasher's Delirium (Com.).....368

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Apr. 27—Volcanic Eruptions of Mt. Aetna (Sc.).394
Apr. 27—The Rival Miners (Dramatic).....597
May 4—Called to Sea (Dr.).....584
May 4—Immigrants' Progress in Canada (Educational) 400
May 11—Roosevelt in Cario (Scenic).....354
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Apr. 29—The Merry Medrano Circus Clowns (S.)346
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Apr. 30—Deep Sea Fishing (Scenic).....623
May 2—Only a Faded Flower (Dr.).....613
May 2—Picturesque Pyrenees (Scenic).....367
May 4—The Witch of the Ruins (Dr.).....617
May 4—Diamond Cut Diamond (Com.).....377
May 6—A Romantic Girl (Com.).....433
May 6—Customs of the Buddhists in India (Sc.).544
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May 13—Berlin (Scenic) 417
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May 14—The Little Truant (Com.).....269
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Apr. 19—Love's Awakening (Dramatic).....977
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Apr. 30—The Minotaur (Dramatic) 983
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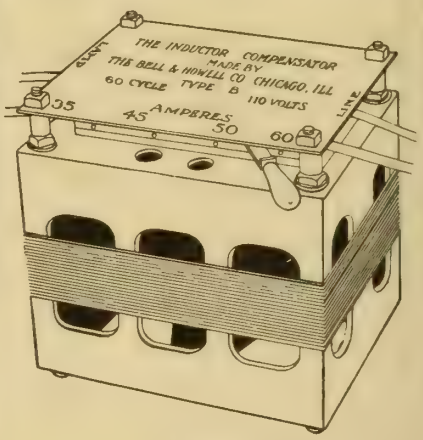

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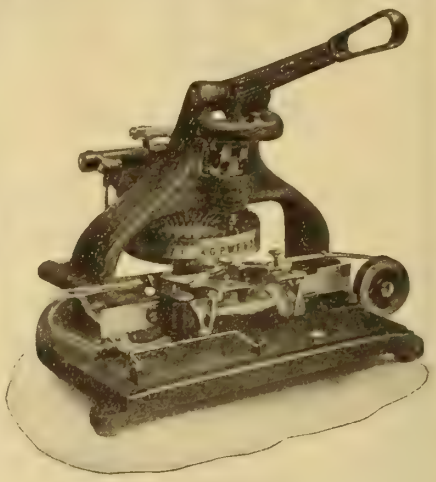

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"IMP."

A NEW EXCUSE. Old Ben Hopcock does not smoke except in his kitchen and there it is gone so well, and under the severe marvel, not of the web as dare not breathe except under certain conditions or other. How joyful is the occasion, therefore, when he gets a chance to go out for some fun with his daughter's fiance. They go out for a hunting time, a feature of which is a session at a card game. The police raid the game, however, and both Hopcock and his son-in-law to be are among those captured. Likewise, they are among those who, in court, are sentenced to six months in jail, at hard labor. Before they can recover from the shock striped suits are produced and they are full-fledged jailbirds.

Hopcock is not nearly so much worried about the penal servitude as he is about what his wife will do when she learns of it. So he acts upon a novel scheme. He keeps things from get and paper and he writes home a note saying that he suddenly departed for Africa, there to shoot lions, and that he would not return for six months. We see the letter reach its destination, and the effect is exactly imagined that desired.

Hopcock and the young man become as fast pals to the latter and lookstep in the course of their but when they are busily libeled the natural part of the job faces them now to put over that Africa story to the proposition.

But they are equal to the task. The young man dresses up as a Zulu chief, and Hopcock in tan globetrotter's outfit, brings him back in triumph.

The effect is perfect. The Zulu literally has obeyed to his sweetheart, who does not know; and after that whenever the old man wants to *do* anything else that his wife formerly objected to, all he has to do is to call in the chief. It's a cinch!

THE ETERNAL TRIANGLE. The romance and adventure of the world, when not founded on man's wanderlust, is nearly always based on his infatuation for woman. And since it would not be exciting enough for us mortals unless there were some element of difficulty in the knight's courtship, our veracity is usually appeased with a third party in the case, and here we have the eternal triangle, the ever present three, be either two men in the pursuit of one woman or vice versa.

Our particular story tells us of a game warden, a middle-aged man, who is guilty of the heinous crime of having a wife a good deal younger than himself and loving her dearly. And perhaps it is that the old man is even too attentive that she is so easily won by a young count, who comes to hunt on the estate. The affable old warden gives this noble the freedom of his home, and the young man promptly takes advantage of every chance to make love to his host's wife. The warden would never know of their clandestine walks in the woods were it not for a poacher, who, to escape the wrath of the warden, takes him to the spot where the count and wife are cooing. With a heart full of anguish he raises the rifle and aims at them, but his feelings overcome him, and he defers his vengeance.

His chance comes. Smilingly he informs the count one day that he has seen the tracks which mean big game, and the latter accompanies him. As soon as they get on a great rock overlooking a canyon the warden pours out his aching heart, and calls the count to defend his life.

The wife has divined what may have happened, and, following the two men, comes upon them as they are locked in mortal combat, the warden hanging over the brink, the count desperately struggling to break his grip. Just as the wife comes on the scene he succeeds, and the warden's form goes hurtling into the chasm below. She faces the survivor of the awful struggle for a moment, then seems to realize how the man she cast aside did really love her.

And slowly, deliberately, she walks to the edge of the cliff, raises her eyes to heaven, and in another second walks into space, her body shooting down the canyon to join the man who deserved her most alive.

THE POWERS COMPANY.

HIS YANKEE GIRL.—Carter Gordon, a young Virginian, is in love with Alice Warren, the daughter of a Northern army officer. The young lovers have just received the consent of the girl's parents to their marriage, when the Civil War breaks out and General Warren is called back to Washington to resume his military duty. When Gordon announces that he will stand by his native State, Virginia, the General denounces him as a rebel, the engagement is broken off, and Gordon goes away to join the Confederate Army.

Three years later, Gordon's regiment is near the Warren plantation, and Gordon risks his life in several thrilling scenes to visit his sweetheart. The girl at first treats him coldly, but love triumphs, and the lovers are happy in their reunion. Union troops camp near the Warren plantation, and Union officers make the Warren mansion their headquarters. The girl conceals her lover and later helps him to escape. The Union officers go into the dining-room to dinner. Little Grace, the nine-year-old sister of Alice, enters the drawing room with a paper doll and a pair of scissors. She wants a piece of paper to make a dress for the doll, and her father cuts off an inch or two from the bottom of the paper. Little does he realize that he has just cut off the message that would have saved Gordon's life. Shortly after the officers leave, taking Gordon with them. He is tried and condemned to be hanged at sunrise.

Meanwhile little Grace cuts and cuts the paper doll and after the paper doll and cuts the scissors out of the dressing room. Alice discovers what Grace has done and she runs to the window just in time to see her lover walking to his death. She dashes away on her horse and we witness the most thrilling ride that her eyes have ever seen, a woman on horseback pursued by soldiers. She reaches the camp in time to save her lover. Taking the paper doll she

Juan, who soon recovered from the blow, has warned the other Mexicans that they have been found and they all enter the shack. Any further trouble they might cause is avoided by the timely arrival of Rita's father, whom the half breed brings to the cabin.

ECLAIR FILMS.

THE WATCHMAKER'S HAT.—Master and mistress being out, Mary and John take advantage of the occasion to entertain each other in the drawing room. In the course of their hilarious proceeding, they upset the valuable parlor clock and damage the delicate instrument. They are at their wits' end to find a means of keeping the accident secret, for it it is discovered they knew they would lose their good positions. At last they decide that the only way is to send for the watchmaker and have the clock repaired. The man comes, lays his hat on the drawing room chair and, at the request of the maid, carries the clock to madam's room for repairs.

In the meantime the master returns, having left something in the drawing room. Upon entering the room he discovers a man's hat on a chair and immediately his jealousy is aroused, and he rushes through the house calling for his wife. Finally he goes to her room, and upon trying the door finds it locked. Ah, he thinks, my suspicions are confirmed. Kneeling down and peeping through the keyhole, the enraged master sees the form of a man standing with his back to the door.

All this while the watchmaker is busily engaged in mending the clock, but hearing a slight noise he looks towards the door and in fear and astonishment sees a revolver pointed at him through the keyhole. Without hesitation or waiting to lay down the clock, the watchmaker leaps through the window in his fright. He is promptly arrested by a policeman, who has seen him escape and takes the man for a thief.

In the interval the mistress of the house has returned and, of course, cannot understand the cause of all the confusion which has taken possession of the household, nor can she comprehend the husband's insistent demands as to whom belongs the hat he has found. At this point the captured workman is led in and the mystery cleared up. The crestfallen husband is forced in all humility to beg the pardon of his sweet and good lady.

LIFE OF THE ALPINE SHOOTERS IN THE FRONTIER OUTPOSTS.—We have here presented to us a most fascinating exposition of life on the Alpine frontier. Extremely interesting is the mode of locomotion in this picturesque but arduous country, and we are furnished an appreciation of same in every phase. An exciting scene is that of the confusion caused by an accident on the frontier, but it is marvelous to watch the quickness and dexterity with which the wounded are handled in this region of ice decked cliffs and snowy plains.

GREAT NORTHERN.

A MARVELOUS CURE.—Mr. S. is a very happy man, with one exception. He is possessed of a very bald head, which he does not fancy. He is therefore exceedingly pleased when he discovers an advertisement in a newspaper of a new cure for baldness. He at once procures a bottle of this marvelous restorer, but it acts so effectively on himself and members of his household that he greatly regrets ever having used it. A very laughable subject.

CLUB OF THE CORPULENT.—Four jolly fat men, who call themselves the Club of the Corpulent, start out to enjoy themselves. Arriving at a restaurant they proceed to have a hilarious time. Heinze finally remembers that he has business to attend to, leaves his companions and goes to his office. Later his friends are seen staggering down the street, each with a stein in his hand for Heinze, who after their departure, is seen vainly trying to force one of the steins through a small opening in the door into his office. A tramp passing, takes the stein from the dangling hand, drinks the contents, and gives back the empty stein to Heinze. When the three companions again arrive on the scene with more steins, Heinze, who is under the impression that his friends have put the empty stein in his hand, quietly lets himself out of his office and pummels them soundly.

ELECTROGRAFF CO.

PROPOSING UNDER DIFFICULTIES.—Rodney Mayo and Jennie June have been lovers for a long time, and at last Rodney has screwed up his courage to make the grand proposal. The picture shows them on a country road and just when Rodney reaches the critical moment some farm folks after an escaping pig put an end to further love making. The next attempt is made in a farmer's wagon. The lovers are seen sitting on the back seat. Evidently the farmer and his wife on the front seat are in a hurry to get home, as they are constantly urging the horse to greater speed. At the critical moment for the lovers the horse gets its head and bolts, ending all chance for that time of making the desired proposition. The third attempt is made while Miss June under a tree is enjoying a rest and a novel in a hammock. Dave Swank, the farmer's boy, sees them and contrives unseen to spill Miss June out of the hammock just when Mr. Mayo was all ready to pop the question. The next attempt is made on the porch of the June home. The sweethearts are seen seated in rockers, with the father near reading his newspaper. The mother is bustling about at her domestic work. The opportunity seems just right for Rodney and as Miss June seemingly anticipates what is coming another laugable "accident" ends matters for the time. We next see the faithful pair in a boat, so much interested in themselves that they notice nothing else. Rodney looks as if he were thinking "Now or never," and when all seems favorable a splash near them discovers a happening so serious that they have to forget themselves and all is off again.

Some days later we find Mr. Mayo and Miss June in a conservatory where the old, old story is resumed and retold. He gets quite eloquent and in his boldness is prepared to make the important statement when a pesky youth tumbles out of the bushes at the wrong time and once more upsets the lovers in their romance. Halley's Comet has at last been seen with the naked eye, and like many more Mr. Mayo and Miss June stroll out in the moonlight to get a glimpse of the celestial visitor. They are greatly engrossed in several white looking things that seem to suggest the comet, and one in particular they determine to watch closely. While waiting for a better reappearance Rodney again gets his proposal speech in action, but before he can reach a conclusion the "comet" flashes before them as a pumpkin, searing Miss June so that Mr. Mayo can do nothing but take her home. At last, in the park, seated on a bench, Rodney feels the moment has arrived when he must say his say without any more postponements. He has now advanced nearer than ever before, and to make the business more effective he gets down on his knees. But alas, in this park no "spooning" is permitted and a police officer spying the pair comes toward them with such menacing gestures that Miss June pulls Rodney hurriedly to his feet and they fly for safety.

The last act of the little drama shows Mr. Mayo writing out a telegram: "Miss Jennie June, Chestergrove, Pa.: Will you marry me? Answer prepair. —Rodney." We see Miss June receiving the message and despatching her reply. Rodney receives it and after plucking up his courage to open it, reads: "Mr. R. Mayo, The Cedars, Germantown, Pa.: Yes, yes, yes; certainly I will. Yes, yes, YES! —Jennie." Rodney is so jubilant he dances a jig and thus celebrates his final success.

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FOR SALE—At Bellewood Park, near Easton, Pa., moving picture privilege, including building, electric outfit and complete equipment. Park opens May 30. Be quick, this is a snap; long lease. J. T. HOWELL, Dover, N. J.

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May 28—The Watchmaker's Hat (Com.) 500
May 28—Life of the Alpine Shepherd (Edu.) .....
May 30—The Watchmaker's Hat (Com.) .....
May 30—Life of the Alpine Shepherd (Edu.) .....
Frontier Outposts (Scenic) .....

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Apr. 2—Madam Sans Gene (Dramatic).....1000
Apr. 9—The New Burglar Alarm (Com.).....492
Apr. 9—Hustling Mr. Brown (Comedy).....367
Apr. 16—The Hidden Treasure (Dr.).....1000
Apr. 23—The Conjurer (Comedy) .....
Apr. 23—The Four Seasons (Scenic).....
Apr. 23—A Day Off (Comedy).....
Apr. 30—Saved from the Sultan's Sentence (D.)
May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
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Apr. 21—The Maelstrom (Dr.).....960
Apr. 25—The Power of a Smile (Dramatic)....
Apr. 28—The New Shawl (Dramatic).....
May 2—Two Men (Dramatic).....985
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May 12—The Turn of the Dice (Dr.).....
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Mar. 30—Cured By a Tip (Com.).....327
Apr. 6—The Snake Man (Comedy).....350
Apr. 6—Rice the Jester (Dramatic).....630
Apr. 13—Washed Ashore (Dramatic).....669
Apr. 13—The Attack Upon the Train (Com.)...357
Apr. 20—Artist's Child (Dr.).....619
Apr. 20—A Young Aviator's Dream (Comic)....367
Apr. 20—Grandpa's Darling (Dramatic).....487
Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....402
May 19—He Did Not Die (Com.).....432

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Mar. 23—The Tenderfoot (Dr.).....990
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Apr. 20—The Cowboy and the Lieutenant (Dr.)..
Apr. 27—Days of '49 (Dramatic).....995
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Apr. 26—Hazel the Heart Breaker.....515
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Apr. 29—The Rescue of the Pioneer's Daughter. 950
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Apr. 13—Legend of the Cross (Dr.).....470
Apr. 13—Fricot in College (Com.).....510
Apr. 20—Heart of a Vagabond .....
Apr. 20—Petit Jean Louis D'Or & Co. .....
Apr. 27—A Doctor's Revenge .....
Apr. 27—Fricot Is Learning a Handicraft .....
May 4—Who Killed Her? .....
May 4—Blue Jackets' Manoeuvers .....
May 11—The Secret of the Lake .....
May 11—Fricot Gets In a Lively Mix .....
May 18—Love Death in Two Seconds .....

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May 9—Mad Music Reviews (Dr.) .....
May 9—After Last Generations (Com.) .....
May 9—A Rural Romeo (Dr.) .....
May 9—Pursuit of Gypsy Jake (Drama) .....
May 10—Mystery of the Cassocks (Dr.) .....
May 10—Cupid's Comedy (Dr.) .....
May 10—Salvation Steve (Dr.) .....
May 11—Secret of the Lake (Ambrosio) .....
May 11—Fricot Gets in a Lively Mix (Ambrosio) .....
May 11—The Indian Princess (Nestor) .....
May 11—Hearts and Hoofs (Nestor) .....
May 12—Two Bottles of Beer .....
May 12—A Mother's Grief (Dr.) .....
May 12—He Did Not Die (Com.) .....
May 12—The Power of the Press (Dr.) .....
May 13—The Best Man Wins (Thanhouser) .....
May 13—Lost 20 Mark Years (Dr.) .....
May 14—Foolshead Learns to Somersault (Itala) .....
May 14—The Conversion Has Won a Million (Itala) .....
May 14—A Marvelous Cure (Gaumont Novelty) .....
May 14—The Club of the Corpulent (Gaumont Novelty) .....
May 14—The Card Party (Powers) .....
May 14—The Minister's New Suit (Powers) .....

Independent releases for the Eagle Film Exchange, 126 Nassau street, Pollard Building, Brooklyn, will be announced next week.

May 2—Professor's Holiday .....
May 2—Two Men (Imp).
Necklace of Holly Virgin .....
May 2—Somnambulist .....
May 3—Legally Dead (Powers) .....
May 3—Sisters Devotion (Bison) .....
May 3—Flash .....
May 4—Wife Killed Him (Apex) .....
May 4—Blue Jackets' Manoeuvers (Ambrosio) .....
May 4—Hunting Adventures .....
May 4—Daughter of Mine (Nestor) .....
May 5—A Little Beggar Maid (Lux) .....
May 5—They Would Roller Skate (Lux) .....
May 7—Negro's Sacrifice .....
May 5—Aunt Maria's Substitute (Imp) .....
May 6—Love and Money (Bison) .....
May 6—Jane Eyre (Thanhouser) .....
May 7—The Great Field Marshall (Lubin) .....
May 7—Nannina (Nestor) .....
May 7—Cupid's Crime .....
May 7—The Somnambulist (Gaumont Novelty) .....
May 7—Dumb Sandy's Son .....

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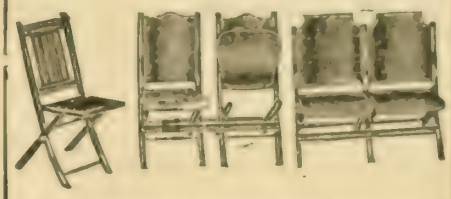

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Get my prices on the **"HALLBERG"** Economizer, **MOTIOGRAPH M. P.** machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of **"HALLBERG'S SPEC-OIL,"** —prepaid mail—It saves 50% on your oil bill for machine—Try a Can.

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Two reels per week, because Exhibitors demand more

POWERS PICTURE PLAYS

Saturday, May 21st

ON PAROLE

A thrilling drama

A Paroled Convict rescues a child from a runaway horse. The child saves the convict from prison.

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The funniest comedy we have produced

Wifey is a temperance lecturer. Hubby is a near sport. A chorus girl caused an explosion in the family. Wifey gets "loaded" without intending to and then——the biggest scream yet.

Tuesday, May 24th

THE DOCTOR'S LOVE STORY

A high-grade drama

A young physician falls in love with a beautiful girl who is his patient. She marries his rival, who is led into crime, and is shot by the Doctor's servant. A powerful situation is created when the doctor is brought in to treat the dying man and recognizes in the wife his old sweetheart.

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A Screaming Comedy—The adventures of a pestiferous organ grinder.

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Another Laughing Hit on the same reel. The experience of the man with a funny story to tell.

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A Deeply Appealing Heart Interest Story—Acted with perfect expression and staged with consummate art. The peace that came to an old musician's heart near the end of life.

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A Thrilling Love Story with a quaint back ground. Startling in its realism.

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LONDON, 25 Cecil Court
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Vol. 6., No. 21. May 28, 1910 Price, 10 Cents

THE
MOVING PICTURE WORLD
WITH WHICH IS INCORPORATED THE EXHIBITOR
ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

"THE PALE-FACE PRINCESS"
One of the best dramas of Pioneer Indian Life ever produced
Released MAY 26th, 1910

"THE PADRE'S SECRET"
A drama of love and hatred, depicting scenes in Old Mexico
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NICHOLAS POWER COMPANY 115 Nassau Street NEW YORK

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 902 FOR RELEASE "LIFE PORTRAYALS" SEE PAGE 900 FOR SYNOPSIS

THANHOUSER FILM

RELEASED FRIDAY, MAY 27th SHAKESPEARE'S

THE WINTER'S TALE

THE GREATEST "THANHOUSER CLASSIC" OF ALL

Length, 1000 Feet No. 112 SCENES FROM "THE WINTER'S TALE" Code Word "Winter"

DON'T READ

Unless You're an Independent Exchange Man:-

This announcement is in the nature of another "advance tip"—and remember we've never tipped you wrong yet. It is made to bid you prepare to handle another "Thanhouser Classic" that will make new customers **for** you and hold old ones **to** you. That release is Shakespeare's "Winter's Tale," to be released by every "live" Independent exchange in America on Friday, May 27, and to be pushed and advertised to their customers by most of them long before that **—from to-day on,** in fact.

Be in this class. It will pay you. Show the exhibitor that **his interests** interest you—that **his** success is almost as vital to **you** as it is to him. Telling him **now** about this great release, and that you will **have it for him,** will work effectively toward this end. Remember that "The Winter's Tale" has been advertised **very heavily** by us **already.** Most exhibitors have heard about it; **many** are looking for it.

We have—and with justice—been impressing on the exhibitor the fact that he **needs this release.** We have been telling him that it is wonderful stuff, produced at just three times the cost of an ordinary film **and costing the exchange and exhibitor not one penny extra**—which is the truth. So it's natural that he will want this film.

And it's natural that if you tell him you're going to have it for him, he'll appreciate your enterprise and the fact that his exchange is a pretty "live" one. Of course, if you have any doubts as to our **backing up our advertising with the goods,** you'd better not show too much advance enthusiasm over this film. But if you feel that, judging from **past performances,** we'll make good our advertised word and deliver a great picture, push this release to the best of your ability—**and watch results.**

THANHOUSER COMPANY

New Rochelle - - New York

Commencing June 3, Motion Picture Distributing and Sales Co., Sales Agents for United States and Canada

ART FILM

THE TWO PORTRAITS

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YOU MUST USE THIS A CHILDS LOVE FOR THE MEMORY OF HER DEAD MOTHER

ACTING PERFECT PHOTOGRAPHY PERFECT

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The Proof of the Pudding

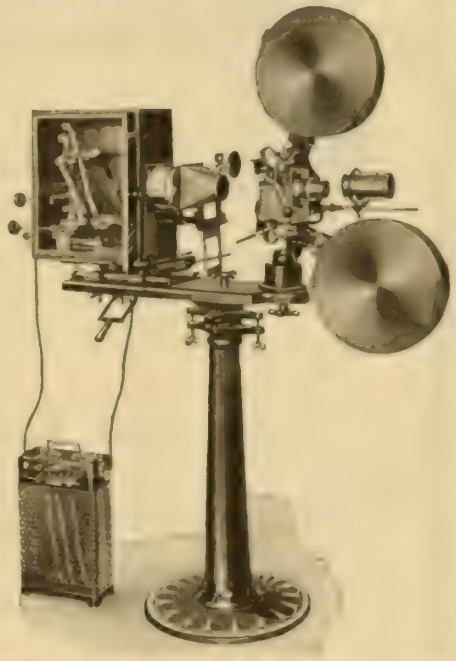
regarding the Motiograph situation is that in spite of rapidly increasing facilities the

Demand is Greater than the Supply

Besides a largely increased number of employees, we have for sometime been **WORKING FOUR NIGHTS A WEEK.**

One large dealer writes, we are all out of machines, **SHIP FAST AS POSSIBLE** till I tell you to stop.

Our Sales for April doubled over March, and first two week of May doubled over same period for April. **"That's going some."**



The Reason Why

PROVEN BY THREE YEARS OF CONTINUOUS SUCCESS IS

- The Brighest Pictures
- The Smoothest Pictures
- The Steadiest Pictures
- The Greatest Durability

We're buried with orders now, but, **WE'RE LIVE ONES and THEY CAN'T HOLD US DOWN.** There's another big lot of the invincible No. 1A coming through with all the new improvements, and are nearly ready for delivery, but **they'll go like Hot Cakes,** so best get your order in early.

REMEMBER regarding the MOTIOGRAPH

THE STAR AND CAM RUNS IN OIL, IT HAS PATENT REWIND, THE PATENT DOUBLE CONE SHUTTER (none other like it, or approaches it for brilliancy or smoothness of pictures). **SHUTTER IN FRONT OF MACHINE IF DESIRED. HAS NEW TYPE EXTRA HEAVY ARC LAMP, and HAS EXTRA LARGE LAMP HOUSE.**

THE MOTIOGRAPH IS A COMPETITION KILLER for both the Exhibitor and the Dealer.

OUR 1910 CATALOG TELLS WHY

FOR SALE BY LEADING DEALERS

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO.

564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, New York Agent

LUX FILMS

To the Independent Exhibitor

I wish to talk with you about the anticipated policy of the Motion Picture Distributing and Sales Company.

This Company has been organized for the gain of its members and not for the general interest of the business. If it is allowed to operate its outlined policy, in sixty days time from now, there will not be an Independent exchange in this country outside the Sales Company. Think it over before you part with your freedom. The Lux Company will continue to release as in the past, and operate under its trademark which stands for liberty.

There are 18 reels of subjects to be had from manufacturers and importers who are not direct members of the Motion Picture Distributing and Sales Company, namely, 9 reels from American manufacturers and 9 reels from high class European manufacturers. This makes up a programme equally as good as that of the Sales Company. These pictures are yours without the Sales Company's conditions.

So, get busy and continue to be master of your own affairs.

If I have not made this situation plain enough to you, I will be pleased to furnish you with further information upon request.

Our Next Releases for Wednesday, May 25th, are Two Comedies

He Did Not Die

Comedy—Length, 432 Feet

A Sagacious Animal

Comedy—Length, 406 Feet

Offices will be opened shortly in Montreal, as we are Exclusive Agents in Canada for the "LUX" and "AMBROSIO" Films

POSTERS FREE WITH EVERY RELEASE

R. PRIEUR

Member N. I. M. P. A.

Write for Weekly List of Descriptions of our Films

10 E. 15th Street **Telephone Call: STUYVESANT 3124** **NEW YORK**

"The World is mine"

The phenomenal success of Imp Films in the United States and Canada has created such intense interest in other countries that a battle royal is waging among scores of foreign agents, all of whom are anxious to secure the famous Imp product. This world-wide testimonial is significant. It means that we will be able to be still more lavish in our productions, giving you feature after feature film and building up your business by means of such rare Quality as has never been known in the world of moving pictures. All this great opportunity will be lost to you, unless you keep hammering away at your exchange week after week and begging for "Imps, Imps, Imps!"

"A Reno Romance"

(Released Monday, May 30th. Length, 990 feet.)

A comedy which is hilarious, yet graceful and clean. An old love story told in a new way, gradually working up to a grand finale which will send your audience home in a delighted frame of mind. It will make your "Imp Night" a record breaker.

"A Bachelor's Love"

(Released Thursday, June 2d. Length, 975 feet.)

Another of those sterling Imp dramas, staged in a masterly manner, enacted convincingly and photographed vividly. If we never made a better picture than this, we would still enjoy the supremacy for which Imp films are renowned everywhere!

Independent Moving Pictures Co. of America
111 E. 14th St., New York City [illegible]

NOTICE:—Begining with "A Reno Romance" all Imp films will be sold through the Motion Picture Distributing & Sales Co.

BISON FILMS

TRADE MARK

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

The Busy Bees all take Our Tip
And order Our Releases.
The proof we tender for the truth of it,
Is that Our Business steadily increases.
Our customers all unanimously declare,
That which we offer is the best.
And if the "BISON" with others you'd compare,
We plainly see the outcome of the test.

OUR OFFERINGS FOR THE COMING WEEK:

"BISON"—Release, Tuesday, May 24th
"THE CURSE OF GAMBLING"

"BISON"—Release, Friday, May 27th
"PERILS OF THE PLAINS"

"AMBROSIO"—Release, Wednesday, May 25th
"ESTRELLITA" or "THE INVASION OF THE FRENCH TROOPS IN PORTUGAL"

"ITALA"—Release, Saturday, May 28th
"FOOLSHEAD MARRIES AGAINST HIS WILL"
"THE KNOT IN THE HANDKERCHIEF"

LITHOGRAPHS AND POSTERS FREE

We furnish all exchanges handling these productions with one sheet four colored lithograph posters with each reel. Demand same from your exchange as they will positively increase your box office receipts.
Brief description of all subjects will be found on another page.

NOTICE:—Beginning with the week of May 30th, our goods will be sold through the Motion Picture Distributing and Sales Company.

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures
LINCOLN BLDG., 11 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY
Phone 980-1-2 Stuyvesant Cable Address: Nosib

The Electragraff Co.

OF PHILADELPHIA

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The ELECTRAGRAFF CO.

OF PHILADELPHIA

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57 and 59 Dearborn St., Chicago

GREAT NORTHERN

Next Release, Saturday, May 21st

A Father's Grief

A feature film illustrating a powerful story of intense interest, splendidly enacted and superbly reproduced

Release for Saturday, May 28th

The Eagle's Egg

or The Rival Lovers

A dramatic production of great merit and of absorbing interest

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

3x7 upright and 3x15 lengthwise banners for all GREAT NORTHERN productions to rent by the Goodenough Company, 627-630 Century Building, St. Louis, Mo.

To Exhibitors: The BEST Film Exchanges will always supply you with OUR films. DEMAND GREAT NORTHERN films. We supply exchanges with posters and synopsis with each reel. Ask your exchange for them.

On and after May 30, 1910, our goods will be cleared through the Motion Picture Dis. & Sales Co.

GREAT NORTHERN FILM COMPANY

NORDISK FILM COMPANY, COPENHAGEN

7 EAST FOURTEENTH STREET, NEW YORK CITY

A Rural Comedy of the "SELIG" Type

THE UNMAILED LETTER

Hiram Walker of Squashtown makes that fatal error of trying to mail a letter in the fire-alarm box with almost a heroic finish.

POSTERS? YES | Length, 1000 Feet | POSTERS? YES

Release Date May 23 | Code Word "Letter"

TRADE MARK

POSTERS? YES | Length, 1000 Feet | POSTERS? YES

Something New and Startling always in the SELIG Camp

IN THE GREAT NORTHWEST

A picture story of the great Canadian woods—absorbing in theme and photographically correct.

SELIG DID IT

Release Date May 26 | Code Word "Northwest"

TWO EDISON FEATURE FILMS FOR NEXT WEEK

The Mule Driver and the Garrulous Mute

Another thrilling story of the Western plains by Rex E. Beach, in which all the picturesque and dramatic atmosphere of the trying frontier days is splendidly preserved. From the opening scene, an Apache raid on a prairie schooner, which is interrupted by a squad of U. S. cavalry, until the closing scene in the military post where "Bill" Joyce is acquitted of the murder of a peaceful Indian, the story is an unbroken chain of intensely dramatic incidents. One of Mr. Beach's best stories graphically depicted, accurate in detail and scenically magnificent. **Film No. 6636. Code, Virginique. App. length, 980 feet. To be released May 31st.**

The Piece of Lace

A tense drama story of Parisian life provided for Mlle. Pilar Morin by E. W. Townsend. A story of love, jealousy, hate, revenge and devotion, which has its inception at a masked ball and its denouement in a murder trial, provides Mlle. Morin with a role in which she rises to splendid dramatic heights and is ably supported by a special cast including Robert Conness, Bernadine Reisse Leist and Escamille Fernandez. A triumph of the silent dramaatic art. **Film No. 6637. Code, Virginite. App. length, 995 feet. To be released June 3d.**

OTHER EDISON FILMS

THE SHYNESS OF SHORTY. A film of extraordinary merit. A Western drama by Rex E. Beach. **Film No. 6638. Code, Virgolaria. App. length, 750 feet. To be released June 7th.**

MR. BUMPTIOUS ON BIRDS (Comedy). **Film No. 6639. Code, Virgolina. App. length, 250 feet. To be released June 7th.**

THE BELL RINGER'S DAUGHTER (Dramatic). **Film No. 6640. Code, Virgrain. App. length, 1,000 feet. To be released June 10th.**

COMING FEATURE FILMS

A CENTRAL AMERICAN ROMANCE. An exciting drama produced with the assistance of the officers and sailors of the U. S. Battleship South Carolina. **To be released June 17th.**

THE JUDGMENT OF THE MIGHTY DEEP. A powerful dramatic story with all the grandeur and sublimity of the mighty ocean for its background. **To be released June 24th.**

Order Display Posters Of these Films from your Exchange or the A. B. C. Co , Cleveland. Ohio

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

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CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Ave., N. E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street
NEW YORK—P. L. Waters, 41 East 21st Street
PHILADELPHIA—Chas. A. Calehuff, 4th and Green Streets
SAN FRANCISCO—Geo. Breck, 70 Turk Street

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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The Japanese Invasion.

Is Japan a serious proposition to the occidental mind? What is the connection, sentimental or otherwise, between the United States and Japan? A number of years ago Commander Perry forced the then Japanese government to admit the right of the United States to recognition by the little Island Empire which has recently asserted itself so much in the comity of nations and has become, it is said, a world power in virtue of its conquests, its army, its navy and its ambitions. Japan and the Japanese, therefore, have a peculiar interest for Americans because they claim to have discovered the artistic and other possibilities of the country and have opened the door to its entrance into Western civilization. Japan, therefore, in American eyes, has an interest begotten of the fact that the remote oriental of Perry's time has become the rival in the Pacific of her discoverer.

The play and the opera of "Madame Butterfly" voiced the American aspect of things towards the Japanese. There is a sentimental interest in all this—an interest begotten of the thought that the protege of the past, has become the friend of the present, and may conceivably become the enemy of the future. Don't you remember the Kalem picture of the "Invasion of California by the Japanese"? The issue was left as a note of interrogation. The picture pointed to the possibility of an armed conflict between the United States and Japan. Still the diplomatists say that both nations are very friendly and everybody hopes they are going to keep so. Because war is a dreadful, terrible and an insupportable thing—a thing not to be seriously thought of.

The affection of the American people for the Japanese, then, springs from the fact that there is a sentimental link between the two nations. The film makers take advantage of that sentiment. Besides Kalem, the Edison recently put out a Japanese subject. Now we have the Vitagraph Company coming along and spending money, and considerable sums of money, in making one of those charming subjects in which the occident mixes with the orient in the inevitable love story, as is shown in the pictures reproduced on another page.

Japanese art, Japanese life and Japanese costumes appeal to the occidental mind for many reasons. The grace, the charm, the poetry of Japan never fail to please us of the West. Many who read this page will remember the Gilbert & Sullivan opera of "The Mikado" and the charming musical comedy of "The Geisha." In the former Japanese life and customs were satirized; in the latter one had the admixture of the orient with the occident: a young officer from the West going to Japan and falling in love with a Japanese girl, with the usual dramatic results.

Much of this sentiment seems to pervade the forthcoming release of the Vitagraph Company entitled the "Love of Chrysanthemum." This tells a love tragedy of Japan. We have no doubt the theme will be popular on the grounds stated. There is prettiness, there is poetry, there is idyllism in everything Japanese. The art, the simplicity of the country appeal to us here. Travelers who have been to Japan return with wonderful stories of the mingled beauty and simplicity of its people. An old friend of ours years ago, an eminent scientist, went to Japan, married a Japanese and was perfectly happy. Ourselves, we think one of these days when we tire of the formal and conventional West, we shall go to the East and be one of them. Meanwhile, we content ourselves by looking at the Vitagraph release of May the 28th, when the "Love of Chrysanthemum" is to be expounded on the screen. We love our America, but oh, you Japan!!!!

Mr. Hammerstein's Opportunity.

The New York theatrical season ended on Saturday last with the closing of the Actors' Fair; the operatic season came to an end a week or two ago. During the Summer that has just opened conjecture will be rife as to what next Fall and Winter will bring in the way of operatic and theatrical developments. As to the first named the position has been entirely cleared by the sale by Oscar Hammerstein of his interests in opera to the Metropolitan Opera House Company. Hitherto, as the reader is aware, New York has boasted of being able to support two opera houses. As a matter of fact it could not and did not. Hammerstein lost money at the Manhattan; the Metropolitan Opera Company could not exist if it were not subsidized by Mr. Vanderbilt and his friends. Opera on the European scale is too costly an amusement even for the plutocratic Americans to support.

Everybody is asking: "What is Oscar going to do with the Manhattan Opera House?" The Victoria, of course, goes on as hitherto. This is a very safe proposition. But those who know him are disinclined to think that Mr. Oscar Hammerstein is content either to take a back seat in the entertainment world or to retire into obscurity while his present vitality exists. It is safe to conjecture that there will be something doing next Fall in the big house on Thirty-fourth street. Some say vaudeville, some say spectacle, some say drama. All sorts of things are being said. We do not think Mr. Hammerstein knows himself.

We want to offer the versatile Oscar a suggestion. The opportunity of his life is before him. New York is clamoring for a first-class picture house on the grandiose scale, we mean the scale that T. J. West runs them on in Australia; on the scale of London, Paris, Rome, and, we believe, some of the Western American cities, where the picture is shown amidst surroundings that would not disgrace grand opera, with music of the very highest obtainable class, and with an administrative service of the best and most efficient. In other words, the picture is dignified to the same level as opera or Shakespearean tragedy. We hope Oscar Hammerstein will read this article and take the hint we are here giving him. If he does not, or won't, we hope that some other impresario will come forward and lift the picture from the five-cent plane to the dollar plane. What is the matter with the New Theater that pictures could not be shown there? Everybody knows that the New Theater is an experiment which is hardly likely to eventuate in financial success. It is quite conceivable that the picture at the New Theater, shown on the basis of dollar admissions, would attract a class of people who at present hesitate to recognize that the picture has any artistic or dramatic qualities.

Is the Sales Company a Legal Combination?

It will be remembered that a constant reproach against the Motion Picture Patents Company, especially in recent legal disputes, was that that company or trust, as it is variously termed, contravened the Sherman Act which was passed by the United States Legislature to prevent restraint of trade. But to the credit and intelligence of our Independent friends, we find that at last this absurd charge, fostered by an ignorant champion of the Independents, is no longer made. Judge Noyes, the other day in the Laemmle decision, disposed of the contention that the Patents Company was an illegal combination. As a matter of fact acting, under patent rights, it does not lay itself open to such an accusation.

The Motion Picture Distributing and Sales Company had not been in existence many hours before the question of its legality was raised in our hearing by several persons interested, neither in the licensed or Independent side of the moving picture field, but still concerned with the business. So we repeat the question and we shall be glad to have the point settled by those most concerned, that is, the heads of the Sales Company.

What is the Sales Company? It is a trade combination apparently of an exclusive character. That is to say, it is handling the goods of its contributing members and only selling those goods to select exchanges. In other words, it is closing the market to competition. It is restraining trade, therefore, it seems to us, that it is contravening the provisions of the Sherman Act.

We may be wrong in this, but we are voicing a general impression. If that impression is wrong, then we should be glad to be set right in the matter. It would be a pity if, after all, the organizing work in connection with the company should fall down on the score of illegality. We hope that the legal advisers of the company have seen to this point. The question as to whether the General Sales Company is an infraction of the Sherman Act can then be settled judicially. Nevertheless, it would be as well, we think, if the company's officials took counsel's opinion on the point.

Picture Personalities.

T. J. West.

"West's Pictures" have a great vogue in Great Britain and Australia, so much so, that Mr. West has earned for himself the proud title of the "Picture King." He and his company own a chain of magnificent houses in Australia and another one in Great Britain. He is probably the largest buying exhibitor in the world, and his weekly purchases include the cream of American productions. Recently he came from Australia by way of Vancouver and scurrying across the American continent he stayed for a brief space of time in Chicago, and then darted in

T. J. WEST.

GEO. B. GRAFF.

upon us in New York, preparatory to his sailing for England, from which he has been absent several months. Mr. West is the typical successful English man of business who, to our personal knowledge, struck into the exhibiting game in England some twelve or thirteen years ago, and then, when the moving picture came in evidence, went to New Zealand, and making a success of exhibiting there branched out into the business in Australia, returned to England, and so established the famous chain of theaters which bears his name. We suggested to Mr. West that he should extend his enterprises to the United State, because we think even Americans may learn something from the successful way in which he conducts his business.

West and his many theaters stand for the picture, and the picture alone, without vaudeville, and therefore his policy commends itself to our admiration. For one thing, the theaters he controls are far too large for vaudeville; then again, he has educated his public up to the acceptance of the picture by itself, and for itself. With this single qualification: Mr. West believes in high class music as an addition to, or a complement of, the picture. In pursuance of this policy the orchestras at his theaters are filled by musicians of the highest quality. So much so that thousands of people flock to his theaters as much for the music as for the pictures, and, of course, in the majority of cases for the combination of the two.

The West houses are not five and ten-cent houses; they are twenty-five and fifty-cent palaces. Nor are they run on the continuous principle. Six evening shows and two matinees are given each week. Nor are the pictures changed daily or even bi-weekly. They are kept in the bill for a week. Mr. West's experience is that people come again and again to see them. Moreover, as we know from Mr. West's practical experience in the projection end of matters, they are shown under the most advantageous circumstances—they are shown in such a manner so as always to elicit applause. Applause is a stronger feature of trans-Atlantic and trans-Pacific audiences than it is in this country.

Mr. West buys from sixty to seventy thousand feet of film per week. Besides the staff of managers at the various houses, the employees of his company number many hundreds. This great business is centralized in London, whither Mr. West is just returning.

An Australian contemporary, discussing the West enterprise, describes it as a "gigantic network of which Mr. West stands to-day the distinguished and Napoleonic head." We have been very happy indeed to welcome Mr. West in his passage through New York and to meet in him an old friend of many years' standing, whose success is due to untiring hard work and an appreciation of what the public wants in the way of picture entertainments.

Geo. B. Graff.

Last week's World contained an appreciative notice of the first release of the Electragraff Company of Philadelphia, of which Mr. G. B. Graff is president. That release seems to have met with very general praise, which augurs well for the success of future films. Mr. Graff is one of those quiet men who comes to the front when he is least expected to do so. He has long made up his mind to make pictures, and has gone about the business in a thoroughly systematic way. So much so that Electragraff pictures are bound, in the nature of things, to be factors in the moving picture field before long. He has taken hold of the matter in a thoroughly scientific spirit—a spirit which we predicted last year in a series of articles called "The Modern Way in Moving Picture Making." We do not feel justified in giving away Mr. Graff's methods, but it will suffice to say that those methods, technically, pictorially and dramatically, are the best. The moving picture world should keep its eye on Electragraff pictures, which have entered the field of competitive quality, which we have pointed out over and over again, was bound to be the predominent feature in the making of independent moving pictures—in other words, the survival of the fittest. Anybody who enters the field of making moving pictures with this determination is bound to succeed, because he allows no obstacle to intervene between him and the production of pictures of the highest quality. This is the Electragraff programme. We shall watch the progress of this young company with great interest. Speaking generally, we welcome this feeling in the Independent field, which has too long been the sport of the mere emperic; that is to say, the man who does not rely upon exact knowledge for his work in the making of his pictures. Those bad old times seem to be passing away. It is unnecessary to say that Mr. Graff has long enjoyed widespread esteem as the proprietor of the well-known Eagle Film Exchange. He is a very popular member indeed of our little gallery of Picture Personalities.

George K. Spoor, president of the Essanay Film Manufacturing Company, sailed for Europe last week on business pertaining to his theatrical enterprises.

C. B. Kleine has moved his supplies shop and salesroom to 19 East Twenty-first street, New York City. This central location will be more convenient to exhibitors who want their machines repaired, or a Power's and the getting supplies such as boxes and carbons.

THE THANHOUSER TRIUMPH

In the MOVING PICTURE WORLD of March the 12th, there appeared an article descriptive of the Thanhouser moving picture plant at New Rochelle. In the same number amongst our advertisements appeared an announcement of the company's first release called "The Actor's Children." Between the latter date, namely, March the 15th, and the moment when we are writing this article, May the 17th, barely two months or sixty days have elapsed, yet in that short space of time, one-sixth of a year, Edwin Thanhouser has emerged from the darkness of obscurity, from the realms of the unknown, and, by sheer force of personal merit, has won the respect of the moving picture field, and by absolutely high-class quality has secured for his pictures both dramatically and photographically a splendid reputation.

Only two months in business and daring to release a Shakespearean production in a film! When we heard of it we said to ourselves, in the current locution: "This is going some even for progressive America." It was a daring attempt. Even the attempt deserves commendation. We do not think in the whole history of moving picture making there has been another instance of such an attempt. Even so, the world is full of surprises. When we first met Edwin Thanhouser, the quiet, cultured, far-seeing impresario who made a striking success in the theatrical world, we felt that we had a man whose determination and ability were to make himself a factor in the moving picture field in the only possible way that commends itself to a man of his stamp: by force of good quality of work.

What about the Thanhouser "Winter's Tale" which was described and pictured in the last number of the MOVING PICTURE WORLD? Many of our readers have commented to us upon the beauty of those pictures which obviously show that Mr. Thanhouser had produced a very fine piece of work. Let anybody look at the photos on pages 835 and 836 of our last week's number, and they will see at a glance, that there is that indefinable "something" about them which indicates artistic and pictorial quality. There is a touch of refinement, a touch of pictorialism, the indefinable something that appeals even to the most ignorant and persuades them that the work is good.

But to the picture on the screen. We have seen the play of the "Winter's Tale" on the regular stage produced by many high-class companies. We believe that Augustin Daly once staged this piece. We know that Chatterton, Augustus Harris, Charles Dillon, all names no doubt familiar to Mr. Thanhouser, produced the piece. We believe that Mary Anderson once staged it. Anybody reading the story printed on page 835 of last week's issue will see that there is a touch of the sentimental, the idyllic, and the human in it. The final reconciliation of a long parted King and Queen sends us away with very nice impressions in our mind. The "Winter's Tale" belongs, of course, to the realm of domestic comedy and throughout it all is a strong vein of sentiment.

Dealing with kings and queens, of course, it gives an opportunity for magnificence of mounting, costumes and the like of which Mr. Thanhouser has taken full advantage.

We come now to the acting, and for this we have none but the highest praise. We have never seen better acting in any moving picture that has come before our eyes. All the parts struck us as properly cast and throughout the entire production we thought, nay, we are sure, we saw the master hand of an accomplished producer. Every movement, every gesture, every action, was suited to the text of the story. From the point of view of film production we regard the Thanhouser "Winter's Tale" as a masterpiece. And, think of it now, the man who made and produced this picture was absolutely unknown in the moving picture field three months ago. The record then assuredly belongs to Edwin Thanhouser, whom we cordially congratulate on his triumph and whom, to be perfectly frank, we expect to outdo even his present best as his opportunities and outlook broaden. He is a distinct acquisition to the science of moving picture making and he should have and we hope will have a career of uninterrupted success.

We have omitted till the latter part of this article reference to the photographic quality of this picture. We have seldom looked upon a moving picture film which gave us greater pleasure in respect of its photography, having regard to the fact that the man responsible for the photograph, we mean, of course, Mr. Thanhouser, was not known in connection with the subject three months ago. He has had the wit and the ability to people his factory with photographers of remarkable ability who can accurately expose a negative, accurately develop it, and make from that negative a positive which in respect of freedom from defects, excellence of color deposit, and gradation, leaves nothing to be desired.

This is very high praise, but it is thoroughly well deserved. When we make a special feature of singling the work of film manufacturers out for commendation, be sure that commendation is deserved. It is thoroughly well deserved in the present instance. Mr. Thanhouser's record will be hard to beat. He has been very swift to make it, he is well equipped in the most important end of film making, that is the producing end, while his photographic help is manifestly of an expert kind. There is, therefore, no reason why he should not go from triumph to triumph, and we cordially hope he will.

MAKING MOVING PICTURES POPULAR.

BY BERNARD C. COOK.

"'Feesh, feesh!'" a shrill little voice pipes in your ear and a little basket on the end of a stick is poked under your nose. In the little booth are two of the most charming Japanese girls you ever saw, with the prettiest smiles and the most sparkling eyes in the whole Fair. And those sparkling eyes and entrancing smiles and those piping little voices will stick with you for a long time. Do you know who the little Japanese girlies are? Why, Madame Pilar-Morin, the wonderful French pantomimist, and Mlle. Pauline Maurice, her clever little pupil." That is what a reporter wrote in Fair Topics, published by the Morning Telegraph, for the Actors' Fund Fair, held last week at the 71st Regiment Armory.

Every one of your readers knows Mme. Pilar-Morin, the wonderfully clever actress, seen in Edison's "Japanese Peachboy," and the widely known film, "Comedy and Tragedy," and lately in the beautiful production, "The Cigarette Maker of Seville."

A wonderful actress is Mme. Pilar-Morin. I had the pleasure of seeing her on the stage in a little play, entitled "The Actors." In this play Mme. Morin very cleverly takes the parts of seven different persons. One may

understand her even if she does not use words. The art of "silent drama" so much praised in moving pictures is seen there. Imagine the situation and emotion of an actress who, just before she has to appear, hears that her only little girl, so much cherished, has been run over and killed and then finds it all to be a mistake of the bearer of the message! Her child is alive and comes to see her! One can follow Mme. Pilar-Morin during the whole act, every word spoken is motioned, every action is understood by her audience. With her pantomime she makes you feel worried at first, about herself and the fate of the child, and then at last you feel glad, glad the baby is alive, glad for her, and then the performance has to start and she, the mother and actress can appear to her audience with a real smile, happy at heart. Everybody bursts out in loud applause.

On another evening I saw her in a Japanese monologue, the story of a little Japanese girl, married to an American, for the first time seeing herself in a mirror. First her jealousy, thinking her own reflection to be another woman; then learning the truth, her vanity, a woman's vanity, admiring herself, her pretty face and hands. To see Madame Pilar-Morin act this, to see her poses and actions, was really a delight. I never enjoyed a performance more than this.

Morin is not only an actress, she is also a great admirer of moving pictures, and in a long interview she told me how sorry she was that pictures are not shown better than they are in the majority of New York's moving picture palaces. Why not time a picture and play the right music to it. Why, she said, it seems as if the managers are in favor of giving quantity shows, instead of quality. She is right, we should have more quality to the shows than quantity. Time the pictures to give the proper action and play the right music for them. Knowing Madame's ideas, I arranged to give a show of her films, timed properly and with the right music. Through the courtesy of Mr. Willis of the Kleine Optical Company, I secured the three Edison releases in which Mme. Pilar-Morin appears. We had a perfect performance, with a very enthusiastic audience of professionals and visitors to the Fair, and scored another victory for the moving picture field. Mme. Pilar-Morin told me that this was the first time she had seen a picture put on so successfully and that she was really moved by the way the show was given. She also praised the Pathe professional machine for its steadiness and clearness of projection. The audience praised the work and begged us to repeat the performance on another occasion.

I repeat Mme. Pilar-Morin's words: "Let the managers, operators and musicians put on such a show. Cut out a film and use more time on the other pictures. Let everybody co-operate to produce shows like this and I am sure the moving picture will be more popular, not only with the middle class, but also with the high class people so seldom frequenting these shows."

Readers, I hope this will be a tip for you.

FROM THE CRADLE TO THE GRAVE.

By H. F. Hoffman.

Mark Twain, at the conclusion of his story of "The Prince and the Pauper," qualifies the tale by remarking: "This may never have happened, but it *could* have happened." For the purpose of this purely speculative article I am obliged to borrow that remark from its illustrious author and stand behind whatever refuge it offers to one who is inclined to day dreams or building castles in the air.

More and more each day the world at large is beginning to see great future possibilities for the moving picture. Special writers for the magazines and daily papers are taking more serious notice of what they were prone to treat as a vulgar fad. Scientific men are turning their eyes and thoughts to the inevitable destiny of cinematography as the most powerful means of recording the wonders of microscopic life. Manufacturers are beginning to recognize its value as an advertising medium. Municipalities see in the animated photograph an opportunity to demonstrate to the world at large the commercial advantages of their particular city. Before long every church will own its own projecting apparatus and it is only a question of time when the motion picture will constitute the principal part of the geography lesson in the public schools.

We know all this, we picture men. All these future possibilities were apparent to us long ago; in fact, we grew rather weary of trying to induce a haughty world to realize what they are just beginning to grasp, so we will leave that now for the special writers to fight out among themselves as to just how great a factor the moving picture is going to be in the future.

However, before we turn the subject over to the lay writers, there is one side of the question I wish to touch upon because I have never seen it mentioned, and that is the sentimental side of moving pictures. It contains a certain beauty upon which I have allowed my mind to dwell for some time past, for by the sentimental side I mean the record of a human life, from the cradle to the grave.

How much more interesting the complete record of a human life would be over the life of a plant, or a bug! Such a picture at first thought would seem like an endless task and hardly worth the trouble, yet only the other day in reading of the death of King Edward VII., I came across the photographic record of his life, in still photo, from the cradle to the grave. Life is short; many men still remember him when he came here as a youth, being then Prince of Wales, and yet he is so soon laid at rest, an old and worn out man. The photographic record he leaves behind will serve, in a measure, for posterity to look upon, but these still photos will never show the twinkle of his eye; his smile and grace of manner are forever laid away with him, in the tomb.

The older we become the more we live in the past. Most of us would give our all to live life over; to bask once more in the youth that came and went before we realized what a priceless treasure it was. "Oh wad some power the giftie gie us, to see oursel's as ithers see us," prayed Robert Burns, never dreaming that some day the moving picture would answer that prayer. So also does it answer the prayer of Ponce de Leon, in a sense, for it can bring youth back to us, even if it can never bring us back to youth. Therein lies an unworked vein in the great mine of moving picture possibilities. It brings us to the threshold of the great future in store for the moving picture, for in following this idea are we not knocking on the door of the home? We are about to substitute a reel of film for the old family album, and once it takes its place in the home, the moving picture will never die. The end is not yet.

Let us suppose that some young parent of the present day were to take interest enough in his baby to pay for fifty feet of film, showing the infant in its mother's arms with the proud young father standing by. That fifty feet would not cost much more than some photographers are getting for a dozen good single prints. Well and good; the first fifty feet are titled and put away in the safety deposit vault. After a couple of years another fifty feet showing the baby walking is taken and put away with the first. Then at the age of five about seventy-five feet might show the little girl jumping rope. Perhaps by this time there is a new baby; if so, the new comer will add to the interest of the growing reel, as each new child should be included and the parents as well, for this reel is to be a family record, kept safely from fire and water, and only to be brought out on special occasions.

At ten years the growing miss would be showing signs of budding character, and from this point the transition from girlhood into womanhood would be of much interest with a certain amount of sweetness and pathos. At the age of ten we see the bouncing schoolgirl; our next picture shows her as the sweet girl graduate, with hair still in braids, standing innocent eyed on the threshold of the broad world, saying good-bye forever to childhood days. And next we have her as a debutante. No more braided tresses, but a coiffure sublime and wardrobe divine. Then comes a little scene of courtship and in the next fifty or seventy-five feet we see Jack boldly approach her father and mother and ask them in pantomime for the hand of our grown-up baby.

The wedding takes place, not in a church, but in a large moving picture studio that has been built for the especial accommodation of wedding parties (A. D., 1930). As each of the chidren is married a print from the original negative is given them and each continues with his or her branch of the family moving picture album. In due time our original baby has become a mother, and in due time she becomes a grandmother, but all this time she has been filmed with her children and grandchildren, so we have a pretty good record of her growing old. When the golden wedding comes around they have a new way of celebrating, for they simply bring the reels from the safe deposit vault, and there, with all the grandchildren sitting around, grandma lives her whole life over again. She lectures the kiddies and tells them what a good little girl she was, and she has the pictures there to prove it, but the children only look and wonder at the funny clothes folks wore when grandma was a girl. The day must come when each and all must pass across to the silent shore. So grandma did, from a life well spent and a love well earned, but she's living still, and always will; the picture tells her story—*from the cradle to the grave.*

As Mark Twain said, "This may never have happened, but it *could* happen." And what is more, I learn that it *will* happen very soon. If rumor is correct, a large corporation has been very recenty formed to deal exclusively in the portrait end of moving picture work. Their first bid will be to the prominent families of New York's Four Hundred, and once it is taken up by prominent families it will soon become the fashionable thing to preserve the family record in moving pictures. The successful picture man will cleverly weave a thread of interest or plot through his series of family records. The more cleverly he does this the greater will be his success. He will not wait for babies to begin with, but will start with any and all periods of life. It will be easier and not so costly as producing plays, and therefore perhaps more profitable, but the main thing is that it will finally bring the moving picture into the home, and there it will endure for all time.

CHICAGO.

Highbrowed Boston may lay claim to being the brainy part of Uncle Sam's anatomy. New York may be likened to the mouth, swallowing the fruit of other nations. Philadelphia and Pittsburg, with their vast coal and iron industries, typify the sinews of strength; but Chicago is the heart, pulsating with life, from which radiate the arteries and veins supplying vim and vigor to the system. Chicago, the city of tall buildings and big enterprises. Hustling, smoky, progressive Chicago, the typical American city.

And in the course of its development it is but natural that in Chicago we should find in the moving picture field instances of the rapid rise and growth of big enterprises characteristic of that city. Chicago has the biggest film producing plant. Chicago has the biggest individual film exchanges. Chicago is the home of the "biggest and best film renter in the world!" Chicago has the biggest theaters devoted to the exclusive exhibition of moving pictures.

Breathing the atmosphere of strenuous life (albeit charged with smoke and din), we endeavored in five days to get a line on the moving picture business in the metropolis of the West. In giving our impressions, priority of mention or neglect to mention any concern must not be taken as a slight, but due to the exigencies of space.

Among the Exhibitors.

A very large portion of our time was taken up in visiting the moving picture theaters, for it was a delight to find in this mainstay of the business not only magnificent amusement palaces devoted exclusively to the moving picture and doing a profitable business, but we met and conversed with many exhibitors who were men of high ideals, progressive, substantial men, in whose conduct the future of the business is assured. We have already in these pages given mention to the Orpheum, one of the chain of theaters owned by Jones, Linick & Schaefer—all well conducted and all prosperous. But in unexpected locations in the residential district we ran across many other houses equally worthy of mention. For example, on North avenue is the "Janet," a building of enameled brick construction—not only in front but on all sides. Here we witnessed an excellent exhibition of independent pictures on the mirror screen, and, by the way, Mr. Hyman, the owner of this pretty theater, confessed to us that things looked pretty blue for him until the mirror screen turned the tide in his favor. And there was a tide of humanity in double line blocking the street in front on the occasion of our visit. A few hundred feet away we noticed another crowd waiting for admission to the Ideal, a theater on the third floor. Imagine a New York crowd of amusement seekers standing in line for fifteen or thirty minutes and then climbing three flights of stairs to see—a moving picture show! But they do it at the Ideal, and the how and why was very obvious when we gained admission. The owner-manager, Mr. Gilmore, could give us little time for other than a hand shake until the close of the show. He was all over the house, seeing to the comfort of his patients, and in and out of the booth, helping the operator, who, we might add, needed very little assistance, as he had been with the show since it started and he certainly put on a very fine picture. Wild applause here greeted the Gaumont scenic "Gigantic Waves," and especially

THE JANET.
A Chicago theater with walls of enameled brick.

one of Kalem's Indian stories which closed the show and sent the young folks home with happy faces.

An hour's ride in another direction brought us to the Garfield, where we found another crowd lined up in front of the box office. Here also the mirror screen was one of the sources of attraction, or, at least, the means of making an attractive show more captivating. It seems that during the week in Chicago that no less than five mirror screens were being installed in as many theaters, which shows that the Chicago theater manager spares no expense to give the public the best pictures possible. Another evening we dropped into a show in the downtown shopping district, a long and narrow building, where the throw was fully 120 feet. Someone recently inquired of the editor of the operator's column whether a steady picture could be projected with a throw of 90 feet. A visit to the "Senate" would be his answer. We were so impressed with the rock steadiness of the picture on the screen that we waited until the show was over to visit the operating boot. Here we met a most intelligent young man, Louis Riner, (a living rebuttal to the degenerate aspersion) who, when asked how he managed to project so steady a picture, pointed to rubber guide rollers of his own invention with which he had equipped both machines. We say both machines, for all the operating booths that we visited seemed to be equipped in duplicate, so that one machine could always be in thorough repair. This operator, like others whom we talked to, seemed to take pride in saying that the inactive machine was regularly cleaned and overhauled—a point we recommend to operators nearer home—and this care of the machine was no doubt largely responsible for the steady picture. But the operator promised to send us a set of the rubber rollers for trial and we may have something to say of them again.

The first mirror screen in the down-town district has been installed in the Lyric Theater, at State and Van Buren streets. This house is one of a number controlled by the Jones-Linick-Schaefer circuit, who, in putting in the mirror screen, have shown themselves alive to the needs of a modern moving picture theater. The house itself is of attractive design, with a floor inclined all the way down to the stage, and seats about 300. The picture on the screen is of about the right size, and the operators run steady and do not grind. The music and drum effects are good, and suit the pictures well.

At the Palace Theater, at Fifty-ninth and States streets, we found a very nice, unpretentious little house showing good pictures and showing them well. Mr. C. Lawson Hall, the manager, believes in advertising his show, and has had small handbills prepared announcing the subjects he has for Sunday. The efficacy of his advertising is shown by the crowd who wait outside at every show. Mr. Hall presents an unusually good show, as there is no competition near to force him to use new films; the films we saw there were an Essanay one day old and a Biograph less than a week old. The operator ran steadily and did not hurry, though most of the time there was a large crowd waiting outside.

At the Victor, at Forty-third street and Ellis avenue, we found another mirror screen. This house is exceedingly long; and the picture is comparatively very small, but the projection is so good that it may be seen just as well from the rear of the house as from the front. There is one feature in the arrangement of the house which might well be copied by some other houses. There are two aisles at the sides of the house. As the distance between the ends of these aisles is so great, people who might wish to cross the center section of seats would be greatly inconvenienced if they had to go to the end of the aisle or to cross between two rows of occupied seats. This difficulty has been solved very nicely at the Victor by the removal of a row of seats in the center section, making a cross aisle near the center of the house. The projection here is excellent, and the pictures were run smoothly and steady; even on the last show, in marked contrast to a house across the street, in which a film which was also shown at the Victor was projected very poorly and unsteadily. The music at the Victor was also good. The Edison film, the "Cigarette Maker of Seville," was shown here accompanied by the Carmen music while it was on the screen.

With few exceptions, the Chicago houses have adopted rational methods of interior illumination, i. e., plenty of light deflected towards the aisles and seats, but shaded from the screen and the eyes of the spectators. So much for the Chicago shows.

The Home of the Motiograph.

A pleasant afternoon was spent with Mr. A. C. Roebuck in the inspection of the plant of the Enterprise Optical Manufacturing Company, of which he is now in sole control. Here we saw a mechanical equipment perfected in arrangement and complete in detail. One can scarcely wonder at the marvelous perfection of the Motiograph machine when the methods of its construction are laid bare. But Mr. Roebuck is a true Chicaguan and he does not rest on his laurels. The factory was busy on new parts and new improvements that will add still more to the talking points of the Motiograph machine and they are now many. Of these improvements more anon.

George Kleine's Multifarious Duties.

While on the subject of machines, we must mention George Kleine's Edengraph, which for precision and variety of motion is in a class by itself. Mr. Kleine is justly proud of the Edengraph and tells us that the demand has hitherto exceeded the supply, but that the factory work is now so far advanced that they can be assembled in larger quantities. We ventured to remark that a machine of such watch-like construction could hardly be expected to stand the racket. Mr. Kleine's reply was characteristic, in that he voiced no comment, but he pulled up his stenographer to produce the correspondence of Mr. [illegible] and handed us a letter from a veteran exhibitor who had purchased one of the first Edengraph machines. The letter was to the effect that Mr. [illegible] had about completed another theater and was deferring his date of opening for the arrival of an Edengraph machine. None other would satisfy him. Enough said.

A visit to Mr. Kleine's establishment is stimulating to a degree. With offices in five principal cities and in Canada the details of his vast interests are so systematized that we can tell at a glance of his weekly report sheets how his business stands. With his widely separated units of operation and his many connections we should say that there is no man in closer touch with the pulse of the moving picture business to-day in the whole world than George Kleine. A wise general, Mr. Kleine is singularly discreet in his selection of lieutenants and department heads. More than passing mention is due to his able second in command, Mr. R. Nehls, and his publicity manager, Mr. Leroy Goble. But the usual run of men we meet in this or any other line of business and with whom we could desire closer acquaintance. We happened in at a time when Mr. Goble was showing that remarkable film, "The Story of Esther," to the Chicago police censor and several assistants. The representative of the Chicago police force, by-the-way, was a highly intelligent person and a competent critic of moving pictures, judging from his comment on this and other films as we sat side by side.

Geo. K. Spoor's Enterprises.

Just outside "the Loop," as the elevated railroad system is termed, which encircles the business heart of Chicago, are the executive offices of the Essanay Film Manufacturing Company and the George K. Spoor Film Exchange. The spacious, lofty and well appointed quarters of this exchange are so different from the usual thing that it looks more like the office of a bank, insurance company, or other large corporation. Here Mr. Kennedy, the efficient manager, entertained us with tales of the successes of Essanay films and Mr. Spoor, just back from a visit to his Western studio, regaled us with stories of the doings of his partner, Mr. Anderson, among the Indians and cowboys. An invitation was extended to visit the Essanay plant in the outskirts of the city—not big as yet, but with plenty of room to grow and plans for new buildings under way. Here, under the able management of Mr. Hamilton, the famous Essanay comedies are produced and the films developed and printed for all over the world. For the foreign demand for Essanay films was growing so steadily and rapidly that it necessitated night work until the new buildings were completed. But comedy is not alone featured in this studio. On the occasion of our visit a drama was being produced and an elaborate ballroom scene was being photographed in which the noted actress Miss Martha Spier, was being featured. Those who see this Essanay drama when it is released will do so with a sense of satisfaction, which, being analyzed, may be attributed to the competent Essanay stock company and also to the solid and handsome parlor suites and furnishings which were being used in the various scenes. In everything that will add to the quality of the pictures Mr. Hamilton makes free use of Mr. Spoor's policy and instructions to go the limit. The remarkable growth of this business during the two and a half years of its existence may be laid to hard work and the happy faculty of doing the right thing at the right time and in the right way. In other words, Mr. Spoor has applied his experience as an amusement purveyor with his knowledge of human nature to the science of the making of moving pictures.

The film manufacturing industry is indeed well represented in Chicago. Pathe's new representative, Mr. K. W.

Linn, is extremely popular with the trade, and when we called he was as proud as a boy with his first pants over the success he was having with the first Pathe-American film "The Girl from Arizona." John Hardin's frame of mind over the success he was having with the Edison productions is conducive to his rapidly acquiring that degree of convexity which is the prerogative of licensed interests. Lubin is well represented in the person of Mr. Fulton, who feels that his efforts, as well as Lubin quality, is responsible for a large increase of sales. Mr. Fulton is fitting up a unique exhibition room which he intends will be an object lesson to exhibitors in wall decoration and lighting. In the Schiller Building is the Western office of the Vitagraph Company, presided over by John Rock, a chip of the old block. Rapidly developing the paternal bump of acquisitiveness, he loses no opportunity of making sales of the Vitagraph and Melies films. As a matter of fact, he kept his nose so close to the grindstone that his degree of convexity had no chance to develop, so he moved his home some fifty miles out into the country, where, he tells us, that he rises with the sun in the morning.

The Selig Polyscope Company.

We reserve for final mention of Chicago's greatness in the moving picture manufacturing field the plant of the Selig Polyscope Company—for verily it is the last word in moving picturedom. About a year ago one of us visited the Selig plant and in the World of August 21, 1909, painted a word picture of its then magnitude and super excellence. Since then an equal amount of land has been acquired and the walls of another building are being raised which will more than double the former capacity. In our former article we mentioned the Selig lake, the collection of animals and the heterogeneous mass of properties, from a cannon to a flowerpot and from a lighthouse to my lady's boudoir. The lake is still there, the animals have increased, around the enclosure roam camels, wild asses, bears, deer, sheep and other live props which appear in Selig dramas. And the collection of scenic properties is bewildering.

General Manager Tom Nash was our escort and explained the inactivity around the grounds by the fact that one company had left that morning for some point along the Chicago River to make a certain scene. Another company was operating in Los Angeles and still another in the South. But inside the main buildings there was enough activity. Stage carpenters were hammering and scene painters busy on the settings for some future play. Manager Nash kindly piloted us through the ruby gloom of the labyrinths where films are perforated and printed by the mile. The scores of machines clicking unceasingly and the silent attendants moving about in the dim red glow created an eerie feeling which was quickly dispelled as we passed into the examining and joining room where scores of pretty and happy looking girls were deftly inspecting and piecing together the positive prints. In truth, Mr. Nash is a very modest man and he was almost apologetic as he pointed out features that he thought would interest a stranger. But he is entitled to puff out his manly chest and crow if he wants to over the great industry that has grown up under his eyes and hands during the past few years and which before the close of the year will be more than doubled in size and quadrupled in efficiency.

Back to "the loop" again with Mr. Selig, to his well-appointed offices at 45 Randolph street. Here we are introduced to Mr. Gordon, trumpeter in chief for the Selig cohorts and shake hands with Gus and John, brothers of the famous "Bill." On the walls we notice a handsome bromide enlargement of a California Mission and inquire its interest. What is our surprise to learn that it is a photograph of the front of a Selig studio which is now being erected on the outskirts of Los Angeles. A substantial stone and cement building after the style of the early San Franciscan monasteries. This is to be the permanent home of one of the Selig companies and we hope to show our readers full views of it as soon as it is completed.

Mr. Exhibitor, if we were to tell you all that we saw and heard in our tour among the manufacturers you would make haste to build bigger and better theaters to house the crowds that will want to see the big things that are in preparation.

The Exchanges.

From the manufacturer to the distributer is a natural step, and in Chicago it is an easy one, for they are all, with the single exception already mentioned, congregated within that "loop." And they are a more sociable set of fellows than we have in the East. They have a knack of all getting hungry at the same time and they all seem to prefer the viands in a certain restaurant which is propitious to the **entente cordiale** which seems to prevail. No doubt the after-dinner cigar and chat is responsible for the smoothing out of many wrinkles in their business that would otherwise lead to ruptures.

In a building on Dearborn street, across the hall from a bank, is the Theater Film Service. It is as well arranged and as well conducted as its neighbor, but truly a rare location for an exchange. Presided over by Mr. Fred C. Aiken, it is due to him to say that the high standing of this exchange and its great popularity is due to his close personal attention and the application of clean business principles. Every department is so systematized that an enormous amount of business is transacted without the usual delays and mistakes. Incoming films are carefully inspected and a washing machine takes care of all the waterproofed films. Mr. Aiken says that he is closely watching the increased serviceability of waterproofed films and if results warrant he will have all his films waterproofed.

Not far away is the Standard Film Exchange, also occupying a well lighted floor. Joseph Hopp, like Mr. Aiken, attends strictly to his own business. He has no time to find fault with the shortcomings of any of his competitors and if any complaints in regard to his own service reach him he does not rest until the matter is adjusted, consequently he serves around 125 customers. Hopp is also a believer in system and wears the broad smile that goes with convexity and a profitable business.

On Clark street we find the American Film Service and the Anti-Trust Film Service occupying contiguous floors in the same building. We suggest that a revolving door be placed between so that no customer be allowed to escape to the street with his money, but be shot from one exchange to the other. Mr. Van Ronkel, of the American, is a very busy man, but he managed to tell us how he was getting the business and his busy office certainly looked it.

Crossing the hall we had an interesting chat with Mr. Plugh, of the Anti-Trust Film Exchange. Mr. Plugh uttered some very pointed remarks at the banquet of the Alliance and these he enlarged upon. He is doing a very good business, but says, what is true, that there are too many film exchanges. The fact that Mr. Plugh has the esteem of his competitiors on both the Independent and licensed sides proves that he is running his office on good business principles.

But the busiest exchange of all, judging from the number of people in evidence, was the Laemmle Film Service. With characteristic enterprise, Mr. Laemmle has secured a film made on the other side showing King Edward but a short time before his fatal illness and this was being shown on our visit. When Laemmle moved to 196 Lake street he was called foolish for taking so large a place, but his business has already outgrown it, which shows the sagacity of the little wizard of the Independent ranks.

Eugene Cline, a most liberal buyer of Independent films, holds a big list of customers by close personal attention to their wants.

Space will not permit reference to all the Chicago exchanges, but Calumet, H. & H., Swanson, Globe, Chicago Film Exchange, etc., all seem to be doing their fair share of business.

J. P. C.

Owing to infringements of United States copyright, Mr. Gregg A. Frelinger, of Lafayette, Ind., is instituting injunction proceedings in the Federal Court against several publishers. Mr. Frelinger's book of descriptive music for moving picture theaters, advertised on another page of the World, was the pioneer in this field, and the publisher is taking the above steps to protect his copyright.

Albert E. Smith, of the Vitagraph Company, who left some time ago for a week's stay in Europe is still there. Possibly he is waiting for the funeral of King Edward and will bring back with him a negative of the procession and obsequies and be the first to issue it to the American market.

Temple, Tex.—The Majestic Theater (the oldest house in Temple, Tex.) after running vaudeville eighteen months has changed to pictures and songs, and are now running three reels of the latest Association pictures and one spotlight and one illustrated song. Business is a great deal better than while running vaudeville. This is another case that proves that the public want good pictures and not cheap vaudeville.

Vogel & Heck, of Waco, Tex., have opened an airdome in Temple, Tex., their show consisting of two vaudeville acts and two reels of pictures. They report business as being good.

The Imperial Theater, which opened in Temple, Tex., April 11, with stock, have closed after two weeks of very poor business.

W. F. L.

The good old Summer time is fast drawing near and the crop of Summer resort and seaside moving picture operators is fast increasing. The Si Pumpkin and the Bill Pickle who hibernated beside the friendly old-fashioned stove in the village post-office and grocery all Winter is upon his feet again and he is preparing to show his fellow townsmen that he can give them all the "pictors" they want, and the right kind, too, although he did not spend his Winter in the cities getting posted. Many of the city people are preparing for a campaign during the Summer at their favorite resorts, but in the distance we see the hibernator, with sardonic grimace, and hear him declare, "Let 'em come. I was born and raised here, and know what our people want." And so, when the city man feels that his season of competition is over and he will soon be able to place himself and family in some attractive resort for the Summer and cover the bill with the net receipts of his picture show, he finds himself face to face with home competition. There is one consolation. "Home, sweet home," is not unlimited in its application. Wherever you strike a small town near the seaside, on the mountain, or in the woods you are bound to strike a peculiar vein of self-importance and praise which almost invariably reflects jealousy; and when one of the townsmen embarks in the field of entertainment who will hear so many, ever so many, say, "Wal, where does he come in to open a showhouse? Why, I carried water to the elephants long before he was born and in the city of Phil'delphi' a helped one of the best 'lectricians of that time put 'nunciators in houses. He never did that. What does he know about a pictur' machine? He never turned anything but the lever of a cider press." And so, when the city man comes along he is greeted with cheers and received with open arms. But there is a come-back to this. Every sixth man constituting the welcoming delegation wears a big star on the left lapel of his coat—a star large enough to eclipse the now famous Halley comet, and every one of them counts upon being appointed special officer for the show the city man is about to exploit, or else secure the appointment of some relative as oprator of the machine, singer, or pounder of the piano. Of course, the newcomer cannot appoint more than ten per cent. of the population to positions in his nickelodeon, and when this becomes apparent he finds that the trunk full of tickets he brought with him from the city will far more than carry him through the season. I know of a case where a city man laid out a most elaborate plan to take his family to a nice, quiet place for the Summer and get out of it with a nice margin of profit at the end of the season over and above all expenses. When he got his location and was ready for the "grand opening" his working staff was as follows: Outside manager (barker), Old Pop Ginger; ticket seller, Miss Sallie Ginger; ticket taker, Young Joe Ginger; operator, Uncle Turner Ginger; chief usher, Walker Ginger; pianiste, Miss Ophelia Ginger; vocalist, Master Howling Ginger. He had all the members of the most prominent and influential family of the town cooped in the show with the exception of the wife and mother, Mrs. Cookem Ginger, but she also was under contract as general advertising agent. She went about the town telling what a grand show her family was giving down in the old feed mill. It looked like a sure winner until a feud started and the hopeful exhibitor found he had too much Ginger in his show. He tried to recuperate by dispensing with one of the pieces of Ginger, and when he did the whole bunch quit him. When he filled his house with the talent the Gingers opened war on him with a campaign cry of breaking a season's contract.

* * *

The moral of this case is that the city man must take his talent with him, even if the troupe must "double up in brass." Home talent is a treacherous article to deal with. A friend of mine got through a season at a prominent resort very successfully by following out this idea. He acted as his own manager and barker. His wife played the piano and sang. His daughter sold tickets and occasionally sang to relieve the mother. His son was the usher, and, when the house seemed settled, went on the stage and alternatly did an acrobatic and song and dance turn. The members of the family were billed under different names so as to cover the relationship and make it appear that each was a separate under contract to the manager. The scheme worked well, but how many nickelodeon managers have a flock of that kind?

* * *

There is one thing that all must give the Motion Picture Patents Company credit for. That is its efforts to stop misrenting. If its work in this direction could be made more effective the exhibitor of the city would have a better opportunity to give his family a breathing spell in the country during the Summer months. With subrenting in vogue the outlook is discouraging. Here is the situation: A man in a good sized town rents a number of reels by the week from a city exchange. After using them in his own place he subrents them to amateurs at Summer resorts so that each of the latter places get a change of three reels a day for from six to nine dollars a week. He rents, let, say, eighteen reels a week and pays from eighteen to thirty-five dollars a week for them. The result is that he gets his own shows free and clear of film chargs and makes a substantial profit besides, and not only that, a bona fide exhibitor who is prepared to spend money and give good shows is brought face to face with ruinous competition. I think this is a matter to which both the licensed and independent exchanges should give their most serious and effectual attention without delay. The exhibitor who is trying to be an exhibitor all the year should receive protection.

* * *

I read with interest the Moving Picture World's recent editorial, replying in the affirmative to the question, "Will it last?" as applied to the popularity of moving pictures. I am impelled to add to the editorial a declaration made in the New York World of Sunday, 15th inst., by Louis V. De Foe, in his review of the metropolitan theatrical field for the season of 1909-10. He wrote: "The growing popularity of the cheap moving picture shows . . . has depopulated the low-priced seats in galleries and balconies of the regular playhouses."

* * *

Well, even small offerings are thankfully received. We assume that by "cheap moving picture shows" Mr. De Foe does not mean that the shows are cheap as to quality, but refers to the admission prices being cheaper than those charged by the regular playhouses. To take the other view would render void Mr. De Foe's declaration as to their growing popularity and discredit his assertion as to the depopulation. The writer I have quoted is one of the best qualified critics of the present day and when he so frankly admits the effect of the picture shows upon the regular houses one may well repeat, "It will last."

* * *

All the picture houses now in existence will not last, not by any means. The managers who remain content to "depopulate the balconies and galleries of the regular playhouses" will not last, but must gradually give way to the more energetical and enterprising managers who are trying to get into the picture houses the people who occupy the higher priced seats in the regular houses, and this they are gradually accomplishing. These people already acknowledge that moving pictures form an important factor in the amusement field and are patronizing them, but the effect will not be felt to a great extent in the lower parts of the regular houses until the places of exhibition are more nearly like the houses they have been patronizing. It is not likely that the Metropolitan Opera House in New York City will be turned into a picture house either next Fall or Winter, nor years hence; but if I had predicted a year ago that during the season of 1910 the famous old Academy of Music of that city, the scene of so many triumphs by so many grand opera, tragic and dramatic stars, would be transformed into a moving picture house, how many people would have believed me? There must be some merit in and future for the pictures when several of the most astute men in the theatrical business will take such a large place for them. I have heard that the rental to be paid for the Academy is in the neighborhood of $200 per annum, and I believe I was reliably informed. "Will it last?" Can a duck swim?

OPERATOR'S COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Tension Springs and Travel Ghost.—Bluffton, Ind., writes: "Very much pleased with your answers to my last questions. Here are some more: (1) Edison machine. If I speed up the picture on the screen begins to creep up and get out of frame. The faster I go the faster the film climbs. On some films if the pressure is removed from the crank the picture on the screen will drop down six inches or more. I think my tension springs are a little weak. (2) What causes the streaks of white that can be seen on clear pictures and extra light places? The streaks are brighter than the rest of the curtain and are stationary. Thanks for your help in telling me about the Taylor school. Have sent for the course. I am sure you will excuse my bothering you when you know that I am only four feet ten inches in height!"

(1) The frame-up carriage being too loose on its sliding ways would act as you have described, but would not jump back up when pressure was removed from handle. We must therefore look elsewhere. I think you will find that your tension springs being too weak, they bulge downward (I use the word "bulge" from lack of a better one) under the pull of the film. When pressure is removed from crank they come back to normal position. On some films they will carry the film back with them, but with others they do not. Install a new set of tension springs. (2) I think it must be a travel ghost you have. A travel ghost is streaks of light shooting upward or downward from any white object in the picture or from letters in a title. It is caused by the shutter being out of time a trifle, the direction of the streaks indicating which way it is "out." Move your shutter just a little and try it. A little experimenting will get it just right. I may, of course, be mistaken about it being a travel ghost, but think I am not. If the streaks show shooting up or down from title letters that is what it is. You are not "bothering" me, "Bluffton." I am paid by the paper to answer your questions and you are welcome to use the column as much as you may wish. Evidently low ceilings won't bother you much. Should you visit New York, drop in at the World office. Mr. Chalmers will cheerfully have the top of the door sawed out higher to admit you.

Green Ghost.—Elizabethtown, Pa., writes: "(1) What causes a light, green ghost on left side of picture? Have tried cleaning condensers, moving lamphouse back and forth, setting carbons different ways, but all to no purpose. Throw 38 feet, size of picture 7 x 9. (2) Should condensing lenses be placed close enough together to touch one another?"

Well, brother, I'm afraid you've got me. A "green" ghost is a new one! (1) A ghost on one side of picture would indicate lamp too far to one side, but I take it this is not the trouble, else surely you would have remedied it long since. Examine your curtain closely and see that there is nothing about it to cause such an effect. Throw the white light on it with machine standing still and running (no film in). See if your machine head sets square with the condenser lens. See if your two condenser lenses set square with each other. See if the lenses of your projection lens are all tight in their holders. See if the light strikes the opening in operating room wall. The color of that ghost has me guessing and if you don't find its cause from some of the above let me hear from you again. (2) Quite close together but not touching.

Size of Edison Lenses.—For the benefit of my readers I will give the sizes of picture the various Edison lenses are supposed to throw. Just why things should be thus mixed up is not quite apparent. Of the motion picture lenses Nos. 1 and 4, Nos. 2 and 5, and Nos. 3 and 6 throw the same sizes; in other words, Nos. 1, 2 and 3 project the same sizes as Nos. 4, 5 and 6, Nos. 1, 2 and 3 being higher quality lenses than 4, 5 and 6.

Nos. 1 and 4 project a picture three (3) feet wide to each ten (10) feet of throw. Nos. 2 and 5 lenses project a picture three (3) feet wide to every thirteen (13) feet of throw. Nos. 3 and 6 lenses project a picture three (3) feet wide to every nineteen (19 feet of throw. Stereo lenss Nos. 1A and 1AA project the same size as motion picture lenses Nos. 1 and 4. Stereo lens No. 2A projects the same size as M. P. lenses Nos. 2 and 5. Stereo lens No. 3A projects the same size as M. P. lenses Nos. 3 and 6. In all cases measurements of picture refer to its **width** only.

Shaft Level—Lenses.—New York City, N. Y., asks: "(1) I get a 12 x 14-foot picture at 55 feet. What size lens have I and what focal length condensing lenses should I have? (2) How can I measure to see if intermittent shaft of Powers No. 5 is level? (3) Can a flag be projected on the screen as if it were waving by means of some mechanical device or must one have a film?"

(1) Multiply throw in feet by **exact** width of aperture and divide the result by width of picture in feet. Result will be equivalent focus of lens. In your case it is about a four-inch lens and you should have two 7½-inch condensing lenses. (2) The cam shaft of Powers No. 5 is always level, provided the bushings are not worn unevenly. Measure from center of cam shaft at one end to center of star (intermittent) shaft. Then measure the same at other end and if the shafts are the same distance apart at both ends the intermittent (star) shaft is level. (4) No. A film is necessary.

Current Strength.—Nashville, Tenn, asks: "(1) What is best capacity for arc on direct current for long throw on moving picture work? (2) Assuming that from a light standpoint 60 amperes at 50 volts is satisfactory, would there be danger of the film catching fire due to the intense heat of such an arc, remembering that D. C. would develop greater heat than A. C.? (3) Is it possible to say how many seconds it would require to set film on fire from heat of a 60-ampere, 50-volt arc?"

(1) It takes no more current to project a given size picture 100 feet than it does fifty. As I have previously explained, it is the **size of the picture** that determines the necessary light strength to produce a given brilliancy and **not** the distance the picture is projected. (2) There is no use "assuming" that a 60-ampere D. C. arc would be satisfactory, for it would not. I have known of sixty amperes being used, but I have seen no appreciable advantage in increased current strength after passing the fifty ampere mark. You cannot handle the arc to advantage with current exceeding fifty amperes—or at least that has been my experience. There would be no danger so long as the film is kept moving. I would not care to risk less than forty feet per minute on that kind of light, however. (3) One-half second would probably be sufficient. It would depend to some extent on how small a spot you had. The smaller the greater amount of heat, of course.

Aperture Probably Loose.—Minn. (name of town suppressed) writes: "Since the Operator's Column helped me out so nicely before I am coming back for more. My film don't 'stay put' in the aperture. Sometimes it is too far to one side and sometimes too far to the other, and again it will be perfectly square in the aperture. It usually switches when a patch goes through. Have tried moving the plate over both ways, but it don't seem to help. The intermittent sprocket has no play sidewise at all. The gate guide rollers seem to allow no play, nor does the film cup or buckle at all, as the picture is always sharp and clear. Machine is Edison Underwriter's Model, Type B. Am running 30 to 60-day stuff, mostly in good condition. Don't believe the trouble is in the film."

Gee, old man, you're handing me a bundle this time. You say you have moved the aperture plate over, so I assume it is not loose. Nevertheless you look in past the right-hand side of the plate and you will see two screws away back in the inside of things which hold the casting on which the aperture plate is fastened. Be sure these screws are tight. Aside from this, as you say there is no side motion in the sprocket or elsewhere, you have got me up a tall stump. Have sent your letter to the Edison people who no doubt will communicate with you concerning the matter. You folks do chase me into the tall timber once in a while! No, there is no adjustment for tightening tension springs. Just take your screwdriver and bow them out. That's the way it is done and the only way it can be done.

Quite a Bunch of Them.—Cody, Wyoming, asks the following: "(1) With a house 30 x 75 feet, seating 240 people, population of town 3,000, no other form of amusement, would a ten-cent moving picture house pay and would it be advisable to run every night or only two or three nights a week? (2) Does a dissolving stereopticon add much to the show—is it worth the extra expense? (3) With room 30 x 75, 14-foot ceilings, what size screen and picture is advisable? (4) Distance from front of lens to screen would be 60 to 65 feet. What would be the best lens to use? (5) Would you use piano music only and illustrated songs (no vaudeville)? (6) Would the use of sound effects be advisable? (7) Would it be advisable to use a mirror screen? (8) Is the ————, with dissolving stereo, a first-class machine? Is it the equal of any other? (8) Our light circuit is alternating, 60-cycle, 3-phase, 220 and 110-volt, fairly steady, and meter service costs 15 cents per M. K. W. What electrical equipment would you advise?"

(1) Replying to your first query with any degree of intelligence would be an utter impossibility unless I knew local

conditions—knew your people. Carefully estimate your weekly expense bill—not mutual cost of plant but cost of operation after installation. This will include the payroll, rent, film service, express charges, etc. Estimate this carefully and then see what percentage of the total population of your city must attend once every week to cover the actual expense of operation. Suppose your total expense is $100 per week. It would require 1,000 paid admissions to meet the expense bill each week. Surely you ought to get that many and enough more to make it pay, provided you give a reasonably good show. (2) Yes, to both queries. (3) Ten by twelve is about as large as you can throw without the heads of the audience interfering too much in the light. That is an excellent size, however, and large enough for that size house. (5) What size, I suppose you mean. About 5-inch equivalent focus. Have the company who sells you your outfit send a lens to project a 10 x 12 picture, informing them of the exact distance from lens to screen. The Gundlach-Manhattan lenses are excellent. (5) I presume you mean to ask if I would advise the use of piano music only and no vaudeville. Yes, I think I would not attempt anything but piano at first at least. Later if all goes well you might add a snare drum. I would run pictures only, with one illustrated and possibly one spot light song each show. (6) Sound effects are advisable provided they are used rightly, but unless care and intelligence are exercised in their use the results will not be of the best. Experiment carefully and make haste slowly in this matter, adding an effect only after ascertaining positively that you can make it "go." (7) They are very expensive and your town is a small one. I think I would proceed with caution. (8) The machine you name is excellent in some ways but it is hardly the one I would recommend. I cannot make recommendations in matters of this kind in this column, for obvious reasons. (9) You should have a low voltage transformer, called an Inductor by the Powers Company, an Economizer by Hallberg, a Compensarc by the Fort Wayne Electric Company and other names by other makers. It must be specially wound to take care of your two dissolver lamps.

Size of Picture.—Owego, N. Y., asks: "What is proper size picture for a 90-foot throw?"

The throw has absolutely nothing whatever to do with the size of picture. That matter is controlled wholly by size and shape of your house and the height of its ceiling. With a given amperage you can project exactly as good a picture at one hundred feet as at fifty. It is the size of the picture, not the distance it is projected, which governs the curtain brilliancy from a given amperage; and, as I said, the size must be governed by the size, shape and height of ceiling of each individual house.

Travel Ghost.—Louisville, Ky., writes as follows: "We have much trouble with one of our machines. There is never a bright picture from it although our other machine, a Powers No. 5, has perfect light. The reading matter of films run on the first-named machine is always blurred and there seem to be white streaks extending up from the letters. Formerly these streaks extended down, but since the operator tried to remedy the trouble their position has been changed. The right side of the picture is always darker and more blurred than the other, though the same film shows up all O K in the Powers machine. Also we have trouble breaking condensing lenses and when the film tears between upper feed and intermittent sprockets it winds up on top feed sprocket, and when it tears between intermittent and take-up sprockets it winds up on take-up feed sprocket without any noticeable change in the pull of the machine."

You have what is called a "travel ghost" caused by your shutter being just a little out of time. When your operator tried to remedy the trouble he moved the shutter a little too far and just reversed matters. I have referred your letter to the manufacturers of your machine, who tell me they will send you a new head at once, you to return yours to the factory for repairs. As to your condenser trouble, I should have to have very much more complete data to offer intelligent advice. As regards the film winding up on sprockets I can offer you no help, I think. It is the fault of the machine itself and the fault is inherent, being due to improperly placed idlers.

A LETTER WHICH MAKES US ALL FEEL GOOD.

Charlestown, W. Va., May 12, 1910.

Mr. F. H. Richardson, Editor Operators' Column:

Dear Sir—Looking over the Moving Picture World is my delight. Every evening after my house closes I take up a copy and no matter how old it may be it reads good at all times. (Thanks, brother!) But after the paper as a whole, the next best thing is the Operator's Column (again, thanks!), which is the greatest help imaginable to the operator as well as to the manager. I have been in the business about five years but had no idea that so many things could go wrong on an operating room until I began reading the Column. I have learned more from your answers than I ever thought I could learn. I do not claim to be an operator in the true meaning of the term, but I can do a little crank turning and know what to do, how to do it and to do it at the right time if the machine goes wrong. Much of this I learned from your answers in the World. Everyone knows there is a limit to what can possibly go wrong with a machine, no matter what make it may be, and by keeping the World on file each week a score or more can no doubt have in the Column an answer to every trouble the operator is heir to. My idea of this business is that a man to succeed must know exactly what he is trying to do—not think he knows, but **know.** The successful manager must have the one word "**Results**" always before him and be able to see nothing else. I never allow my operator to exceed normal speed under any circumstance. My show lasts one hour, always. I have vaudeville because the reels just to fill in instead of running advertising slides as some do. But I feature the films, not the vaudeville. I always arrange the program to close with a good comedy film. Send 'em away laughing is the best drawing card a house can have. I note that someone in the World recently said that Western pictures are bad for the little ones. That is, I think, not true. Something occurred in my house recently that was, I believe, unique. I ran a Western subject and the applause was something great all during the picture, but when the end came the audience was simply wild. As actors respond with an encore, I had my operator re-wind and run the same subject again to the same audience and they were well pleased and satisfied. And now I would like to ask one thing before I close: Why do all civil war pictures have the Northern army come out ahead? Any civil war subject that comes this way is certain of a crowded house, and then to have the poor South lose out every time "gets the goat" of the audience. Everyone knows the South won some battles in those years of hard fighting, and a picture with the Southern army coming out ahead would simply set 'em wild down here. You might say the Northern audience wouldn't stand for it, but I think they are not that ungenerous. We have to stand for it **all** the time. But for that matter, it need not be used at all in the North. Send it down here and we'll wear it out. This letter may read funny, but it is written by one who takes pride in his business and is not ashamed of his calling.

E. G. HENSON, Manager "The Rex."

(Seats 500, caters to better class only.)

Your letter reads all right, Neighbor Henson, and we thank you for your good words, both as to the World and the "Column." The writer is a Northern man and his father fought in the civil war. Also his father's brother was killed by guerillas. Someone had to get licked and I'm glad it was you fellers instead of we fellers, and I've a suspicion that you're glad of it too now. But, for all that, I would gladly see a film such as you have suggested. The war is over and the Southern men certainly put up a magnificent scrap. I can understand just how the Southerner would feel when viewing a film in which the Southern army won out. The audience would simply crack the plaster, nor would their applause indicate any remnant of hard feeling. I think that if the Southern exchanges made a concerted demand for such a film it could be had. Many civil war films could, I am sure, be changed so that the South would win merely by changing small portions of the film. Those films could be sent to Southern exchanges only. Surely even the Northern audience would be too broad-minded to object to an occasional film of this kind.

VETERAN PHOTOGRAPHER PASSES AWAY.

We regret to announce the death of Dr. John Nicol, a personal friend of the editors of this paper. By his death photography in this country loses its oldest practitioner and the photographic press its most respected and revered leader. Dr. Nicol began his photographic career as far back as 1841. He would have completed seventy years in photography had he lived until May 9. He was a chemist by profession, and was more interested in the theory of photography than the practical side. Later, he became interested in photographic journalism, and founded the Photo Beacon, in 1889, and for the past fourteen years was editor of the American Amateur Photographer, lately merged into American Photography, of which he was an associate editor at the time of his death. Though suffering from an incurable disease during the last few years of his life, he retained his genial and lovable disposition to the end, and his memory, covering photography from its infancy, never failed him.

MOSES AND AARON.

(In last week's Moving Picture World, Morgan, the cartoonist, depicted Charles Baumann, of the New York Motion Picture Company, as the "Moses," and Thomas D. Cochrane as the "Aaron" of the Independents.)

Now, Aaron and Moses fell a-talking of the times;
And Aaron says to Moses: "Oh! let us make some rhymes
About the Independent bunch, which everybody knows is
In need of our assistance, Mo!"
"Right you are,' says Moses.

So says Aaron to Moses: "My heart is full of love
For my fellow Independents, and I want to give a shove
To their progress and their betterment, and make a bed of roses
For every mother's son of 'em!"
"So do I," says Moses.

And says Moses to Aaron: "Oh! me, and you, and Carl,
The uplift of our fellow men, though enemies may snarl,
Is all that we are working for: Thanhousers, Horselys; Oeses;
Aren't they our brothers?" "Yes."
"I love 'em all," says Moses.

And says Aaron to Moses: "Our little companee
Is the purest and the surest kind of sweet philanthrofee.
I do not want their money, as everyone supposes;
I do not want their business!"
"No more do I," says Moses.

And says Moses to Aaron: "My 100 bucks a week
Are just to keep me in cigars, to stick into my cheek,
As manager! Whatever does the other guy suppose is
My job, old man?" "A soft one!"
"So it is," says Moses.

And says Aaron to Moses: "We ain't no little trust,
Kessell, and me, and you, and Carl; ourselves we'd go and bust
Before we'd do a thing like **that**; not one of us but poses
As angels—wings and harps and all!"
"And an organ, too," says Moses.

And says Moses to Aaron: "Steiner and Pat and Miles—
Them three, us four: our seven seraphic smiles!
Ain't we the limit in honesty? All our noses
Keep out of other folks' affairs.
We're as good as good," says Moses.

And says Aaron to Moses: "Charley, me boy, it's nix
On what the other fellow says. We're here to clinch and fix
The pretty, pretty, little deal, our philanthropy discloses.
We seven; ourselves; and the rest go hang!"
"Or back to the farm," says Moses.
—T. B.

AUSTRALIAN NOTES.

By the steamer that takes this letter to you leaves Mr. T J. West, to get wise to all the latest things that are going on in the moving picture business, and by the last steamer Mr. and Mrs. C. Spencer for the same purpose.

Mr. Spencer has hit it strong in a monetary point of view since the big Burns-Johnson scrap, and is now erecting a new theater in Sydney at a cost of some $200,000, and is making substantial additions to his pile all the time. Mr. T. J. West is the founder of the largest motion picture business in the world to-day, and his shows have no superiors and few equals. The strong point in all of Mr. West's entertainments is his music, and at his Sydney shows he spends more for music than all the expenses of some of the other shows' total for all expenses for the week.

Mr. West desires me to state that he would be very pleased to meet all the manufacturers of both films and machines, as well as anyone who thinks he has anything good in the lines referred to. Mr. West employs over 500 hands in the various places owned and leased by him in various parts of the world, and he has a strong predilection for things American and also Americans. A swell banquet was given him at Paris House the other day to show him how high he is held in the esteem of his employees as well as by the general public.

There are four contracts for new theaters let at the present time and the opening date for all is early in November. Spencer's new theater will be named the Lyric, but I have not yet learned what the names of the others will be.

COLONIAL THEATER, SYDNEY, AUSTRALIA.

There are now over fifty moving picture theaters in full swing in Sydney and suburbs and there are four more just on the point of completion and will be opened inside of another week.

West's two theaters, Spencer's the Colonial (continuous performance, as well as the Victoria Hall Picturescope Company, the Globe pictures at the New Queen's Hall, the New Alhambra, just entirely rebuilt, and all the others are simply packed nightly, business good and money plenty. Absolutely the best Easter from a monetary point of view ever seen in Sydney.

Enclosed please find souvenir program of the opening of Messrs. Pathe Freres' new branch in this city, which has made quite a stir in the film renters' business, and I do not hesitate to say that there is to-day a big wad of money to be made here by any firm that thoroughly understands the film renting business and is willing to do business on a fair profit, as the renters here have been simply getting five times the price that is charged in the United States, and films cost much less here than in the United States, so that makes a lot of difference in doing business. It is just the same with the phonograph business; you pay much less for an Edison record here than they are sold for in the States. The same applies to machines and also to films, and the Americans make no kick, but stand it like a lamb.

We reproduce herewith a photograph of The Colonial, Sydney, which is known as Australia's first continuous moving picture show. This house, which is modeled after the prevailing American style, is owned and managed by J. D. Williams, an American, from Spokane, Wash. Mr. Williams has recently spent $8,000 in alterations and decorations, but he is in right with the antipodeans, as he is filling his house and making money.

DR. WM. H. H. LANE.

A VITAGRAPH FEATURE FILM.

"Old Glory." Long may she wave! This will be a Vitagraph feature film, an allegorical, patriotic picture of the birth of the flag, introducing all the great men from the Declaration of Independence to the present time and giving all the most important events in the history of America. This issue will arouse the enthusiasm and stir up the patriotism of the nation and make the rest of the world take off their hats to the Stars and Stripes as they triumphantly wave under the outstretched wings of the eagle,

A Glimpse of "Moving Picture Row," facing Union Square, New York City.

A YOUNG THEATER MANAGER.

A. A. KAUFMAN.

We present herewith the portrait of Albert A. Kaufman, manager of the Comedy Theater, who is reported to be the youngest man in his particular line. On account of the competition of adjacent licensed houses, the Comedy uses Independent service, which is supplied by William Steiner's film exchange. Three reels constitute the show, and with 5 cents admission on week days and 10 cents on Saturday and Sunday, the Comedy does a standing room business and Mr. Kaufman is well satisfied with his receipts. One excellent feature of Mr. Kaufman's management is that patrons of this theater are not allowed to find their way to seats behind the chairs and as this space slopes with the floor, even those standing can get a full view of the screen. This is the second of the prominent theaters on Moving Picture Row to install the Independent service and Mr. Kaufman seems to be well pleased with the treatment that he receives from Bill Steiner and his staff.

Ample standing room is allowed while a show is in progress.

"THE TWO PORTRAITS."

Another Pathe Art Film.

When "Cleopatra" was released it was generally considered that Pathe Freres had given the exhibitor one of the best films of the year, and a film that it would be hard to beat. Now, however, they announce for Friday, June 3, an art film, "The Two Portraits," which is just as big a feature as "Cleopatra," although of an entirely different character.

The subject matter of "The Two Portraits" is one of the most beautiful imaginable—a child's love for the memory of her dead mother. Renee Pre, one of the world's cleverest child actresses, works very hard in her difficult part and exercises her ability with good, strong effect. The other parts are, as usual with Pathe art films, well acted

The photography and staging are perfect and with a story that will appeal to every class and creed it looks as if in this film Pathe Freres have another big success.

PATHE MACHINES ON UNITED STATES WARSHIPS

Some few months ago Pathe Professional Models were installed on the United States battleships "Nebraska" and "Kansas." The other day the first of the navy's all-big-gun fighters, the United States battleship "Michigan," the American Dreadnaught, entered New York Harbor. She was only there for a few days, but before she left Pathe Freres had received an order for and installed one of their Pathe Professional Models, together with sufficient supplies to enable the machine to be of use on a long cruise.

Pathe Freres also installed during the same week one of their Professional Models at the Palace Theater, Market street, Philadelphia. This theater, which was formerly known as Lubin's Palace Theater, is probably one of the handsomest largest and best theaters built for moving pictures.

TIMES SQUARE THEATER PUTS IN "HALLBERG" MACHINES.

Mr. H. Saxe has given the complete order for his moving picture machine and electrical equipment to J. H. Hallberg, of 30 Greenwich avenue, New York City. This order is one of the most important, because it is for moving picture machinery intended to operate continuously in the first theater on Broadway to produce moving pictures exclusively. The order includes one D. C. "Hallberg" Economizer for double lamp equipment, two Motiograph moving picture machines and one double dissolver, together with other necessary ventilating and lighting equipment. This theater is scheduled to open within the next two or three weeks, and promises to be the most modern and the only theater devoted exclusively to moving pictures on the "Great White Way."

SCENES FROM "THE LOVE OF CHRYSANTHEMUM."

One of a series of Vitagraph Japanese plays on which that company are lavishing more than usual taste in the correct costuming and realistic scenic effects. A troupe of real Japanese actors were engaged for these productions.

MY IMPRESSIONS OF "KINEMACOLOR."

By Theodore Brown.

A few evenings since I paid a visit to the Palace Theater for the express purpose of viewing the latest results of kinemacolor. I went with the expectation of seeing great improvements on the display given a little over a year ago, and was not disappointed. The diversity of subjects shown on the present occasion gave one an opportunity of judging the process under varied conditions. The flower subjects created the most pleasing effect in my mind. I thought whilst gazing at these wonderful productions, it is well that these displays have not been called **pictures;** they are not pictures, but **realities,** in so far as they provide all that the originals in Nature provide—namely, the stimulus peculiar to colour, form, and binocular solidity.

Ordinary living-pictures are lacking in point of sensible depth, and also in colour; whilst they have rightly been termed pictures insomuch that they possess only one plane —the surface of the lantern-screen upon which they are projected. On the other hand kinemacolor projections are something far more important than mere pictures. I prefer to regard them as realities. True, the light by which they are projected is reflected from one surface (plane), the lantern-sheet. This fact, however, is cunningly rendered subordinate by an artifice subtle in its operations of working, but nevertheless entirely successful, making an observer realise all the sensations he may experience when looking at the original objects in Nature. The casual observer need not understand the causes thereof in order to experience the satisfaction forthcoming; rather he is left free to enjoy the pleasurable intoxication they imbue. Delusive Nature has indeed at last been captured. By a clever mechanical trick in the preparation of the films, the floral subjects appeared to come and go as spirits out of thin air; but their dissolution came only after they had shown themselves as solid coloured realities.

Of the animated scenes presented, I consider "Harvesting" the most delightful. Some phases of this remarkable production, if they could be taken singly and with their colour, might not be out of place, from an artistic standpoint, on the walls of Burlington House. But I must not forget that kinemacolor scenes claim to be placed in a category of their own. They are not pictures, but solid realities, the faithful re-creations of Nature. I have been told that the function of pictorial art is not to create realities, but merely to suggest them. It is fortunate that it is so; otherwise the function would remain unfulfilled. The function of kinemacolor appears to be the re-creation of Nature as she is seen by the human eye, not from one point of view only, or at one moment of time, but from all points of view, and at all moments during the evolution of motion. Hence the mark aimed at in this science seems to stand higher than any other, and kinemacolor does not fail to hit it.

It is difficult to understand how so simple a process succeeds so admirably in reproducing any and all the tints of solar refraction, and showing withal their constant variations. The fact is, many of the tints one perceives are accidentals of preceding hues, throwing up their complementary colours, and thus contributing to a perfect whole.—Kinematograph and Lantern Weekly.

MOVING PICTURE IS AN UPLIFTER; HOW IT REACHES THE MULTITUDES.

"Canned drama" is here to stay. Silently and surely the seductive germ of visible romance, with its attributes of suspense, daring, sacrifice, love and hate, doubly absorbing, has stolen into the blood of the initiated, and the result has been a sweeping temperamental epidemic that bids fair to be incurable.

To see with one's very eyes the actual moving existence of a thrilling tale; to watch the play of emotion on the faces of its characters; to follow them through the very scenes where the action takes place, until, unconsciously, the scenes themselves become familiar and the plot vital—who that has ever been inoculated with the biograph germ will turn with the same interest again to the story magazine? When one remembers that the variety is as great to pick from in the one as in the other, and the price of one is half or less than that of the other, who will be so stolid and lifeless as to waver between the motion picture and the short story?

The scope of possibilities in the nickelodeon and the available sweep of its power are almost infinite. Within the reach of the great multitude, having in the extreme those two elusive secrets of the successful story writer, brevity and ease of narration and vividness of action, which alone form a guarantee of absorbing interest, with the whole world of literature, drama and real life to choose from, its educational, its moral and its merely amusing powers are limitless.

To the glory of the nickelodeon let it be said right here that, although public sentiment was at first strongly suspicious of the probable influence of the moving picture and was inclined to associate it with the unsavory subjects of the penny arcade, up to the present time its powers have seldom been abused, but have, on the other hand, been often intelligently and profitably used. There is no greater opportunity open to-day for broadening and raising the standard of popular intelligence, of bringing to the heart of the masses, draped in color, action and interest, the meat of literature, drama, science and current events than the nickelodeon. Nothing, indeed, could be a more advantageous addition to school and college methods, were it not for the expense, than the motion picture, for it exemplifies, next to actual experiment and the intimate illustration of travel, the highest point in the process of demonstration.

Here at last is the golden opportunity for the soaring ambition of some restless Lord or Lady Bountiful who haunts the slums for something new to endow, presides over sanitary reforms and moral uplifts and palpitates to enlighten the masses. How eminently more practical and reasonable, instead of building new reading rooms for toil-worn bodies and brains, adorning seething tenements with the irony of a porcelain bath, or teaching lifeless orals and weary bodies the easy demonstration of dependency by continual gratis donations—to build a few plain motion picture theaters on the borderland of the wolf's domain and give two or three free day performances a week with titles and postscripts of the subjects given verbally for the unschooled, to holders of tickets distributed through the pleasure-famine districts.

Judging from the phenomenal receipts of the existing promoters, the expressive smiles of the stock holders and the increasing universal popularity of the motion picture business, this three days a week form of philanthropy would be productive of less financial sacrifice and more profit and appreciation to the square inch than any other variety yet demonstrated. With romance and adventure, the two poles of magnetic human interest, to attract and hold the unlettered strugglers, no better field lies open to insert, "entirely without the person's knowledge," a few grains of profitable and instructive matter within their interest and comprehension. This done, the process of "gradually increasing the dose" is an easy one.

An experiment similar to this was made in the early days of the motion picture in New York by a broad-minded, public-spirited Jew, who first varied the regular order of the usual melodramatic program by putting on Shakespeare's plays for the benefit of school and college students. To his surprise the change became immensely and universally popular and he established it as a regular one day a week program.

Shorn of intricacy of language, transposed into simply worked synopses at frequent intervals, abridged by rapid action, but retaining all their dramatic interest, "Hamlet," "Macbeth," "Merchant of Venice," "Richard III.," "Othello," etc., became absorbing epitomes of human interest within the comprehension and appreciation of all who saw. Emotion and temperament are the sole requirements to hold the interest of the poorest and most ignorant to the simplified dramas of Shakespeare or to hundreds of others like "Ben Hur," "Quo Vadis," "The Passion Play," "L'Aiglon," and, coming down to modern times, legions more like the "Man of the Hour" that carry with them a strong moral tonic. From an [illegible] standpoint the field is even wider and no less interesting—mining scenes, dramatic views of the big industries, travel scenes, international sports, races and celebrations—there is practically no end to the number or their value as factors in the practical education of the masses, and no more simple or available application of this opportunity lies open to-day than the two or three day a week plan for a new Carnegie or Smith establishment in the east ends of our crowded cities. Who will be the first to see and grasp this new field of mutually profitable speculation?—New Haven (Conn.) "Palladium."

WOES OF THE MOVING PICTURE MAN.

The fields and woods about historic Fort Lee, just across the Hudson, are the scene nowadays of a continuous performance of extremely animated open-air theatricals. On almost any fine day one may enjoy historic pageants, sham battles, tragedies, comedies, and the bill is changed daily. A few motorists are attracted to this region and they, with the native population, form the only audience.

The manager of all these one-night, or, rather, one-day stands is the moving picture man. Here one may see the premier performance of scores of dramas which later will be repeated in thousands of darkened halls all over the country. The delights of a first night at the theater are nothing, however, to those of a real, living, moving picture show.

To watch the staging and rehearsals of one of these open-air dramas is to go behind the scenes with a vengeance. A wide assortment of properties is kept on hand in a near-by barn. The stage is shifted from place to place to take advantage of the natural setting. The actors and actresses dress and make up in tents which are pitched near the stage selected for the day's performance.

The native population has become accustomed to bands of Indians yelling and dashing about the roads and by-paths, to troops landing on the river bank, to dancing villagers, and every variety of battle, murder, and sudden death at their very doors. It sometimes happens, however, that a stranger chances upon the shows, to his unbounded astonishment, and complications follow.

The moving picture impresario has not alone all the troubles of his craft to encounter, but he must guard against interference as well. The performances rarely go off smoothly despite every precaution.

Within a few days an animated scene from the French Revolution was enacted, for instance, beside the River road. A guillotine had been erected and a howling mob assembled about it. The "execution" was going forward in the most lifelike manner. The long film was speeding smoothly through the camera. The dramatic moment arrived. The condemned man, with the priest beside him, ascended the scaffold. The chorus waved their arms, swaying to and fro.

Just at this most inopportune moment an automobile swept around the curve of the road, and several ladies it carried suddenly found themselves face to face with this exceedingly realistic picture. They broke into wild, piercing screams. The automobile stopped. The excitement was too much for the chorus. It stopped its performance then and there, and turned, even to the condemned man and the priest, to look at the automobile. The motorists saw their mistake in a moment and sped away. But the film was ruined.

Another day the entire company met at the picturesque stone church which crowns the Palisades for an old-fashioned wedding ceremony. Someone connected with the church had agreed to allow the procession to form in the church and leave it, in full costume, to the rattle of the moving picture machine.

After many rehearsals the final performance was commenced. Everything was moving finely. The bride in all the loveliness of her property bridal veil and paper orange blossoms was walking with becoming timidity down the steps.

Suddenly, without an instant's warning, several excited figures rushed into the picture. A wild scene of confusion followed. The groomsmen tried to eject the strangers. An unseeming struggle ensued. All this was recorded with pitiless exactness by the moving picture machine. Another film was ruined past hope.

When the confused crowd of bride and groom, bridesmaids and groomsmen, in eighteenth century costume was separated from the strangers, it was found that they were trustees of the church who had their own ideas of moving picture shows. Arguments were useless. They pointed out that the stage clergyman, for all his white wig and sanctimonious expression, was of no sect permitted in their church.

Many remarkable films are made from time to time by these chance interruptions which, needless to say, the public is not allowed to enjoy.—New York Times.

"The Cowpuncher's Ward" (Essanay).—A story of the West pulsating with the life and animation which are characteristic of that region. The way the cowboys take the part of the unfortunate little girl is worthy of their great hearts, and the beautiful woman into which she develops may well appreciate their kindness. Later, when Bud Folsom confesses to a crime he didn't commit to save her from the gallows, the audience thrills with the intensity of its suppressed feelings. But the most dramatic scene of all comes when the white mistress of the cowboy halfbreed, who actually committed the crime, denounces him in court at the peril of her own life. Then when Bud is set free and he and Ellen embrace, there is no question of the result. There is a bigness to this film which is impressivle, but can scarcely be described. It seems to embody the wide sweep of the landscape and to depict the freedom of the great country in which the scenes are laid. It is a successful picture and one that will appeal with more than ordinary strength to a large number of people.

"The Wrong Road" (Pathe).—The young widow, fascinated by a facile lover, goes away with him and leaves her child with her father. But the usual result follows and she comes back to the old home starving and is received again into the fold. The old story of unwise life placed in different settings.

"The Little Truant" (Pathe).—A graphic illustration of the fate which often overtakes truants. There are some boyish pranks about which one may reasonably express doubt, but the ringleader is given his just deserts, a sound thrashing, the deserved fate of all such as he.

"The Special Agent" (Vitagraph).—A love story so vigorously told and so interesting that it makes the breath come quick during the most thrilling scenes. The scenery, too, is more than ordinarily attractive. Wild mountains, an almost impenetrable forest and other unusual features combine to make pictorial features quite out of the ordinary. The love story of the special agent and the girl who is an unwilling member of the band at the illicit still, is well played. Then comes the penetration of the agent's disguise and his sentence to be shot, from which he is saved by the timely and thrilling onslaught of the mounted police. The picture ends peacefully with the young people going into the world together looking forward to a happy future.

"Christopher Columbus" (Gaumont).—An instructive and interesting historical film, representing important scenes in the life of the Portuguese navigator who gave a new hemisphere to the world and died in poverty. To say whether a film of this type is accurate is impossibe, since much of the information which has come down to modern times is at best fragmentary and conflicting. The important points are well understood, however, and in the scenes presented in this film those features of Columbus' life which are well known are graphically set forth. It is a sumptuous film, well acted, adequately staged and clearly photographed. The combination is responsible for a picture which conveys reasonably accurate facts and does it in an interesting and convincing way.

"The Surgeon's Visit" (Pathe).—A story of the pranks of some soldiers who feign illness so the surgeon will send them to the hospital, from which they manage to escape easily. But their skylarking ends in an arrest and imprisonment in the barracks guardhouse. As a reproduction of boyish nonsense the picture is very diverting.

"Berlin' (Pathe).—An excellent picture of the beauties of Berlin. In it all the show places of the German capital, its public buildings, its streets, its parks and other attractions are adequately illustrated. Description of a film of this character is impossible. It does its work in enabling thousands who live at a distance to see the marvels of one of the most beautiful cities in the world. Such views are always interesting, and apart from that they possess an educational value not easy to estimate. While there are no thrills connected with such a film, it is, nevertheless, watched with undivided attention by almost any audience.

"The Closed Dood" (Vitagraph).—An emotional drama of a type which haunts one after it has left the screen and more exciting pictures have succeeded. Whether a mother who has ruthlessly deserted her family and has pursued her own selfish pleasures for years shall be received again is a question which can be answered only in individual instances. Here when the mother returned the husband turned her away, but the daughter followed her and took her in. Perhaps, after all, the solution of these world-old problems rests just there. One forgives and receives the wanderer back; the other would interpose the closed door, and both may be right in their individual conclusions.

"Between Love and Duty" (Kalem).—A strong melodrama graphically depicting the struggle of a sheriff between favoring a woman whom he loves and whose husband he is hunting as an outlaw, and his sworn duty. Ultimately love triumphs and he permits the murderer to escape. The closing scene, a man's silent despair, is a dramatic bit of acting and is a fitting close to a good picture. This triangle of a hopeless love, stern duty and divine pity is the most trying that can beset any man, and one can sympathize with the unfortunate officer when he succumbs. Some of the scenery is novel, particularly the swamp, which is unfamiliar to Northern eyes.

"Carminella" (Edison).—A pathetic East Side story by E. W. Townsend, representing an Indian flower girl who aspires to the love of a millionaire youth, whom she met under romantic circumstances. It is a pathetic scene, indeed, when she makes the discovery and goes sadly back to her flowers and her restricted life. The story has dramatic scenes and is set among the familiar East Side and is strong and virile in its story and its suggestions.

"Accidents Will Happen" (Edison).—Familiar scenes on a street car, with the types which usually occupy those common vehicles of transportation. The picture is a laugh getter and will help out any program because of its familiar comedy features.

"The Two Brothers" (Biograph).—An excellent dramatic film, based upon the dissimilarity existing between two brothers. There is a pretty love story in connection with the main psychological proposition which adds to the interest and increases the power of the film. Even though one brother becomes an outlaw, the irresistible power of love leads him captive, as it does others, influencing him to leave his evil ways and become a useful citizen. Perhaps the most suggestive inference is that depicted in the final scene, where the artless little maiden subdues the wild man and brings about a complete revolution in his character.

"The Cowboy's Devotion" (Lubin).—A real man is unquestionably the king of a woman's heart, and even though the girl in this drama, redolent with the rich, full life of the West, promises to marry an effeminate individual, she discovers her mistake when her playfellow cowboy risks his life to save hers and the flames from the Indians' fire are actually curling about him when he is rescued. There is a dash and spirit in this picture which is far more satisfying than much of the love that becomes sickly at times by its constant repetition. It is a life, full and free, developing great characteristics of soul and creating conditions as inspiring as they are interesting.

"There, Little Girl, Don't Cry" (Selig).—An adequate illustration of one of James Whitcomb Riley's poems, which has, perhaps, touched the heart as few poems in the English language have done. The broken doll, the broken slate, lastly the broken heart, though this can be, and is in this instance, healed. There is a touching pathos and a suggestion of helpfulness of others that appeals to one and seems to urge one to be sympathetic and helpful in the tangles and difficulties and troubles that recur again and again in every-day life. This film will make a strong impression upon a larger proportion of those who see it.

"Chicken" (Selig).—He stole the chicken, and ate his share of it, and as a result chickens pursued him in his dreams and everything he touched seemed possessed of feathers and wing. It is a comic that is attractive because of its novelty.

"Over Silent Paths" (Biograph).—A strongly dramatic picture, representing what sometimes follows a quest for gold. Here is murder, for one thing, with the situation complicated by the murderer falling in love with the daughter of the man he killed, and she, in her turn, doing her duty and avenging her father's death by turning her lover over to the officers. One could not want a more dramatic, or more thrilling picture. From the heights of joy to the depths of grief is but the transition of an instant. The girl has that trying experience. Then the lover receives his portion. One follows the film, fascinated by the complications of the story and wondering what to expect next. The acting is sympathetic, so much so that one involuntarily wants to offer sympathy when the young woman finds her father murdered. And again a feeling of exultation springs up when one sees the girl forcing the murderer to go to the sheriff's office

to be arrested. The setting is of the sort that adds to the attractiveness of a picture.

"Rejuvenation of Father" (Lubin).—A humorous picture which contains the usual run of surprises in a Lubin film. Jack was too much for the father of Laura, and manages to beat her objecting father in a way he won't forget. After a series of humorous complications the father consents, rather than to have his discomfiture known at the club. And after traveling over a somewhat bumpy road for a time true love comes out into the open and gets along swimmingly.

"The Girl from Arizona" (Pathe).—A thrilling story of Arizona life, with considerable love, a good many Indians, some cowboys and a man about to be burned at the stake when he is rescued. The most thrilling scene, and one of the most thrilling ever put into a motion picture, is the illustration of a fall down a steep cliff. It is so natural that one holds one's breath, quite as one would to see an actual fall of that sort. The entire picture is alive with human interest, and the audience is ready to applaud the girl whose bravery saves her lover from death by alarming the cowboys who go to his rescue. The pictorial features are of the same high quality that are characteristic of the Pathes' mechanical department. It is unnecessary to say more, except that Pathe's American company of producers have scored a headliner in their first picture.

"The Heart of the Heathen Chinee" (Selig).—A dramatic film, possessing many of the distinguishing qualities of the Selig films, excellence of acting, accuracy of staging and clearness of photography. The story bears a conviction of plausibility which is heightened by the excellent attention to details and the careful and accurate settings that are done in the Selig way.

"The Princess and the Peasant" (Edison).—Love goes where it is sent, and no stern and royal father could prevent his daughter falling in love with a handsome peasant lad of the mountains. It is a romantic story, the attempt to separate the couple after they were married by a priest of the mountains in his hermit grotto. In a series of picturesque scenes the story of the bride's imprisonment in a castle on an island is told and the escape quickly follows. The story of the heart is interesting, while the setting is picturesque indeed. One follows the adventures of the lovers with almost breathless interest, and rejoices with them when they kneel on the shore after leaving the noisome prison and escaping from the buffeting waves. The picture should be popular, since it tells a thrilling heart story with more than ordinary dramatic strength and ability and is further enhanced by its picturesque scenery.

"Racing for a Bride" (Gaumont).—A Greek story, possessing some interest, due more to the action of the characters than the story itself. Some Greek myths have a vital interest to all persons because they represent elemental human passions, but in this instance a maiden merely runs a race with a number of swains, victory to be consummated with a wedding, defeat with an execution. It contains some interest, but will never rank with others of this type of film produced by this house.

"The Marvelous Water" (Gaumont).—A comedy of the magic order, representing a boy endowed with the power to make others do as he wills. Some of the stunts are sufficiently unusual to make an audience laugh.

"Music Hath Charms" (Vitagraph).—A humorous skit representing an organ grinder torturing unfortunates with the wheeze of a wornout instrument until they pay him liberally to move on. The result is a good collection of dollars, followed by a feast for himself and family. The fun lies more in the associations suggested than in anything else, and the action of the tortured individuals is generally remarkably ludicrous.

"A Funny Story" (Vitagraph).—A film which possesses a subtle humor that is amusing. It tells of the way a man made everybody laugh as he passed from place to place, merely because he laughed himself, and the picture showing all these different people laughing has the same effect upon the audience. It is one of the funniest films the house has ever issued and its fun lies in its unsuspected psychological suggestions. Like a yawn a laugh is contagious, and even when pictured they often exert the same influence.

"The Danger Line" (Essanay).—A dramatic picture based upon the supposed neglect of a husband who is, in reality, only thoughtless. There are some dramatic scenes, when the husband discovers his wife's supposed treachery, the card game, the duel and finally the reconciliation. Perhaps in this picture may be found a concrete illustration of the reason for many marriages which seem unhappy. Thought-

[illegible] engrossing business cares, real or fancied slights, all have their separate parts and often, as is clearly depicted here, none have any real basis in fact. Often one's imagination becomes inflamed and many things are seen from the wrong viewpoint, resulting in estrangement, as in this instance, when a little honest expression of the difficulty would end all misunderstandings. While this film is interesting as a strongly dramatic story, sympathetically acted and admirably photographed, it teaches an important lesson and offers a suggestion for the settlement of many marital differences well worth the consideration of those matrimonially enough to have trouble.

"Who'll Win My Heart?" (Pathe).—A film representing an unpleasant surprise for the suitor who laboriously climbed a mountain only to be presented with a red heart by the girl he sought to win. A bashful fellow looked and [illegible] feared to ask, got the real heart, and the girl with it. The principal charm of this picture is the climb up the mountain side. The steep sides of a rugged mountain were utilized, and many glimpses of beautiful views are seen as the suitors elbow and push themselves up the mountain. The picture introduces a novelty in this respect, and because it does so is all the more attractive.

"The Gold Spider" (Pathe).—A fairy story, representing a spider that spins webs of gold coins. A poor woodcutter obtains possession of it, and untold wealth is his until he becomes miserly; then his hoard turns to great masses of crawling insects. The principal interest will center around the funny little gnomes, and the many tricks of the camera which create curious illusions.

"The Girl Conscript" (Urban).—Here is a thriller that will attract a good deal of interest. A girl enters the army as a conscript in her brother's place and, performing acts of distinguished bravery, such little things, for example, as stealing the plan of campaign, and being wounded, she is sent home with a medal to her father and brother. Improbable and dramatic as it all is, one enjoys it because it represents a victory, and everybody likes victors. The battle scene is grewsome enough, and other picturesque features are carefully worked out. The story is novel, and probably its novelty will make it even more attractive.

"Modern Railway Construction" (Urban).—An educational film of value, presenting in a highly interesting manner the principal operations in railway building. The camp scene, the construction train, the methods of handling ties and rails, laying the track, depositing gravel alongside the track, and other actual construction scenes are faithfully produced. It is a film of much interest and value and makes an excellent addition to the long list of educational films now obtainable.

INDEPENDENT.

"Lost for Many Years" (Bison).—A melodramatic picture connecting the nobility of England with the cowboys of the plains. It has some strong situations. Perhaps the best of them is where the mother puts together the torn letter and discovers that her son is still alive. The attempt to hold up the stage coach is exciting. Stage coaches have been held up through long years, but the clever management of a torn letter adds to the film's interest. There is plenty of intrigue and action in this picture and it should be popular with audiences everywhere.

"The Best Man Wins" (Thanhouser).—Sometimes one has concrete evidence that the performance of a charitable deed is not lost, even from a selfish standpoint. Perhaps this man did not realize when he befriended a poor woman and her child that he was really deciding the question of his future marriage. But he did, and this film tells the story in an interesting way, emphasizing the fact that the man who is kind not infrequently receives his reward here. The acting of the child is characteristic, and when she denounces the doctor, who refused aid to her dying mother, she does it very vigorously. It is a good story well told.

"A Mother's Grief" (Lux).—A melodramatic picture, strong in its acting and in its suggestion. The scene in which the poor woman becomes demented over an apparently lifeless child is heartrending in its intensity. But, like all good melodramatic stories, it ends well, with the poor mother restored to reason and herself and her boy supplied with food and plenty of warm clothing. A striking feature is the contrast shown in the picture, poverty and riches. Perhaps it will arouse the sympathy of some who have been thoughtless regarding the unfortunate rather than intentionally unkind.

"The Turn of the Dice" (Imp).—A dramatic picture representing a possible scene in a country where men's primitive instincts frequently come to the surface and blot out all

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ANNOUNCEMENT

Beginning with the week of May 30th, 1910, we will act as Sole Agents in the United States and Canada for the following brands:--

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Motion Picture Distributing and Sales Company

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semblance of humanity. The swing the dice for the first shot in a pistol duel is a new idea of fighting to many, but it represents what might be done probably what has been done many times, and when the sheriff loses a dramatic scene fellows, happily interrupted before murder is committed by the appearance of the woman in the case. The cruel trapper husband dies from the effects of a wound made by his own knife and the widow and her sheriff love are commended to each other by the dying husband. It is a thrilling film throughout and will hold the attention of any audience from beginning to end.

"Her Two Suitors" (Lux).—Because he got locked in a cabinet Pa Jenkins learns things about one of his daughter's suitors that would not look well in print. And as a result the rival triumphs, winning the girl he wants. Not a heavy film, but full of humorous situations and ending nicely.

"The Marvelous Cure" (Great Northern).—A comedy acted with all the snap and animation characteristic of the Great Northern players. The wonderful effects of this cure are told in a way that won't be forgotten in a hurry.

"The Club of the Corpulent" (Great Northern).—A bit of dramatic fun from this house quite in keeping with previous humorous efforts. There is a dash and go to the Great Northern films which help materially in holding interest, and what is still better, the work done by the players improves steadily.

"Foolshead Learns to Somersault" (Itala).—A funny skit from this house in which the humorous Foolshead gives some amusing conditions of learning to somersault. One wonders how this same Foolshead goes through such a mass of bumping without injury. He is always in trouble of some sort and never gets out without more or less tumbling.

"That Gentleman Has Won a Million" (Itala).—A comedy which cannot fail to put your audience in good humor. There is plenty of action and some amusing situations, a combination certain to please.

"The Card Party" (Powers).—An extremely lively film, showing what may happen when a man dreams dreams. This is a rough-house film, with stabbings, wrestlings, chases on foot and on automobile and other lively and interesting stunts. But fortunately the gentleman wakes up and discovers there is no difficulty. It was only a dream. It keeps the audience, as well as the man, guessing while it lasts.

"The Minister's New Suit" (Powers).—The mixup caused by a misplaced minister's suit is humorously told by the capable company. Percy, poor fellow, was sadly disappointed when he discovered that he wasn't married, but the girl and her lover didn't seem to be troubled by the fact that the minister was a fakir. At any rate, it is all straightened out eventually, and so far as can be judged everybody is happy. Dick and Myrtle are anyway, and maybe the expletive, "Oh, fudge!" indulged by Percy is sufficient relief to his outraged feelings.

"A Doctor's Perfidy" (Imp).—Based on the well-understood proposition that a doctor can take no advantage of a patient, no matter what personal reasons may move him to commit some perfidious act. Jealousy causes this young physician to administer poison to a patient. Fortunately, the act is seen and no harm comes to the patient, who is the nurse's long lost sweetheart. It is a love story, and aside from this one feature is commonplace. But that is different, and makes it an interesting film.

"The Feud" (Bison).—A feud with some thrilling features, but ending happily after a few altercations in which no one is injured seriously. Perhaps this should be accepted as the novelty, since feuds are generally sufficiently productive of deaths to fill a small cemetery. All the fights are here, but the senseless murders are happily absent. Probably a great many patrons of motion picture theaters will commend the producers for their restraint in this respect.

"His Yankee Girl" (Powers).—A love story told around an episode in Virginia during the Civil War. Through a complication of circumstances an officer is condemned to be shot as a spy, but the discovery that a child has used a missing paper in making a doll causes his sweetheart to ride to save him. And that ride! Well, few women would want to undertake it for any reason. It is one of the most thrilling ever put on a film, and there is a burst of applause when it ends and the rope is taken from the condemned man's neck. The whole picture is good and, like other stories built up around real or imaginary wartime episodes, it possesses an unusual degree of interest, and should be popular with those who like a live, thrilling story adequately translated into motion pictures.

"The Heart of Tessa" (Capitol).—The first film from this house the writer has seen. It is a simple love story, a country maiden and a city artist, with estrangement because of a former attachment, but all made right by the young artist going back to the country home and asking Tessa to marry him. There is more of a heart interest in this picture than is usual in such subjects. The acting seems unusually natural and apparently the various players have a clear comprehension of their parts. Unquestionably this film will be welcomed as satisfactory and many will want to see it again. Coming as a first release from a new concern it ought to go far in their coming position among the producers of this country.

"The Fighting Parson" (Nestor).—One of those stories which unquestionably thrills and does though in a way it is both improbable and perhaps impossible. To see a rough, thoroughly thrashed is a pleasurable sensation and in this instance it is so well done that every minute in the ring he goes to shame and distress to the fighting parson preacher. It is possible to cure a coward by exhibiting brute strength, and in this instance it was thoroughly done. Moreover, the acting, the staging and the photography are all alike good. One may say without hesitation that this picture will be popular wherever it is shown, and, like a good story, those who see it will want to see it again.

"The Devil on Two Sticks" (Ambrosio).—A lively play from this house which develops a number of interesting situations as it proceeds.

"Who Killed Her?" (Ambrosio).—A question which more than one officer of the law has asked, without receiving an answer, and more than one will ask in the future without an answer. As long as humanity lasts mysterious cases will occur, where, by the exercise of reason and little inferential forces men and women will be driven to their deaths leaving no explanation behind them. Apparently the producer has endeavored to convey something of this in the picture here shown, and he has succeeded admirably, since it sets one thinking on the things which control destiny and perhaps are the real determining factors in the struggle for life going on in the breast of every animate creature.

"Blue Jackets' Manoeuvers" (Ambrosio).—Just what its name indicates, and it affords an excellent opportunity for thousands who live inland to see what blue jackets do and how they perform. It is only a short film, but it is a good one, well photographed and in every way satisfactory.

ECLAIR FILMS.

We have long promised ourselves a morning with the Eclair films as hitherto, in our opinion, the pictures of this house have not received the notice they deserve either at our hands or the hands of the renters and exhibitors. Our comments testify week by week merit in the Eclair film as it passes into the ordinary daily releases of the Independent theater, but we have reserved for ourselves the opportunity of one of these days studying the Eclair production **en masse.** So we did one morning this week, when we had a number of imminent releases put on the screen for our own special edification. Eclair films are French and they are thoroughly typical of the best French school of moving picture making. They deal with themes which avoid the undesirable from the American point of view. You don't have murder, adultery, seduction, and similar instances which American audiences neither like nor understand. Eclair films are idyllic, pastoral, sentimental and poetical. They charm by the beauty of the story, which, while being thoroughly French, one might say characteristically so, yet appeals to other nationalities in virtue of the versatility of theme. For instance, the release of May the 30th is a beautiful picture of life in the Alpine frontier, showing the sporting aspect of this life in well chosen incidents of perfect photography. Then, the June 6 release shows us the fanciful adventures of a sculptor in the production of a really marvelous animal by plastic means. This is an entertaining laugh from start to finish. Then, again, we have on May the 30th a piece of pure comedy called "The Watchmaker's Hat," and on June the 6th, "A Martyr of Love," a pathetic subject appealing to the deeper emotions. Here, then, is variety enough, and variety of a kind, to which no possible exception can be taken on the score of the subject. Then, again, how beautifully artistic are these Eclair films. This is inevitable, but well deserved phrase. Our French cousins are born actors and actresses. Their every movement is graceful; they cannot do anything inartistic. All their pictures are delightfully artistic throughout; that is to say, the very outdoor scenes that are chosen are pictures in themseves. The costumes and the mounting are also artistic, and, as for the

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STOP and THINK

of how much of the film you have on your shelves is film that you would not have bought if you had seen it first?

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FIRST RELEASES—TUESDAY, JUNE 21st, FRIDAY, JUNE 24th

WATCH THIS PAGE FOR ANNOUNCEMENT OF SUBJECTS

THE AMERICAN KINOGRAPH CO.
124 East 25th Street, New York

KING EDWARD'S FUNERAL
Week of May 30th
WIRE IN YOUR RESERVATION.

acting in them, it has all the charm, grace and versatility that are associated with French work on the stage. A last word is due to the photography of these pictures, which, again, show all the delightful artistry of the French school of work.

It is not necessary to use the phrase "film d'art" in connection with the Eclair films, for each and every one of them is artistic in itself and is justly entitled to be regarded as a masterpiece, looked at from any standpoint whatsoever.

We desire, therefore, to give a special word of encouragement to these French pictures, and to bring them to the notice of our exhibiting readers, who, we know, are very much guided by our recommendations. True, they are not American in subject, but surely this absurd Chauvinism had better be relegated to obscurity. We are not in sympathy with the craze of American pictures for American audiences. At least not absolutely so, for clearly, if this principle be carried out to the foot of the letter, some of the best work in the world will be excluded and the American public will be at a loss. By all means let us have good American subjects, but let us have the best that are made in other parts of the world. Europe and Great Britain at the present moment are practically dominated by American pictures, both licensed and Independent. Surely, then, it is only reasonable that the doctrine of reciprocity should be applied, and that the best productions of the European factories should be shown in this country. On these grounds, therefore, as well as the grounds of sheer beauty and excellence of quality, we desire to give the Eclair picture every possible encouragement on the American market.

CHICAGO NOTES.

There had been much talk in Chicago concerning the Custer Massacre pictures taken on the Indian Reservation by the Montana Motion Picture Company. It is said that these pictures portray a most vivid picture realization of these first-born Americans in their native surroundings.

Mr. W. K. Hanafourde, who in the past has been well known in the circles of the big fight promoters, has recently purchased the exclusive rights on pictures of the Johnson training series. These pictures display excellent photography throughout and vividly portray this human thunder-shot preparing for the coming battle, which has already startled the entire world, and by the way matters are developing there promises to be a little more than the usual Fourth of July celebration on that date this year.

It was learned the other day that another famous old cowpuncher had entered the motion picture field. Mr. Richard Green, who is known to practically everyone throughout the amusement world as "Dick," and a mighty good fellow, has been associated with the Selig Polyscope Company's Western studio during the Winter months. Mr. Green put in several years at Riverview Exposition in various positions along the line of well-paying concessions.

We are pleased to see the name of Frank Beil among the producers of Selig. Mr. Beil has been the orginator and producer of many successful theatrical ventures, one of which was the "Seven Temptations of St. Anthony," at Riverview Exposition, last season. Mr. Beil's latest production at the Selig studio was "The Angelus."

YOU CAN'T LOSE VITAGRAPH.

Strange to say, on the very day and almost at the very hour that we were thinking of a new use for the moving picture, viz., the teaching of physical culture, we received a communication from the Vitagraph press agent which forestalled our idea. The Vitagraph Company will soon issue a film showing the erstwhile idol of young America, "Jim" Corbett, the ex-champion heavyweight, in a moving picture of skill, physical culture and ring prowess. Our idea goes still farther, however. What better method of teaching physical culture in seminaries, colleges, etc., than a moving picture film of such an exponent of the science as, say, Bernarr Macfadden? We believe that such a series of films would have a great vogue.

REMOVAL NOTICE.

Owing to the expansion of his business, A. G. Whyte was compelled to move to larger and more commodious offices, which are now located at 27 Lexington avenue. Everything now is in first-class order, and he cordially invites the trade to call on him at his new address.

CHAS. O. BAUMANN.

Treasurer and Manager of the Motion Picture Distributing and Sales Co.

MANUFACTURERS BALK AT SALES COMPANY.

Charles O. Baumann, the sponsor for the Motion Picture Distributing and Sales Company, needs no introduction to the majority of our readers. He has worked like a Trojan to organize his pet scheme for the conservation of independent interests. Whether he will be able to carry it through remains to be seen, but he certainly deserves credit as the promoter.

Just as we go to press we are in receipt of a telegram from David Horsley, Bayonne, N. J., announcing that Nestor films will not be marketed through the Sales Company, but shipped direct as usual. He calls on all independent exchanges to uphold freedom of trade.

Mr. Prieur, agent for Lux films, is also sounding the "Marseillaise," and other importers are wavering between love and duty.

The Electrograff Company, of Philadelphia, will market their own product when ready, and other American manufacturers, so that it looks as if there will be a split in the independent ranks, with the odds pretty evenly divided.

DYNAMO BUILDING FOR AMATEURS.

Such is the title of a very thorough treatise by A. J. Weed that reaches our table through the courtesy of the publishers, The Norman W. Henly Publishing Company, New York City. It fully explains the construction and winding of an experimental 50-watt dynamo and is illustrated by 64 engravings showing the actual work in progress. A valuable addition to electrical text-books and one that would no doubt interest many of our readers. Orders for the book may be sent to The Moving Picture World. Price, in cloth, $1; paper covers, 50 cents.

NEW INDEPENDENT MANUFACTURER.

A new company has been launched in Denver to manufacture special features for the independent market. They already have seven negatives depicting sensational South American and Mexican scenes, and will soon begin releasing. For further particulars write J. W. Maynard, Orient Hotel, Denver, Colorado.

POWERS MACHINE HEAD, No. 5 Light, No. 4850 or 4857; stolen from Maryland Theater, 610 Ninth street, N. W., Washington, D. C. Liberal reward and no questions asked if returned.

RELEASED THURSDAY, MAY 26th

The Brave Deserve The Fair

A novel story in which occurs an operation for the transfusion of blood, performed by one of the surgeons of a Philadelphia hospital. The brief operation has been robbed of any suggestion of unpleasantness and forms a striking incident in an unusual story.

Approximate Length 700 Feet

On the same reel

Sisal Industry in the Bahamas

Sisal fibre as a substitute for Manila hemp is a leading industry in the Bahama Islands and has assumed large proportions. Though an industrial subject, it is also a scenic study of real beauty.

Approximate Length 300 Feet

RELEASED MONDAY, MAY 30th

A Veteran of the G. A. R.

An appropriate release for Memorial Day, but a subject that will command attention at any time; for the story is absorbing, the sentiment rings true and the acting is of the best. Our releases for special holidays are always welcome because particular care is exercised to make them just a little better than usual, and "A Veteran of the G. A. R." is a story that will enjoy extended popularity.

Approximate Length 1,000 Feet

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ESSANAY NOTES

"The Wedding Presents" and "Where Is Mulcahy" is the Essanay release for May 25. Lee Beggar tells of a easy way to get rid of a lot of the presents. He gives a tramp to break into the house at night for which he agrees to pay the latter $25 if he will get rid of the jazz. A real burglar is on the job and is pretty much surprised when out leaps the swag into his hands and with it twenty-five sinceritos. The tramp, arriving later, is arrested by the real burglar, and when his identity is made known he refuses to leave the house without recompense. To cap it all, the burglar sends back for Beggar's "C. O. D." This is too much for our hero and he collapses, muttering "Never Again." "Where Is Mulcahy" will possibly be found the funniest of the two films. Mulcahy, chasing two bad boys, is stuck in a hole in a fence, where he stays for two or three hours, much to extricate himself. The boys get their pals and torment the poor cop, finally running away with his trousers. Mulcahy returns to the station in a hatful, and the climax comes when a troubled lady brings in the trousers, looking for the owner.

"Brother, Sister and Co-respondent" is an exceedingly fine Western drama and will be released May 28. The story is intensely dramatic and photographically perfect.

G. M. Anderson has just submitted to the Essanay Company a negative of the subject, "Away Out West," a Western drama, and an episode in the days of '49. It is without a doubt the most wonderful Western picture Anderson has ever made. It contains a number of scenic wonders which are truly marvelous from a photographic standpoint. It will be released early in June.

The early part of the week before last the Essanay Company began making another full reel comedy picture. The story has a Summer setting and the first day of the work was exceptionally fine. The next day was stormy and on the following day several inches of snow covered the ground. The freeze which followed has practically killed all the foliage of the trees and it is thought that at least six weeks will have to elapse before the picture, with its Summer setting, can be finished.

The Essanay Company are issuing a handsome catalogue of films for the German trade. A booklet of descriptions in Russian is also being prepared. It is reported the Essanay Company are making great records in their sales of film in European markets.

Special posters for "The Danger Line" and "The Little Doctor of the Foothills" have been ordered by the Essanay Company. They are exceptionally attractive and of a higher quality even than the present Essanay posters. They will be offered for sale at regular prices, or the same as charged for previous Essanay posters.

The two feature films described in the Essanay Company's bulletin of releases for the first two weeks in June are "Away Out West," a Western drama, and "A Honeymoon for Three," another full reel comedy.

"Away Out West" is advertised as the best Western drama which has as yet been offered by their Western producer. It is a story of mining life in the gold districts of the West, is novel in plot, and contains a number of photographic effects seldom seen in moving pictures. The story concerns two prospectors who set out on a prospecting trip from a little Nevada town to the goldfields, two or three days' journey across the desert. While en route they come up to a miner's cabin and find the old miner on his deathbed. One of them ministers to his last wants, for which kindness the old miner gives him a chart of a mine which he claims is very rich. In the middle of the desert, while they are encamped for the night, one of the prospectors steals the chart from his partner's pocket, packs up and steals away, leaving the other to die of thirst in the desert. He finds the mine but is stricken with a guilty conscience when he sees in a vision his partner lying unconscious in the desert sand. Hurrying out, he mounts his horse and rides back to the spot where the two had encamped for the night. He finds as pal just as he saw him pictured in the vision, places him in the saddle and the two ride off to the mine. When the deserted prospector has sufficiently regained his strength he is taken into the mine and the treasure is revealed to him. The treacherous pal pleads forgiveness, even offering his comrade the whole mine, but the latter stretches out his hand, offers his forgiveness and refuses to accept the offer.

"A Honeymoon for Three" is the Essanay Company's feature comedy and is described as the most humorous film of their series of full reel comedies. It tells of a young motor enthusiast, who, with his fiancee, plans a motor car honeymoon. We see them at the close of the wedding ceremony preparing for the long trip. While the car is standing waiting, a poor woman with an infant, who has been turned out of her rooms, staggers by and watching her opportunity places the infant in the tonneau of the car, covers him up and a moment later, when the newlyweds hurry down the steps of the mansion, she staggers away. The discovery of the baby is made later on a country road and though they try in numerous ways to get rid of it each attempt is a failure. What follows is extremely funny, in that they can give nobody an explanation of how they came by the baby. The picture ends happily in Jack and his wife locating the mother of the infant, whom they bring out to the Wisconsin home of Jack's father, and to whom they return the infant. The humor of the film is helped out with some very funny notes and subtitles.

The other pictures described in the Guide are: "Levi's Dilemma," a Ghetto comedy, "Henry's Package," released June 1; "Burly Bill," another famous Essanay baby story, released June 8, and "The Ranchman's Feud," a Western drama, released June 11.

Just completed at the Essanay's Chicago studio is another full reel comedy entitled "A Modern Cinderella." It is said to be one of the most beautiful scenic productions ever made by this company. It is probable the title of the film may be changed, but if so notice will be given later.

"A Victim of Hate," booked for release by the Essanay Company for June 22, is a dramatic subject of unusual strength, beautifully staged and splendidly acted. It is the first big subject in which Miss Spier, the Essanay Company's new leading lady, will appear.

LUBIN NOTES.

"A Veteran of the G. A. R.," the Lubin release made Decoration day, has won unqualified approval from those who have seen it run in the factory projection room. The makeups used by the players in the scene at a meeting of the G. A. R. post are remarkable as character studies. Some twenty actors are used in this scene—the post in a small country town with its handful of grizzled veterans and they were given a free hand in the matter of makeup, subject to the approval of the director. The result was a competition in makeup, some of the players trying a score of effects before they were content. The making of the picture was delayed more than a week to permit time for experiments, but the result is well worth the delay.

A comedy along the well established Lubin lines with a Western background is something of a novelty, and "Percy, the Cowboy," which will be released June 2, is a remarkably funny film. The advent of the Easterner on the ranch with a ribbon decorated revolver and a perfectly lovely

MILLES NOTES

As long as the public will support picture plays and other good ones. The Precious Diamond, which is to Milles release for May 28, is the story of a girl, one of the great causes of Armenia, who gives the women and children what she can for the cemeteries of the living dead, and see Lilla Lee with all others in the room and the last scene is disclosed. Conventional story, but Yes, but was, after the way it is acted and photographed. The pictures were made on the spot, and the real horrors of the Sculptured and the hunger killed. Many of the scenes were "real as life."

Wait for the next release, "The Padre's Secret," on June 2. You remember "The Seal of the Confessional." This is another great story of old Mexico, with its picturesque natives, splendid priests and intense atmosphere of love and hate.

A "stirring" feature soon—"Lost in C. Q. D." or "Saved by Wireless."

VITAGRAPH NOTES.

The Vitagraph Company is always thinly clad up to the minute, everything they do merits something people are interested of the picture and gives it something to think about. Just look at the pictures and you will take off your hat and see the wife today thinking. Mon Mye! this is great, something special, everyone should see this. It ought to be shown in our colleges and schools, both male and female, and business men's leagues. Of course it won't be and it is up to the exhibitors to show it to their audiences and get the profits, especially the hollow-chested, stoop-shouldered, weak-kneed and overweight man who goes to sleep at a picture solemn on how to take care of the human body, get it at shape and keep it so.

James J. Corbett, "Gentleman Jim," practices the science in an ingeniously arranged play with the introduction of a friendly boxing exhibition with another champion boxer and they certainly do show a thing or two about keeping one's self in good physical condition. Just watch the foot work and side steps. Pointing facts in it. Wasn't look at those tickly bobs about and make side cross counters, hooks, hooks, defense, attack and knockouts. It's all of physical culture. There isn't a muscle or joint that isn't exercised.

Here is where the boys will get pointers of what they can do to keep well and healthy. Gentlemen Jim" means a fine young lady at a reception and engages to put her through a course of training and physical culture as practiced by a professional athlete and it is easy we see him giving her lessons by the punching, shadow boxing. The benefit is marked in increased muscle and strength.

This picture will create interest everywhere. It will deadness the foolish ideas of boxing and give everybody some notion of the necessary preparation for sport, athletic contests and boxing matches such as the Jeffries-Johnson encounter which is being expected at the present time and in which Mr. Corbett is a most grand master of the art of self-defense and the preserving of a sound mind in a sound body.

Scene from "Out of the Past," a picture that made a hit.

The bathing season is open. You would think so if you had seen the number of actors thrown into the "Vitagraph Lake" last week when "The Dove on Men Club" was being put into moving pictures. The girls were equal to the occasion and they showed their determination to down the men every time they showed their heads above the water. Then the boys got into the spirit of the spirit and said, "Come on in, the water's fine," and those who didn't want to come in had to go whether they wanted to or not and they weren't particular either. It was a great day for "Ducks."

The Vitagraph Company is way ahead—of course it is, what we mean to say, it is way ahead in its work and the increased releases have not phased them in the least. So well is their corps organized that they have kept several weeks ahead of the supply and demand. There are some pictures now under way which are on a more magnificent scale than any ever done in moving pictures.

The immediate issues for the near future are: "The Wings of Love," May 21; "Convict No. 700," May 24; "Auntie at the Boat Race," May 27, and "The Love of Chrysanthemum," May 28.

THIS WEEK'S LIST OR LICENSED FILMS.

Monday, May 23.

Biograph—Ramona (Dr.) 995
Lubin—The Messenger Boy Magician (Com.)....715
Lubin—Winter Bathing in the West Indies (Scenic) 235
Pathe—Romeo Turns Bandit (Com.).....528
Pathe—Little Mary and Her Dolly (Dr.).....436
Selig—The Unmailed Letter (Com.).....1000

Tuesday, May 24.

Edison—All on Account of a Laundry Mark (Com.) 450
Edison—Fortune's Fool (Com.).....530
Gaumont—Over the Cliffs (Dr.).....675
Gaumont—Floral Studies (Educational).....340
Vitagraph—Convict No. 796 (Dr.).....977

Wednesday, May 25.

Essanay—Tin Wedding Presents (Com.).....560
Essanay—Where is Mulcahy? (Com.).....400
Kalem—The Cliff Dwellers (Dr.).....
Pathe—Max Leads Them a Novel Chase Com.).480
Pathe—Capturing Cub Bears (Educational).....390
Urban—His Wife's Testimony (Dr.).....1007

Thursday, May 26.

Biograph—A Knot in the Plot (Dr.).....980
Lubin—The Brave Deserve the Fair (Dr.).....700
Lubin—The Sisal Industry in the Bahamas (Scenic) 300
Melies—The Paleface Princess (Dr.) 920
Selig—In the Great Northwest (Dr.).....1000

Friday, May 27.

Edison—'Mid the Cannon's Roar (Dr.).....1000
Pathe—Mirror of the Future (Com.).....311
Pathe—A Prince of Worth (Dr.).....590
Kalem—Friends (Dr.) .....
Vitagraph—Auntie at the Boat Race (Com.)...977

Saturday, May 28.

Essanay—The Brother, the Sister and the Cowpuncher (Dr.) .....
Gaumont—The Messenger's Dog (Dr.).....506
Gaumont—Pete Has Nine Lives (Com.).....464
Pathe—A Sailor's Friendship (Dr.).....987
Vitagraph—Love of Chrysanthemum (Dr.).....990

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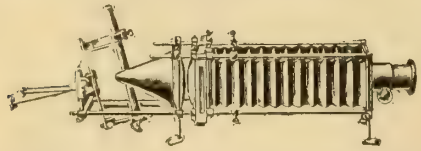

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

RAMONA. There are few American novels better known than the story of "Ramona" by Helen Jackson. Intensely thrilling without sensationalism, it most graphically illustrates the white man's injustice to the Indian. It is a romance with a deep motive, told with such sympathetic tenderness that the reader longs to visit the scenes wherein lived the simple, patient Ramona and the noble-hearted Alessandro, as described by Mrs. Jackson. Realizing what a gratification, both recreative and instructive, the depicting of this favorite novel, with absolute authenticity, would be to the patron of motion pictures, the Biograph Company made the journey to Camulos, Ventura County, California, where were found the identical locations and buildings wherein Mrs. Jackson placed her characters. The house wherein Ramona lived with its vine-clad verandas, the inner court, which is a veritable fortalice, the little chapel amid the trees, the huge cross, and the bells from old Spain are all apparently just as Mrs. Jackson saw them, and while the very air breathes romance there is a pious solemnity about the place that is awe-inspiring. The production adheres closely to the novel, showing the experiences of Ramona, the little orphan of the great Spanish household of Moreno, and Alessandro, the Indian. It opens with his arrival at the Camulos ranch with his sheep shearers, showing his first meeting with Ramona. There is at once a feeling of interest noticeable between them which opens into love. This Senora Moreno, her foster mother, endeavors to crush, with poor success, until she forces a separation by exiling Alessandro from the ranch. He goes back to his native village to find the white men devastating the place and scattering his people. The Senora, meanwhile, has told Ramona that she herself has Indian blood, which induces her to renounce her present world and go to Alessandro. They are married and he finds still a little shelter left from the wreckage. Here they live until the whites again appear and drive them off, claiming the land. From place to place they journey, only to be driven further until finally death comes to Alessandro just as aid comes in the person of Felipe, the Senora's son, who takes Ramona back to Camulos.

A KNOT IN THE PLOT.—You never can tell from where you stand whether it will be hit or miss, and presumption is sometimes pardonable, for in the affair of Jim Doyle, the dandified cowboy of the camp, it looked as though the race was his. He was in fine form, the track was good and he was certainly in the running. Milly Howard, the belle of the camp, certainly gave all the impression that things were pretty well understood between them, as she seemed attracted by Jim's manly bearing, dandy appearance and extreme good nature, and so the boys all withdrew their suits—that is, all but one, Manuel the Mexican. He loved, and when he loved he was determined. So he sets to work to cut Dandy Jim out, and he succeeds. Jim, however, is persistent and one day escorts the fair Milly to her home from the village store. The sight of Jim and Milly strolling along together knocks to "pi" in the minds of the boys the Mexican's yarn that he and Milly are engaged, and when they see him they twit him about it. Manuel is furious and goes to see the girl, accusing her of being false to their troth, and so spurns her. Milly, at his departure, falls sobbing to the ground. Two of the boys pass at this moment and imagining her grief due to a jilt by Jim, go off to find the supposed offender. Meanwhile, Manuel has relented and hurries Milly off to the minister's, where they are married, thus ending their unrest. The gang have surprised Jim, and before he has a chance to speak, bind and gag him. Jim has a sneaking suspicion that it is to be a lynching-bee, but is ignorant of the cause. The boys hustle him along, passing the minister's house, whom they call to accompany them. Jim believes the minister's services are enlisted for his funeral, so you may imagine his surprise when they halt in front of Milly's residence, and calling her out demand the minister to marry her and Jim at once. Milly refuses to become a bigamist, the minister refuses to perform the ceremony until the Mexican consents to make her a widow, and although Jim would be most willing to marry her he realizes the conditions prevent.

EDISON MFG. CO.

'MID THE CANNON'S ROAR. Major Baker, an officer of the Regular Army during the Civil War, becomes enamored of Millicent Brown, who, while she does not reciprocate his affection, esteems him very highly. He is about to propose to her when the scene is interrupted by the arrival of Col. Theodore Allison, a handsome young Colonel of the Fifth Pennsylvania Artillery. The men are friends and exchange greetings. Major Baker withdraws, and as he is leaving the room suspects that possibly the handsome Colonel is also a suitor for the hand of Millicent.

We next see the personages in whom we have taken an interest at a ball given at the armory of the Fifth Pennsylvania Artillery. After one of the numbers there is a dispute as to who has the right to the next dance with Millicent, Major Baker or Col. Allison. Each has the same lady's name on his card for the dance in question. The matter is settled by Allison claiming a preference because of the fact that he is the young lady's fiance and speaking to Major Baker the engagement ring on Millicent's finger. Major Baker bows stiffly and withdraws. In the next dance, a Virginia Reel, which is very prettily worked, we see the emotions that are apparent in the heart of the Major and his growing hatred of the man who has come between him and the realization of his hopes.

Suddenly into the ballroom come orderlies dispatched from the Brigade General to deliver messages to the various officers on the floor. The one to Allison reads: "Your regiment ordered to the front. Report immediately." A general stir stops the dancing and all is confusion and haste. Millicent sees Major Baker crossing the floor on his way out of the armory and begs him to make up with Col. Allison, as they are both going to the front and there is no knowing what may happen. As the two men face each other with the girl between them Major Baker deliberates a moment, then shakes his head and departs. Theodore and Millicent fondly embrace and the young Colonel leaves for the front.

Two months later we see the regiment of tailor-made soldiers of the Fifth Artillery under command of Col. Allison taking charge of Fort Loring, a key position in the mountains within the fighting zone of the Civil War. By a strange coincidence Major Baker is in command of the fort to which Col. Allison is detailed. As Baker's regiment of veterans marches from the fort they jeer and laugh at the "toy soldiers" of Allison's command. After the formal military ceremonies and just before Major Baker's departure, Col. Allison offers him his hand; instead of taking which Major Baker stiffly gives a military salute and joins his company.

Time goes on and Major Baker becomes attached to a distant command at another scene of action. Orders are given for the advance of a body of Union troops through a narrow gorge in the mountains in the vicinity of Fort Loring. Col. Allison is watching the men on the march. His eye suddenly discovers in the distance a Confederate officer ride into the head of the ravine and suddenly dart back toward the ridge of the hill. Presently a large force of Confederates rushes to cover behind the rocks on either side of the rough mountain roadway. Allison issues orders to his gunners down the line. He sees the Union men walk into the trap. There is no chance to save them before they do so, but immediately they begin to retreat and the Confederate force has driven them so that they are under the shelter of the guns commanded by him. Allison gives the order for continuous firing. We see the boys working behind the earthworks and also the effect of their shells upon the advancing enemy.

For days the fight goes on. The Confederates attempt to go through but are constantly driven back by the shell fire. The fort is cut off from outside supplies by flank movements of the enemy. This fact is communicated to the General in command of the division in which Major Baker is now a prominent figure. As the dispatch bearer greets the General and the message is opened disclosing the fact that the Fifth Pennsylvania Artillery is fighting against odds without food, he turns to Major Baker and orders him to the immediate relief of the garrison.

We now go back to the fort and see the men who were jeered and scoffed at because of their dudish appearance fighting against terrible odds.—hungry, thirsty and haggard, but game. Their shell fire is more desultory than ten days previous, and the enemy, realizing the fact, takes a desperate chance and charges through the gorge. At the critical moment relief comes, and Major Baker's regiment rushes into the fort and reveals the advancing charge. As Col. Allison staggers feebly and salutes the incoming commanding officer a thrilling and pathetic scene is presented. Baker is covered with dust and powder marks. Allison who has been shot in the arm, is bravely upholding the colors which fell when the flagstaff was struck by a shell, stands before him feebly saluting with his right hand, while his left arm hangs limply by his side.

Baker presents his orders. As he does so Allison topples and is about to fall when Baker grasps him firmly about the waist. The emotions of the two men are better imagined than described. In the soul-stirring thrill of the moment Major Baker forgets his enmity. Holding Allison firmly with his left arm, he extends his right and grasps the hand he has twice refused to hold in friendship.

Several months later Major Baker's regiment is passing through the city in which Millicent lives. Col. Allison has been given a furlough on account of his injuries and goes home to recuperate with Major Baker. Millicent, while watching the returning troops is surprised at the entrance of the two men and their changed relations.

THE MUE DRIVER AND THE GARRULOUS MUTE. During an Apache raid in Flat Water Canyon, New Mexico, Bill Joyce saves the life of Lieutenant Jones, who is in charge of a squad of cavalry engaged in driving off a band of Apaches. The Indians have massacred a home seeker, John Martin, and his wife in the presence of their son "Kink," a boy of fourteen. The impression made on the child's mind is so great that during after years the sight of an Indian produces in him the desire to kill.

Twenty years later Joyce is prospecting in Arizona with a partner, Charley, when he sees a man leave camp. Meeting the man out of the first water. With that air of [illegible] Joyce engages the stranger. The same affinity was noted to the extent that he engaged him to go [illegible] and a mule for each. Accompanied by the mules Joyce returns to the camp, finding that [illegible] Lieutenant Jones and [illegible] Joyce sees the stranger is none other than [illegible] Joyce with some [illegible] Joyce [illegible] to the saddle of his partner's mule, and [illegible] him in the two prisoners of the facilities, arrives [illegible] Mexican line.

The Indian who escaped just as Joyce [illegible] reports his advantage to the nearest military post. Joyce's camp is finally reached by the cavalry. As he sees them approach he [illegible] and [illegible] Lieutenant of the Line advances to the camp fire where Joyce is cooking a meal. Joyce looks to [illegible]. The Lieutenant [illegible] Joyce with a heated knocks over the [illegible] and stands jabbering on the other side of the embers making signs to indicate that he is deaf and dumb. The Lieutenant tries all sorts of methods to get a suitable response but to no avail. Finally has men tie Joyce to his horse and lead him away to be questioned by the Commandant.

Joyce is brought before the Colonel, a veteran of the military frontier posts. To all questions Joyce gives no response; in fact, he apparently does not know he is being questioned until the Colonel swings him around and gesticulates as if to talk. Then Joyce in dumb show tells him that he is mute. The Colonel tries a trick. He commands one of the men to step forward and level his carbine at Joyce's head. Tipping the soldier the wink to disregard the order he gives the word to fire. For a moment Joyce betrays suspense but he does not show to the persons in the room the sense of hearing.

The Colonel orders Joyce to the guard house. On the way thither they pass a military commissary wagon, the driver of which is brutally abusing his mules. This so enrages Joyce that he forgets the part he is playing and turns loose on the mule driver, to the astonishment of all. The mule driver says something to Joyce which is evidently not to his liking, for the latter springs at him, knocks him down, takes the reins straightens out the mule team and produces a sensation in the post which is brought to an abrupt [illegible] by the Colonel ordering him brought back to his quarters.

This last scene of the picture brings out the fact that Joyce is the same trooper who saved the Colonel's life when he was plain Lieutenant Jones back in Flat Water Canyon, New Mexico. There is a mutual recognition explanation and handshaking. The Colonel calls the guard back to the room. As they advance to take hold of Joyce the Colonel corrects their misunderstanding. Dismissing them, he tells the Lieutenant who Joyce is. Joyce's assurance that he did not kill the Indian is sufficient for the Colonel and all ends well for our big hearted hero.

ESSANAY FILM MFG. CO.

TIN WEDDING PRESENTS. Our hero and his wife have just experienced one of those humorous and harrowing experiences of a wedding anniversary party when people congratulate you on having traveled so far into the state of matrimony without having walked into the abyss of divorce and a lot of other silly rot. It is Henry and wife's wedding and the guests have left them everything from a tin kitchen stove to a [illegible] boiler. Henry wants to get rid of the stuff, his wife objects. Henry, the inebriate, makes several plans and goes out to find an [illegible].

He engages a tramp in the park and offers him $25 if he will steal [illegible] house at night and remove the objectionable furniture. The tramp agrees and Henry presents his [illegible] for the tramp's head, [illegible] to pay over the money immediately the stuff is out of the house.

In the middle of the night Henry comes [illegible] in the dining room and goes down to investigate. Sure enough, his tramp as he thinks is at work. Henry points out the benefit of [illegible] money into the surprised burglar's hand and tells him to beat it. The burglar does out with the flowers and Henry goes back to bed.

An hour later he is aroused from his pleasant dreams by the creaking of the front door. He goes down stairs and finds a supposed burglar handling on the silverware and without investigating further thrusts the intruder into a closet and calls the police.

When they arrive the tramp is dragged out and Henry discovers his mistake. He has sent a real burglar off with the silverware and has arrested his tramp and accomplice. He is forced to tip the policemen substantially before they will let the tramp go and also makes good with the tramp. This practically cleans him out but

BIOGRAPH FILMS

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RAMONA

Adapted from the Novel of Helen Jackson.

There are few American novels better known than "Ramona." Intensely thrilling without sensationalism, it most graphically illustrates the white man's injustice to the Indian. By arrangement with Little, Brown & Co., the publishers, the Biograph has adapted it to motion pictures. Making a trip to Camulos, Ventura County, Cal., the production was made at identical locations wherein Mrs. Jackson placed her characters. The house in which Ramona lived, with its vine-clad verandas and inner courts; the little chapel and the bells from old Spain are all as Mrs. Jackson saw them, producing the effect of absolute authenticity that is unprecedented.

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A KNOT IN THE PLOT

There is Many a Slip——

In this Biograph comedy a lesson is shown—"Don't be too sure." The dandy of the camp vowed he'd win the heart and hand of the belle. Things looked easy for him at first, but an impetuous Mexican cuts him out. As the course of true love ne'er runs smooth, they have a little tiff and the boys all think it is the dandy who has spurned the belle, and so seek him out to compel him to marry the girl. Of course, the dandy would have been pleased to do so, but the Mexican, having relented, marries her, so this prevents the boys carrying out their design.

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the real climax comes when the next morning an expressman drives up and delivers the basket of crockery with the billet note from the burglar. "I don't want dis junk, what do you take I ain't Pay de expressman."

"The charges are five dollars," remarks the expressman.

The bewildered Henry pays the last debt and turns the crockery over to his wife, muttering exasperatedly, "Never again!"

WHERE IS MULCAHY! Sergeant Mulcahy, a rotund, pompous policeman, reports to the desk sergeant in the station house one morning and receives a note from the chief, ordering him to keep a sharp lookout for a number of mischievous boys, who are annoying the citizens and householders of his part of the precinct. Mulcahy says he will get them and, starting out with his men, warns them to watch out for the boys.

Sergeant Mulcahy, an hour later, comes across an old gentleman, who is being annoyed by two boys, who have made a target of his silk hat. Mulcahy dashes off after the boys, up an alley, across lots and into private gardens, and thinks he has them captured, when they come to a high board fence. The larger boy adroitly leaps over the fence and the smaller chap crawls through a hole just as the policeman's brawny hand is thrust after him. He catches the youth by the coat tail and in an effort to get a tighter hold of his prisoner, wriggles head first through the hole, but is unable to get further. The boy with a sudden jerk breaks away and runs after the other chap. Mulcahy sees he is beaten and attempts to squirm out, when he finds that he is stuck tight and the more he wriggles the tighter he sticks. The boys see the policeman's predicament and return cautiously, grinning broadly. The fat policeman mutters a few incoherences and calls down a curse on the kids. They laugh over the situation and after tormenting the poor cop for a while move away, heedless of his entreaties for them to help him out of the hole.

Eventually Mulcahy is missed at the station. They have had to report him late for two or three hours and fear is expressed by the desk sergeant that Mulcahy may have met with some accident.

We return again to Mulcahy, who has been struggling in the hole for an hour. Suddenly he espies his two former tormentors and a large crowd of dirty young vagabonds approaching threateningly toward him. The boys gather around him and lose no time in getting even with their old enemy. The scene finally ends with two or three of the boys pulling the corpse's trousers off and making away with them.

This is too much for Mulcahy who exerts a supreme effort in making his escape. He finds an ash barrel handy, kicks the end in and crawling into it he makes his way cautiously up the alley.

Another hour has passed and Mulcahy has not reported. Finally the sergeant, in desperation, sends a squad of policemen in search for him and after a search come upon the poor corpse, making a back alley sneak for the police station.

Arrived at the station Sergeant Mulcahy makes a tearful explanation of his terrifying adventures and mourns the loss of his trousers. At this instant a lady, bearing the policeman's trousers, comes in, making inquiries for the owner. Mulcahy identifies them, and the woman, blushing violently, runs out. Mulcahy makes for an exit room amidst the laughter of his brother cops, but, of course, he is unable to appreciate the humor of the situation.

THE BROTHER, THE SISTER AND THE COW-PUNCHER.—Allan Ardmore and his sister, Edith, two young Eastern people, pay a visit to their uncle's ranch in Arizona. Young Ardmore has suffered a physical breakdown and is seeking to regain his health. Albert Weston, his uncle, believes in the doctrine of "back to nature," and sees clearly that what the boy needs is fresh air and plenty of rough, hard work. Summoning his foreman, Dan Wells, he turns the boy over to him and tells him to make a cowboy out of him.

Edith Ardmore attracts Dan's eye and he soon finds he is in love with her and is bitterly neglecting his real charge, her brother. He is eager to realize the attractions of the wife of a man of wealth and position, especially as the girl is not without money of her own. Dan soon sees that Tonia, a young Mexican girl and daughter of the place's owner, is hopelessly in love with him, and calling on each other's aid with [illegible] and [illegible] they plot to avoid Tonia.

Ardmore explains that to [illegible] he is on the path to ruin and promises to mend his ways, but it finds it almost impossible to get himself of infatuation for the Mexican girl and again sends her out.

In the meantime young Wells has given evidence of his affections toward Edith in his careful attention to her wants and by presenting her with numberless little gifts, including a small hand purse. Later he confesses his love and is accepted by Edith.

Ardmore, after numerous secret visits to the gambling house, loses all his money and Tonia turns him down, not wishing to have anything more to do with so poor a gambler. The misguided young fellow does not understand, he must not lose Tonia, and returning to the ranch house slips into his sister's room and steals her purse, reflecting that with the money he can again re-establish himself in the good graces of his señorita.

This money goes with the rest, and Ardmore taunting out Dan, tells him of his losing certain money which he must replace. Dan goes to the gambling house and wins back a portion of the money, but refuses to give any to the boy until he has broken off with Tonia. Tonia, he says, does not love him, and as proof of this, he offers to show the youth that Tonia would allow any man to make love to her, providing he had money. Young Ardmore demands proof and Dan promises to show him.

Some time later Ardmore finds Tonia and Dan together, and it is patently evident that what Dan has said is true. Suddenly a thought strikes Allan. He will tell his sister and show her Dan's apparent perfidy and in that way have revenge upon his rival—or greater. He finds Edith in her room, and from a view of her lover's infidelity Edith, of course, entirely misunderstands the situation, and turns away, fully resolved to break with such a traitor as Dan apparently is.

Dan in the meantime has heard that Tonia is trying to poison Weston to save Edith. He then realizes what young Ardmore meant. When he said he must replace certain money. Procuring the purse and dismissing the stupid Mexican girl, he leaves a number of bills in the purse and returns to the ranch house.

Stealing quietly into Edith's room he is about to replace the purse when Edith enters. She accuses him of theft and infidelity. Dan does not understand the real charge and pleads that she must be true. She tells him to go, and finds the purse and money into his face. He is about to stagger out when Allan enters and makes a clean breast of his despicable performances to Dan. Dan and Edith, while young Ardmore promises to mend his ways.

GAUMONT.

George Kleine.)

OVER THE CLIFFS.—At the [illegible] of [illegible] discovering [illegible] With the [illegible] that [illegible] to leave. This [illegible] to take [illegible] to the [illegible] with—as [illegible] gives vent to [illegible]

On [illegible] the [illegible] [illegible] [illegible] [illegible] leaves the vessel and later makes away with the innkeeper's baby girl. We next see him with the [illegible] in a [illegible] on the road to the [illegible] overlooking the ocean. Arrived near the [illegible] is [illegible] as observed by [illegible] as he [illegible] over the cliffs. He now hastens to the [illegible] and [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] that [illegible] [illegible] and [illegible] his hat.

Meanwhile the [illegible] [illegible] [illegible] [illegible] [illegible] over the cliff and [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible]

HER LIFE FOR HER LOVE.—An Eastern Court in the Desert. A royal traveler and his jester. Woman captive brought for inspection. Bought by the Prince and willingly taken away. Tropic Scene. Slave girl in love with her master. Fate of the Princess. Reception of gallants and ladies. Scenes of love, jealousy and rivalry. Two candidates for the hand of the Princess.

Balcony Scene. The Princess and the favored suitor the master of the slave. An appointment made for the evening. The tender interview witnessed by his rival. Den of Bravos. The rival hires the gang to kill the favored Prince. Scene between the Prince and his slave. After he leaves the girl finds a note: "Do no go to the rendezvous to-night, or you will be assassinated. An unknown friend."

Sublime Sacrifice. The slave girl makes a hasty resolution and dons the cloak and hat of her lord. Grounds of the Palace. The slave, in her master's cloak, leaves the palace. Woodland Scene. Bravos form an ambush and mortally wound the slave. Flight of the villains. The Prince and his attendants find the wounded Slave. Death of Slave.

MAKING SALT.—A subject of educational value, unusual and original.

The scenes in order are: Harvesting marine salt on the seashore. Preservation, weighing, sacking, a hill of powdered salt, loading, washing the salt, refining, salt makers in holiday attire.

LUBIN MFG. CO.

WINTER BATHING IN THE WEST INDIES.—This film was made on Hog Island, across the harbor from Nassau, and shows the beach most favored by the fashionables who frequent that Winter resort. It opens with a few feet showing the honeycomb rocks with the surf beating against the shore and then shows the famous bathing beach where the surf rolls in, unchecked, from the Gulf of Mexico. After a Gulf storm the waves are mountain high, but the picture shows the scene in its ordinary aspect with the bathers frolicking in the water. There is also shown the famous fruit lunch. The visitor may enjoy all the fruit he can eat for the shilling that also includes the trip across the harbor in the tender and the method of preparing the oranges and cocoanuts is shown in detail, the close of the picture being the departure for Nassau in the moonlight, a tinted scene of rare beauty. Under the southern skies the photography is superb and in every way the subject is a charming one, the introduction of some of the players adding life to the scene.

THE BRAVE DESERVE THE FAIR.—A young man comes to the aid of a strange woman whom he sees stagger in the street. He is just in time to save her from a bad fall as she loses consciousness and for an instant he stands helpless holding her in his arms. Then a passerby chances along and by good fortune proves to be a physician. His rapid examination shows him the gravity of the case, an automobile is summoned and the girl is hurried to her home, her address being discovered from cards in her pocketbook. The young man goes to his home, but the barbed shaft of the arrow of the god of love has sunk deep into his heart and he sits restless in his room until he reads in the evening paper of the serious illness of Miss Parks, the girl. The malady is a baffling one and physicians have decided upon an operation for the transfusion of blood as a last resort. Applicants willing to give their blood are advertised for and the young lover assumes rough dress that will better harmonize with his presence and takes his place in the little group of men who are willing to sell a pint of blood for $100. His robust physique causes him to be singled out as the patient and the physician, the same who came to his aid when Miss Parks was stricken, recognizes him and sympathizes with his feelings. A clever young surgeon performs the operation and the lover is out of the house again before the girl recovers consciousness. Her recovery is rapid once the crisis is passed and presently the two meet at the mountain resort whither Miss Parks has gone to recuperate. The trained nurse, still in attendance, recognizes him, but promises secrecy and he is left free to win the girl on his own merits. It is evident that his feeling is reciprocated, but it is not until the girl recognizes him that he gains the courage to speak. She has dropped her bracelet into the water and he bares his arm to withdraw it. The scar of the incision attracts her attention and she realizes then why she has felt drawn toward him.

THE SISAL INDUSTRY IN THE BAHAMAS.—Sisal fiber as a substitute for manila is a comparative recent industry, but it meant the commercial establishment of the British West Indies and is a most important industry in the Bahama group. The long, sword-like leaves of the sisal plant—a species of cactus—are cut close to the base and are fed into a machine which strips the watery pulp from the long, silky fiber. The fiber quickly dries and bleaches under the hot sun and the strands are woven into rope said to be fully as strong and lasting as the longer known manila. Most of the work is done by negro hands, for no white person could toil under the sub-tropical sun and long endure, and the young girls and comfortable appearing matrons make picturesque spots against the background of fleecy fiber. All of the interesting operations are shown, including the crude rope walk in which the strans are twisted into a stronger body. Although an industrial, a number of the scenes possessed marked scenic beauty and all of them possess the touch of oddity due to the presence of the negroes who are unlike the negro of the South and still retain almost unimpaired their quaint customs of their African ancestry.

PATHE FRERES.

ROMEO TURNS BANDIT.—While an up-to-date Romeo climbs the garden wall to kiss his Juliet, her father appears and takes off his daughter and dismisses her suitor. Romeo, however, dresses up like a brigand and accompanied by three friends holds up the irascible father and binds him to a tree.

Romeo then meets his lady love who joins in the plot, and a letter is sent to her father that he must pay a ransom of $1,000 for the recovery of his daughter.

In his trouble the father confides in Romeo, who undertakes to get the daughter back. This is of course an easy matter, and there is then no objection to the marriage of Romeo and the girl.

LITTLE MARY AND HER DOLLY.—Little Mary's mother, very sick, with only a young son to keep her and Mary, looks wistfully at the pears in the basket of a passing fruit seller.

Little Mary's heart is almost bursting as she sees the longing expression of her mother and knows that they have not the money to purchase any.

She takes her dolly and tries to sell it but without success and finally another little girl snatches it away, and throws the old dolly to her dog to play with. Little Mary is inconsolable, until the second little girl's mother, hearing the story, gives her money with which to buy the pears for her mother, and later the little girl brings her a fine new dolly to make up for the one she had destroyed.

MAX LEADS THEM A NOVEL CHASE.—Max at an evening party takes a necklace from one of the guests and makes good his escape.

The guests and the police set out in pursuit but Max employs some novel methods and among others mounts a boat on the water chute and finally makes good his escape in a balloon which soars far out of reach of his would-be captors.

This film is just cram full of novel situations and laughable episodes.

CAPTURING CUB BEARS.—Amid the pretty scenery of Ariege in Southern France we see the peasants capturing young bear cubs whose agile antics and endeavors to escape add greatly to the interest in the film.

MIRROR OF THE FUTURE.—A young man is out walking with his intended and they each purchase of a street peddler a mirror which possesses the power of showing the future. What they see in the mirror is disclosed on the screen in an entirely novel manner and the results are such as to make both young and old roar.

A PRINCE OF WORTH.—A young prince secretly married to a gypsy girl is forced to disclose the fact when his father desires him to marry a wealthy girl.

Cast out by his parents he is forced to earn his own living, and commencing in the streets as an acrobat he eventually becomes the star turn in a prominent vaudeville house.

His father one night sees his son's performance and pleased with his success agrees to a reconciliation with him, his wife and little child. Max Linder plays the chief part in ths film and his cleverness on the trapeze shows him in a new light.

A SAILOR'S FRIENDSHIP.—Little Pierre, the youngest of a long line of seafarers, has been brought up by his grandparents to embrace the same calling. While still a child he plights his troth to his playmate sweetheart, Janick, and then accompanied by his comrade, Jacquemin, ships on board a large vessel.

Fifteen years pass and Pierre does not return. The grandfather is growing old and feeble, when Jacquemin returns announcing that Pierre has disappeared during a fight and is thought to be dead. The grandmother grieves for her husband, who she fears will not recover for the shock, and implores Jacquemin to announce himself as Pierre.

The sailor consents and the old man and Janick rejoice, but when he falls in love with the latter he feels he can no longer deceive her and confesses to her that he is not Pierre.

The same day Pierre returns unharmed to claim his own. The truth cannot now be withheld from the old man, and Jacquemin, heartbroken, makes his preparations to return to the sea.

Pierre, however, seeing that Janick can no longer love him, forgives his old comrade, gives him Janick and he himself returns to the salior's life he loves.

SELIG POLYSCOPE CO.

IN THE GREAT NORTHWEST.—Told 'mid the swerving pine and snowclad hills in the great Northwest, one of the most intense and dramatic stories we have had the pleasure to offer. We find the beautiful daughter of the Factor at the settlement trading post plainly showing her disregard for so much formality. Pierre, a young Canadian trapper, thinks well of Julie and presses his suit and is finally accepted, but not until after Pierre in his persistent suit has incurred the enmity of Jon the trapper. The party is leaving the trading post for a long hunt; Pierre is to accompany them. Ronald, a rich young Englishman, arrives shortly after at the post with a letter from the Governor General, in which he is informed that the bearer has been appointed Game Warden of that territory and that the Factor should post notice to the effect that laws protecting game and rights of reserves be respected. This is read with many misgivings by the populace. The new courier meets Julie—a friendship is soon formed; her father looks with favor upon Ronald thinking him rich, and encourages Julie to forget Pierre—they are married—Pierre returns—the true character of Ronald asserts itself in his cowardice and Julie regrets but too late. Pierre bids them go and he seeks solace in the great woods of the North.

THE TRIMMING OF PARADISE GULCH.—The most absolutely new and original Western story ever put in picture form. We find a little mountain tavern near the foothills where the cowboys and rangers were wont to spend their spare time when they were not chasing a steer. One nice Summer day the camp was all in a turmoil; the stage had arrived and among its occupants was a young lady, demure and sweet. Several of the residents thereabout and a smooth looking chap of the city type who afterwards proves to be a vendor in cheap jewelry and is out for the harvest. Nell, the young lady in question, establishes a school in art recognizing in the cowboy clientele excellent material to further her scheme. She soon has them all paying marked homage—willing to take lessons just in order to admire their teacher. They are suddenly seized with the idea of making her presents of rings and jewelry, little dreaming that the (dark horse) man in the background selling rings was none other than her husband. Things assume an exceedingly interesting state of affairs.

THE HEART OF A HEATHEN CHINEE.—This story is unusual because it deals with the sentimental side of the Chinese character. A married couple in search of a house servant hire a Chinaman. After a time the couple quarrel. John, the Chinaman, acts as a peacemaker. A serious estrangement then occurs. Again, faithful John comes to the rescue, until he comes to be looked upon as an indispensable jewel of the household. The theme is an absorbing one and upon unique and original lines. We are of the opinion that this tale will, in point of novelty, prove a moving picture surprise, because in the treatment of the story, the directing and the acting nothing is unnatural or overdone.

VITAGRAPH COMPANY.

THE WINGS OF LOVE.—On one of the tributary canals of the Zuyder Zee, a miller has a mill and a pretty daughter who is fair to look upon and attractive to the young men of the village where she lives; especially is she attractive to the consequential Burgomaster's son, who is in her company whenever opportunity presents itself. The Burgomaster objects to his son's attentions to the miller's daughter, whom he thinks inferior socially. The miller opposes the Burgomaster's son because of his inability to work with his hands, and furthermore does not want her nor himself to be subjects of distinction, and hereby hangs the tale of the picture.

The miller's daughter becomes engaged to the Burgomaster's son and the trouble begins. The boy is kept indoors by his father, who keeps close vigil over him. The miller's daughter is locked in the upper loft of her father's mill for her disobedience. While the crafty old master is watching his son, he falls asleep, and the young chap takes advantage of the chance and starts out for the haunts of his lady love.

He reaches the place of her imprisonment and finds her on the little platform at the top of the mill. She tells him of her father's anger and her sentence and deplores her inability to come down to him, and he determines to come up to her. No sooner said than done. Grasping one of the arms of the windmill as it revolves, he flies as if on the wings of love up to her perch, takes her on his back with her arms entwined about his neck. He seizes hold of the following arm of the windmill and safely lands his precious burden on the ground. They now make their way to the village parson to be married and outwit the old folks.

While the thrilling scene of love has been going on, the Burgomaster and the miller discover that their children have gained their liberty. They each hasten to the home of the other in hope of finding his child. On their ways they meet and clash, as usual, exchanging "compliments" and swearing vengeance. They learn that the young folks have gone to the minister's house. They turn their footsteps thither, arriving there too late; the Burgomaster's son has married the miller's daughter. Like good and sensible parents,

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they forgive the young people, agree to be friends and confess their objections were only imaginary after all.

CONVICT NO. 796. Arrested, tried and convicted, the criminal is brought before the Judge for sentence, which is given by his honor and is heartily denounced by the prisoner, seized by the officer and turned to the penitentiary. The convict, who is number "796," proves to be a very fractious one, constantly in trouble with his fellows.

With the chain gang "796" is put to work in a quarry, and is disturbed by a convict working beside him. He becomes enraged and strikes him with the sledge hammer and fells him to the ground. Seized by the guards, the ugly prisoner is put in solitary confinement. Unnoticed he files through and removes the bars of his cell window and escapes with a set purpose of killing the judge who sentenced him.

His escape is discovered and the prison guards start in pursuit. The convict secures a disguise and makes his way to the Judge's house, where he finds the judicial representative at work in his library. Sneaking up behind him, he strikes him insensible, binds and gags him. With deliberation and hatred "796" draws a knife from his belt and is about to kill the Judge when he hears, floating in silvery notes and sweet, soft voice, the words and music of "Lead, Kindly Light Amid the Encircling Gloom." The hand of the convict is arrested and the knife drops from his hand as his ears catch the singing of the hymn by the Judge's daughter in an upper room.

He bends forward to listen and hears, "The night is dark and I am far from home, lead Thou me on." The words have reached him, and the conscious-stricken man picks up his knife, releases the Judge and breaks down in tears of remorse and repentance. The administrator of justice reaches forth his hand in pity and mercy, telling him to brace up and be a man.

At this moment the officers have traced the culprit to the home of "His Honor," and when they are admitted, rush into the room to seize their prisoner. The Judge stays their advance to grant the felon's request to meet the sweet singer of "Lead, Kindly Light." The daughter of the Judge comes upon the scene and sings once more for the wretched man, who seems to have awakened to his better self. Quietly submitting to arrest, he is led away by the prison guards. The Judge and his daughter are deeply affected. The daughter, who makes weekly missions to the prison, finds an eager and sincere auditor in "Convict 796."

AUNTIE AT THE BOAT RACE.—Everything is the coming boat race at New London between Yale and Harvard Universities. Everywhere everybody is alive with it, two to one on Harvard, ten to five on Yale. The interest and excitement is growing keener as the day approaches. Nash, the villain, has risked his all and borrows more to put up on Yale. The strength and pride of the Harvard crew is Courtney. Everything depends upon him, and without him Yale would win without a shadow of a doubt. Nash knows this and is puzzling his brain and exercising his devilish ingenuity to get him out of the way. To accomplish this he arranges with some of his pals to carry out a plot to get Courtney out of the way.

Here is where Courtney and his chum, Ben, arrange a little scheme of their own to get Courtney's sweetheart, Mabel, to the race. She had intended to go, but her chaperone, Mrs. Smith, cannot go with her, and Mabel's uncle refuses to let her attend the regatta without one. Ben agrees to masquerade as a woman and go to the race as Mabel's chaperone. The project works to a turn, and Mabel's uncle falls with a crash to the charms of the gay deceiver, to whom he dances attendance all the way to New London, where they all make themselves comfortable at the hotel.

Here is where the woman comes into the case. Mabel's room at the hotel happens to be next to the one occupied by Nash, and in which he and his fellow conspirators arrange to get Courtney out of the way. Mabel overhears the plot, gets the evidence and rushes off to tell Ben, and, if possible, prevent it. Ben reads the conspiring letter found by Mabel and hears her story, makes a dash for the street, followed by the enamored uncle and Mabel. They all jump into an auto, the chauffeur pulls the lever, and off they go to the rescue.

Courtney has been drawn into the villainous plot and is held prisoner in a wood on the outskirts of the town, particulars of which were told in the letter which Mabel found in Nash's room. While all this is going on the Harvard boys are getting anxious and worried about their stroke, Courtney. "Why doesn't he come? Has he thrown us down?" "Here he comes now! Rah! Rah!! Rah!!! Harvard! Harvard!! Harvard!!!" and the three times three. Courtney springs from the car, gets into his racing togs, takes his place in the shell just in time to get it in line for the start. Bang! They make an even "get away," and are pulling an even stroke, reach the railroad bridge and skim the water of the old Thames like flashes of sunbeams; first Yale and then Harvard begins to pull away, until she crosses the line a winner by at least ten lengths.

Back to the boathouse again. The Harvard men step from their shell. They are met by their friends, among whom is Mabel, who rushes in Courtney and throws herself in his arms. Ben, in his excitement, waves his hat in one hand and takes off his blonde wig with the other. Mabel's old uncle looks on in [illegible] and [illegible] Harvard and Courtney win. Nash, Yale and the uncle lose.

LOVE OF CHRYSANTHEMUM.—According to Japanese custom Chrysanthemum, a Japanese girl is betrothed and married to a man of wealth and influence several years her senior. She does not love her husband notwithstanding, but loves and solicitude for her.

A young American touring the country, sees Chrysanthemum and is impressed by her beauty and politeness, makes up his mind to get acquainted with her by way of pastime and adventure. He succeeds in attracting her attention and then taking advantage of the opportunity and her simplicity, makes love to her, completely winning her affections.

While visiting at her home, he barely escapes being caught by the husband, whose suspicions is aroused by her agitation and the tea service being laid for two, and which she explains was for herself and her maid.

She is happy when in the American's company, and longs for his presence, and we see her anxiously watching for his coming the next morning. But he does not come. He is at a tavern with a party of gay tourists, among whom is a bewitching creature with whom he is very smitten, and he lingers in her society while poor, trusting, loving little Chrysanthemum awaits his coming. She is disappointed, and, ordering her cago, she is carried to the tavern, where she discovers the American and the cause of his non-appearance at their trysting place.

Chrysanthemum asks him if he will come to her garden in the evening. To get rid of her, he promises. Again she is doomed to disappointment. Her husband now appears and gallantly escorts her to the porch of their home, presents her with a new fan and pays court to her, but she is indifferent; her heart is with the American, and the American's is with the attractive woman at the tavern. The Japanese girl goes to the bench where she and her lover so recently sat in sweet embrace, disturbed by her aching heart and her great love for him. She takes her place at the garden gates like a sentinel; she prays for his coming, but her lover cannot tear himself from the one he really loves.

It is morning again, and Chrysanthemum once more appears at the tavern. Just in time to see the American place an engagement ring on the finger of the other woman. Chrysanthemum asks the American why he did not come to her. He coldly ignores her questions and tells her he is engaged to another. She appeals to him not to cast her off, but he turns away and leaves the place with his intended wife and the other visitors. The poor little Chrysanthemum is crushed and heartbroken, gets into her cago and is taken to her home.

Her husband, who has watched this scene and learned of her love for the American, follows her, confronts her with her unfaithfulness, denounces her and is impelled to kill, but changes his mind, drops the knife and orders her from his house. She falls prostrate; her hand comes in contact with the knife. She grasps it, arises with a gleam of despair and determination in her eyes, hurries into the garden, where she ends her unhappy life at the spot where her ill-placed love first found its awakening.

THE PEACEMAKER.—Love and jealousy make strange bedfellows. They cannot dwell together in harmony, so it is not surprising that Minnie got dreadfully jealous when Jack went to town and accepted an invitation to supper at Stanley's Restaurant with his friend, "Doc," and his fiancee, a charming, sprightly little creature who, as a clever hostess, paid due attention to "Doc's" guest. There was nothing unusual in this, but some busybody wrote Minnie all about it, and of course did not fail to express her own opinions and surmises.

Jack's uncle, a benevolent, sympathetic old scholar, seems to be the confidant and ever-ready haven of consolation for the young folk. Minnie goes to the uncle and shows him her friend's letter and tells him what a wretch Jack is. Jack returns home and Minnie will not have anything to do with him. Jack tries to explain, but no use; he gives up in despair and goes to his uncle and tells him his trouble.

The old fellow thinks while he consoles him, and gets a happy idea. He writes "Doc" Glover of the trouble and tells him to bring his fiancee and spend the day in the country at his home. "Doc" writes a letter to the old man explaining the circumstances of Jack's supper at the restaurant in town.

A few days afterward "Doc" and his sweetheart arrive at the uncle's home and the good man tells them he will advise Jack to make love to Kitty, "Doc's" sweetheart, and at the same time advise Minnie to make love to "Doc," so they can make each other still more jealous. The plan is readily entered into by the two young abettors and at once set the plan in operation. It works admirably.

Jack is wrought up to a great pitch, and Minnie can scarcely contain herself with pique. She can stand it no longer and makes her way to her old friend, Jack's uncle, and while she is sobbing on his shoulder Jack is called in by his uncle from a side room, into which he took refuge when he [illegible] Minnie coming in. He [illegible] and [illegible] Minnie successfully [illegible] the old [illegible] Jack [illegible], and even Minnie adds her kind words [illegible] [illegible] [illegible]

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May 26—A Knot in the Plot (Dr.).....980

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May 6—Love and Marriage in Poster Land (Com.) 365
May 10—History Repeats Itself (Com.).....540
May 10—The Stuff That Americans are Made of (Dr.) 455
May 13—Carminella (Dr.) 720
May 13—Accidents Will Happen (Com.).....280
May 17—The Princess and the Peasant (Dr.)..1000
May 20—Sisters (Dr.) 995
May 27—'Mid the Cannon's Roar (Dr.).....1000
May 24—All on Account of a Laundry Mark (Com.) 450
May 24—Fortune's Fool (Com.).....530
May 27—'Mid the Cannon's Roar (Dr.).....1000
May 31—The Mule Driver and the Garrulous Mute (Dr.) 980
June 3—The Piece of Lace (Dr.).....995
June 7—The Slyness of Shorty (Dr.).....750
June 7—Mr. Bumptious on Birds (Com.).....250
June 10—The Bell Ringer's Daughter (Dr.)...1000

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Apr. 9—The Ranger's Bride (Com.).....750
Apr. 9—A Family Quarrel (Com.).....250
Apr. 13—Their Sea Voyage (Com.).....1000
Apr. 16—The Bad Man and the Preacher (Dr.)..422
Apr. 16—The Mistaken Bandit (Dr.).....578
Apr. 20—A Wise Guy (Comedy).....368
Apr. 20—She Wanted a Bow-wow (Comedy).....607
Apr. 23—The Cowboy's Sweetheart (Dr.).....1000
Apr. 27—Flat for Rent (Comedy).....475
Apr. 27—The Latest in Garters (Comedy).....525
Apr. 30—A Vein of Gold (Dramatic).....1000
May 4—The Stolen Fortune (Com.).....1000
May 7—The Sheriff's Sacrifice (Dr.).....950
May 11—He Stubs His Toe (Com.).....597
May 11—A Quiet Boarding House (Com.).....363
May 14—The Cowpuncher's Ward (Dr.).....965
May 18—The Danger Line (Dr.).....1000
May 21—The Little Doctor of the Foothills (Com.) 935
May 25—Tin Wedding Presents (Com.).....560
May 25—Where is Mulcahy? (Com.).....400
May 28—The Brother, the Sister and the Cowpuncher (Dr.) 989

KALEM CO.

Apr. 13—The Old Fiddler (Dr.).....875
Apr. 15—The Forager (Dr.).....980
Apr. 20—Fighting the Iroquois in Canada (Dr.).795
Apr. 20—Through the Tunnel (Comedy).....140
Apr. 22—The Bravest Girl in the South (Dr.).830
Apr. 27—The Sacred Turquoise of the Zuni (D.).
Apr. 29—The Love Romance of the Girl Spy (D.)
May 4—Chief Blackfoot's Vindication (Dr.)..
May 6—The Egret Hunter (Dr.).....
May 11—In the Dark Valley (Dr.).....
May 13—Between Love and Duty (Dr.).....720
May 18—The Aztec Sacrifice (Dr.).....950
May 20—The Seminole Halfbreeds (Dr.).....
May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....

LUBIN MFG. CO.

Apr. 25—On Time for Business (Comedy).....280
May 2—The Master Mechanic (Dr.).....594
May 2—Mrs. Nosey (Com.).....382
May 5—The Miner's Sweetheart (Dr.).....991
May 9—iKdd's Treasure (Com.).....415
May 9—Rastus in Zululand (Com.).....461
May 12—The Cowboy's Devotion (Dr.).....955
May 16—The Regeneration of Father (Dr.)....1000
May 16—The Rejuvenation of Father (Com.)..1000
May 19—The Indian Girl's Romance (Dr.).....950
May 23—The Messenger Boy Magician (Com.)..715
May 23—Winter Bathing in the West Indies (Scenic) 235
May 26—The Brave Deserve the Fair (Dr.)....700
May 26—The Sisal Industry in the Bahamas (Scenic) 300
May 30—A Veteran of the G. A. R. (Dr.)....1000

GAUMONT.
G. Kleine.

May 3—The Money Bag (Dr.).....610
May 3—The Banks of the Danube (Scenic)....331
May 7—Call of the Forest (Dr.).....571
May 7—Gigantic Waves (Scenic).....348
May 10—A Little Vagrant (Dr.).....852
May 10—The Sea of Clouds (Scenic).....134
May 14—Christopher Columbus (Dr.).....997
May 17—Racing for a Bride (Dr.).....584
May 17—The Marvelous Water (Com.).....378
May 21—The Centenarian (Com.).....633
May 21—The Hasher's Delirium (Com.).....368
May 24—Over the Cliffs (Dr.) 675
May 24—Floral Studies (Educational).....240
May 28—The Messenger's Dog (Dr.).....506
May 28—Pete Has Nine Lives (Com.).....446
May 31—The Little German Band (Com.).....375
May 31—Jarnac's Treacherous Blow (Dr.).....340

URBAN-ECLIPSE.
G. Kleine.

May 4—Immigrants' Progress in Canada (Educational) 400
May 11—Roosevelt in Cario (Scenic).....354
May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230

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May 12—Speed Versus Death (Dr.).....940
May 19—A Race for a Bride (Com.).....725
May 19—A Rough Night on the Bridge (Com.)..225
May 26—The Paleface Princess (Dr.).....920

PATHE FRERES.

May 6—A Romantic Girl (Com.).....433
May 6—Customs of the Buddhists in India (Sc.).544
May 7—The Cherries (Dr.).....574
May 7—Medium Wanted as a Son-in-Law (Com.) 387
May 9—Pete Wants a Job (Com.).....564
May 9—Villainy Defeated (Dr.).....358
May 11—Cleopatra (Dr.) 1043
May 13—Surgeon's Visit (Com.).....489
May 13—Berlin (Scenic) 417
May 14—The Wrong Road (Dr.).....695
May 14—The Little Truant (Com.).....269
May 16—The Girl from Arizona (Dr.).....950
May 18—Who Will Win My Heart (Com.).....295
May 18—The Gold Spider (Dr.).....643
May 20—Gee: I'm Late (Com.).....350
May 20—A Brave Little Girl (Dr.).....544
May 21—Tempestuous Adventure (Com.).....440
May 21—Milk Industry in the Alps (Indus.)..479
May 23—Romeo Turns Bandit (Com.).....528
May 23—Little Mary and Her Dolly (Dr.)....436
May 25—Max Leads Them a Novel Chase (Com.).489
May 25—Capturing Cub Bears (Educational)...390
May 27—Mirror of the Future (Com.).....311
May 27—A Prince of Worth (Dr.).....590
May 28—A Sailor's Friendship (Dr.).....987

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Apr. 21—Davy Crockett (Dramatic).....1000
Apr. 25—Mr. Mix at the Mardi Gras (Com.)..1000
Apr. 28—The Angelus (Dramatic) 1000
May 2—The Cowboy Girls (Com.).....1000
May 5—Papinta (Dr.) 1000
May 9—Seven Days (Com.).....1000
May 12—There, Little Girl, Don't Cry (Com.)..
May 12—Chicken (Com.) .....
May 19—The Land of Oz (Com.).....1000
May 23—The Unmailed Letter (Com.).....1000
May 26—In the Great Northwest (Dr.).....1000
May 30—The Trimming of Paradise Gulch.....1000

VITAGRAPH COMPANY.

ner (Comedy) 981
Apr. 19—Love's Awakening (Dramatic).....977
Apr. 22—Her Sweet Revenge (Comedy'.....987
Apr. 23—St. Elmo (Dramatic).....927
Apr. 26—Through the Darkness (Dramatic).....981
Apr. 29—The Portrait (Dramatic).....983
Apr. 30—The Minotaur (Dramatic) 983
May 3—The Lost Trail (Dr.).....972
May 6—One of the Finest (Dr.).....985
May 7—Mario's Swan Song (Dr.).....842
May 10—The Three Wishes (Com.).....945
May 13—The Closed Door (Dr.).....922
May 14—The Special Agent (Dr.).....
May 17—Music Hath Charms (Com.).....563
May 18—A Funny Story (Com.).....356
May 20—Out of the Past (Dr.).....990
May 21—The Wings of Love (Dr.).....888
May 24—Convict No. 796 (Dr.).....977
May 27—Auntie at the Boat Race (Com.).....977
May 28—Love of Chrysanthemum (Dr.).....990
May 31—The Peacemaker (Dr.).....960

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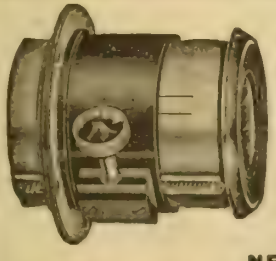

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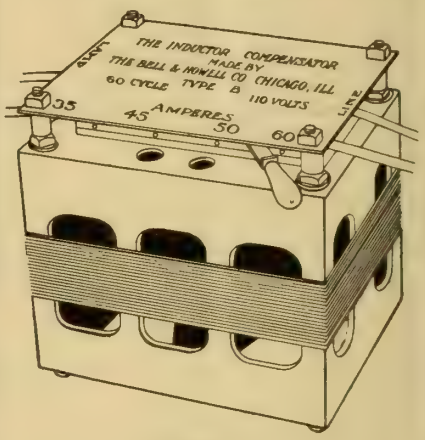

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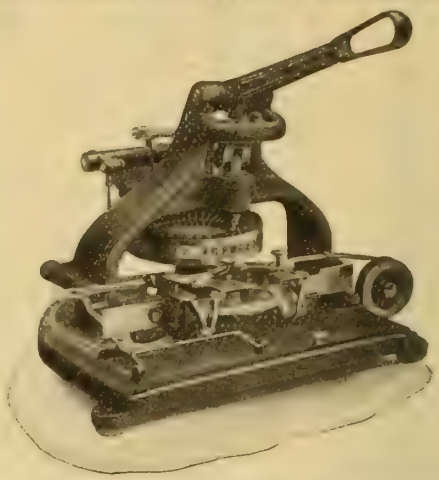

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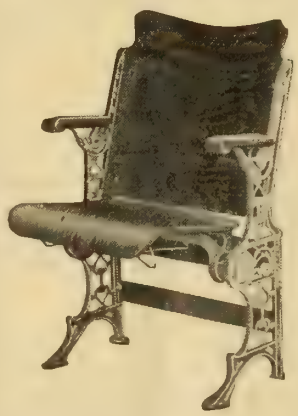

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THE POWERS COMPANY.

HIS REVENGE. A [illegible] is sent by the sweetheart and wives interested with letters to the [illegible] of the Rebel camps. She carries [illegible] is a gambler. He enters a saloon to borrow money to carry to [illegible] to the gaming tables. Carey gambles for money and succeeds in the old man, who dies of [illegible]. Before he can [illegible] does by writing on a piece of paper. Mr. [illegible] son let me die of [illegible]. The sailor comes in and finds his father's dead body and the note on the floor of [illegible] home. Carey [illegible] leaving goodness [illegible] he might have saved his old man's life. The sailor gets Carey into the room where his father died. He ties him to the bed post and [illegible] him. "You shall suffer as you let my poor old father suffer." He [illegible] the [illegible] and leaves him to die. The next day the sailor returns [illegible] on a visit just beyond the reach of Carey, [illegible] already tortured by the pangs of starvation and thirst. Another day passes and the sailor returns to [illegible] Carey, telling him "Starve and suffer." Carey is almost dead. A [illegible] at the door. The sailor [illegible] it to find the sweetheart. Carey's sister [illegible] to tell her what he has done with her husband. [illegible] greater [illegible] by further vengeance [illegible] the sailor releases Carey who staggers out. The girl enters, ignorant of the [illegible] has been poisoned by [illegible] and [illegible] what threatened to be a [illegible].

THE AMATEUR HYPNOTIST. Brown calls on Miss White who is entertaining Green and Redd, two rival lovers. The girl leaves the room for a moment, and Redd and Green start a fight. Brown and Black join in. Brown [illegible] to get even. He goes to a hypnotist to learn how to hypnotize people. He tries some experiments on a passenger by an aisle [illegible] and succeeds that far, we believe the largest test ever [illegible] done in pictures. Then he visits Miss White. Enter Redd and Green. Brown hypnotizes both of his rivals. He makes Redd believe that he is a dog and Green believe that he is a cat. While those two fools are down on all fours and having a catand-dog battle all about the room, upsetting **furniture and snapping at each other**, as dogs and cat of the window and the girl begs Brown to [illegible] them. He does. He leads them up a tree and Redd on hands and knees begging about and [illegible] and striking at Green. Brown stamps his [illegible] and the two men wake up, give one look at each other and the assembled crowd and "beat it." The next evening Brown calls on Miss White again. Enter Redd. He gives the [illegible] Brown, crosses out. Enter Green. Wants to see Brown to dynamite for the door in a hurry. The girl decides that Green and Redd must be crazy, and Brown wins the girl.

ECLAIR FILMS.

A MARTYR OF LOVE. Despite the Civil War which is raging in the Vendean country, Yvonne, the beautiful daughter of one of the Rebel chiefs falls in love with Light Bearer of the Republican Army, and he the girl adores. Redd and Green go out and [illegible] be beheaded. The two lovers are surprised by Yvonne's father, who becomes greatly enraged and vows that he will immediately sacrifice their idyll with he considers most degrading. Yvonne under terrible [illegible] is brought to write a letter to her lover giving him a rendezvous. The young officer [illegible] thoroughly, but is immediately captured by the old chief's men and imprisoned in a dungeon. Yvonne now has but one object in [illegible] escape of her lover. Disguised as a young rebel she is able to [illegible] her lover's cell and succeeds in freeing him, a boat is waiting, and the young officer is soon out of danger with the girl [illegible] by grief and exertion, falls fainting to the ground.

Before soon finds its [illegible], and in its revengeful wrath prepares an attack by which he may perish his eyed enemies and carry away his dear betrothed. At the end of his address he takes the village where Yvonne dwells and enters the old chief's house just in time to receive his dear love into his [illegible] arms. The girl believing that she will forever be separated from her lover, and unable to live without him has taken poison. She dies in her sweetheart's arms, happy in the fact that she has seen once more him whom she had never thought to greet again in this sad world.

A SCULPTOR WHO HAS EASY WORK.—Termol, the sculptor, is a very easy fellow really an easy going chap who inspires a feeling of confidence and [illegible] ease in all who [illegible] in contact. And, assuredly, why not? The very gods have singled him out for their especial favors. Here is an account of one day's [illegible] work at Termol's studio. He enters, [illegible] at the heap of clay, etc., and rocks upon his heels, stretches his arms, [illegible] and subsides into a comfortable nap. No sooner is he wrapped in slumber's mantle than the gods [illegible] themselves—gradually the [illegible] lump of clay [illegible] take unto themselves forms most graceful, most divine and if but we see before us statues [illegible] in their completeness and [illegible] the art of Angelo. The rousing Termol beholds with joy the [illegible]

THANHOUSER COMPANY.

THE WINTER'S TALE. [illegible] was the [illegible] of [illegible] been [illegible] Antonio. [illegible] [illegible] [illegible]

discovered the injured brave lying unconscious at the bottom of the cliff.

After a perilous descent, the maiden soon discovered that she was powerless to lift him, so started back for help, but in running back to camp she met two trappers who gladly came to the Indian's aid and carried him to their cabin until the girl could find her father, Chief Red Mountain.

To allay suspicion Black Arrow led the rescuing party.

Once at the cabin, however, his entire attention was taken up in stealing whiskey, sugar and any other articles he could lay his hands upon, and was just about to get away with the trapper's rifle when the trapper entered and in no gentle manner assisted the thief to the door.

Once more Black Arrow brooded revenge.

Supplying his fellow Indians with the stolen whiskey and promising them as much more as they could carry away, he led them in an attack upon the cabin.

Fortunately Star Light had overheard their plans and finding that her father, the chief, was out hunting, the girl made all possible speed to warn the trappers and bring the other whites to their aid.

This done, Star Light sets out to find the old chief, who was highly incensed that Black Arrow should start hostilities with the white settlers, and hurried to the scene of action with a flag of truce.

After banishing the treacherous Black Arrow from his tribe, he passed around the pipe of peace, which the white settlers gladly acepted.

SALES COMPANY FILM D'ART.

DON CARLOS.—The bold young Prince, Don Carlos, dashing, flighty, daring, has long braved the wrath of the elders of Philippe's court. It is therefore no wonder when he even defies the power of the august head of the Spanish religious regime of the period by repeatedly declining to accord him due respect. Complaints are made to the King, but without satisfaction.

Now, young Don Carlos is betrothed to Elizabeth of Spain, and since the King has no wife, the vengeful Grand Inquisitor, whose power in those days was great, connives to wrest her from him. Not only does he succeed in so doing, but he causes the King to fall in love with her; it is now father against son, and eventually the King wins her. But the Grand Inquisitor's dark work is not ended. He manages to excite the King's suspicions against Don Carlos, and when he thinks the monarch sufficiently bitter tries to get his signature to a death warrant for the young man. When the King refuses the villain causes a false note to be sent Carlos summoning him to the Queen's chamber; when he arrives there swordless, on a mission of love, she tries to explain, quickly begging him to go. But ere he can do so, the Grand Inquisitor enters with the King, to prove charges against the Queen. The Prince, defenseless, quickly falls under the onslaught of the soldiers, but the Queen stems the fury of the King long enough to have the body searched—the note produced. The treachery of the Grand Inquisitor is apparent, and after he is banished the King falls weeping over the corpse of his son.

N. Y. MOTION PICTURE CO.

THE CURSE OF GAMBLING.—James Brown, a young bank cashier, his wife and child, are living happily together until one evening a friend calls to see Brown and invites him to a club. He reluctantly accepts the invitation, telling his wife that he will be home early. Upon reaching the club Brown is invited to play a game of poker. He hesitates, saying that he does not understand the game. Finally his friend persuades him and consenting he plays, winning a large stake. The game proves to be very interesting and he does not notice the time. Suddenly, realizing how late it is, he jumps to his feet and leaves in haste. Reaching home, his wife scolds him for staying out so late. He tries to square matters by kissing her, she refusing to let him. Brown then shows her the money he has won. She becomes somewhat reconciled but makes him promise never to gamble again. Brown makes the promise, but a few nights later is again at the club. This time Dame Fortune deserts him and he loses all his money. Finally, as a last resort to get back his losses, he stakes his watch and that, too, is lost. Arriving home, again late at night, his wife, who has been waiting up for him, sees the dejected look upon his face and suspects the truth, weeping as though her heart would break. The next day Brown is at work in the bank when he receives a telegram from his friend telling him to be at the club that night as there is to be a "big game" played there. Feeling sure that good luck would come his way, he takes some money from the safe, intending to put it back if he should win. As he is putting the money into his pocket he is discovered and is about to be arrested when his wife and child, who have been sent for, appear. They plead so hard for him that he is released, but is discharged from his position. Now that the "Curse of Gambing" is upon him, he sinks, dragging his wife and child with him into dire poverty, ending in the untimely death of his wife.

PERILS OF THE PLAINS. A pioneer famiy, consisting of father, mother, son, young daughter and child are making their way across the plains in a prairie schooner. They come to a pretty spot where they decide to camp and are busy at their work when a guest rides in. He is offered food and made welcome. Each member of the family goes about his work, when the ungrateful visitor attempts to make off with their guns. The child warns them and he is held until the father gently kicks him out of camp, when they prepare to be on their way. Not satisfied with the treatment he received, the vagabond goes to an Indian camp and tells them of the pioneers. There is great excitement and they all make haste to depart. The prairie schooner is again on its way when a Western scout warns the family of the approach of the red men. They make every effort to outride their pursuers, who steadily gain on them. The scout has, meanwhile, dashed off to get the help of soldiers, who mount their steeds and go to the prisoners' assistance. It is decided best to alight from the schooner and fight the renegade and his followers. The soldiers and scout make a timely entrance, forcing the Indians away. The scout is rewarded for his aid by a kiss from the daughter, which likewise pleases and embarrasses him.

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May 18—Devil on Two Sticks (Ambrosio).
May 19—Lacemaker's Dream (Lux).
May 19—He Did Not Die (Lux).
May 19—Fruits and Flowers (Imp).
May 20—Cupid at the Circus (Thanhouser).
May 20—Parting His Hair.
May 20—Jester's Daughter (1000 feet).
May 20—Mexican's Jealousy (Bison).
May 21—Conquered Again (Itala).
May 21—A Father's Grief (Great Northern).

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May 11—Frisco Gets into a Libertine Mood (Amb.).
May 11—Indian Princess (Nestor).
May 11—Princess and the Slave.
May 12—Three Fingered Kate—Invisible Dog.
May 12—Mother's Grief (Lux).
May 12—Her Two Suitors (Lux).
May 12—The Turn of the Dice (Imp).
May 13—The Best Man Wins (Than.).
May 13—Lost for Many Years (Bison).
May 14—Foolshead Learns to Somersault (Itala).
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May 19—The Lacemaker's Dream (Dr.).....462
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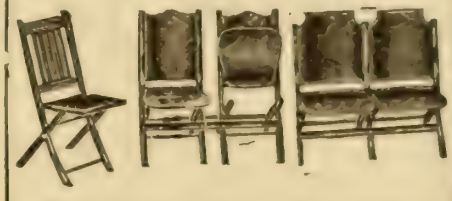

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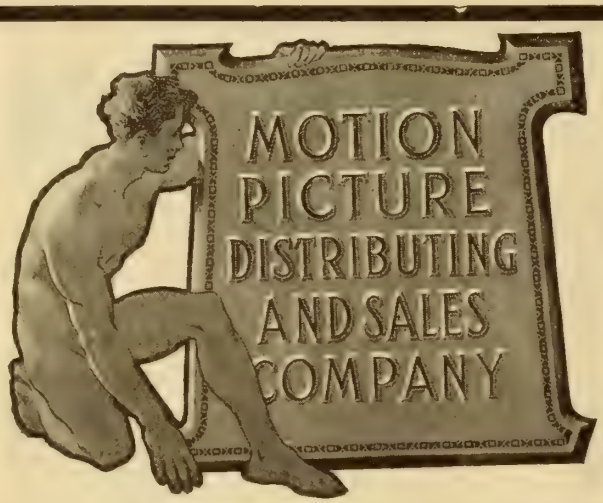

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Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London.

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Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

ECLAIR FILMS

The Film that will uphold your reputation and bring cold cash results is

"ECLAIR"

You MUST see our A. C. A. D. Series!

Whether tears or laughter, they give a profound impression of real art and sentiment
You cannot do without them. The public "wants them"

RELEASED

MAY 30, 1910

THE WATCHMAKER'S HAT--509 Ft.
A Comedy of vast merit, thoroughly and most artistically handled.

Life of the Alpine Shooters--403 Ft.
Wonderful Photography! Subject of the very first order.

JUNE 6, 1910

A MARTYR OF LOVE--615 Feet
An appealing Story of Love that is stronger than death

A Sculptor who has Easy Work---320 Feet
A Film that really merits the title, "Comic."

FREE POSTERS

ECLAIR FILM COMPANY

CHICAGO: 35 E. Randolph St. NEW YORK: 31 E. 27th St.

From the 30th of May our films will be shipped through the Motion Picture Distributing and Sales Co.

SUCCESS! We Told You So

On Account of Heavy Bookings—WIRE Your Orders

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the **BIG FIGHT** of

JOHNSON and JEFFRIES

JULY 4th, 1910

LICENSED AND INDEPENDENT THEATRES wire or write at once.

All these pictures have **Jack Johnson's Autograph.** None others are **Genuine.** Get the genuine or none at all.

We have the entire exclusive control of the original Sept. 9th

NELSON AND GANS

Fight Pictures

21 Rounds

Four Thousand Feet

Complete from training quarters to knockout.

Write Now for Low Rental Prices

We own and control the exclusive rights for the States of Illinois, Nebraska, Colorado and Utah.

2-Big-2 Headliners

Chicago Film Exchange

46 Jackson Boulevard, Chicago, Ill. — 14th and Duglas Sts., Omaha, Neb.

401 Barclay Block, Denver, Colo. — 321 Atlas Block, Salt Lake City, Utah

WE HAVE NOW READY MOVING PICTURES OF

King Edward

Showing the King in Life-Size Pictures shortly before his death

Very Interesting

Orders Filled in Rotation

LISTEN TO THE GOOD NEWS

HALLBERG

will equip the new theatre of the SAXE AMUSEMENT COMPANY at Broadway and 41st Street, as mentioned in another part of this paper.

Mr. Saxe is a gentleman of great experience in the moving picture business, and I felt flattered when he told me this:—

"Mr. Hallberg you are the only man in the business who apparently is not wild about putting in Moving Picture Machine and Economizer equipment on Broadway."

I asked him why, and Mr. Saxe said this:—

"Because you don't make as low a price as your competitors, but I have decided to put in the "HALLBERG" Economizer, two MOTIOGRAPH Machines and double dissolver and also your other specialties, because I know you have the best equipment."

J. H. HALLBERG

Mister Moving Picture Man

Let me tell you, orders of this kind are only given on merit. If any other machine or Economizer had been as good as mine I would not have gotten the order, because my price was higher; but I don't go on price—QUALITY is my FIRST THOUGHT—Price, next.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the "HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL,"—prepaid mail—It saves 50% on your oil bill for machine—Try a Can.

I make an allowance for your old Current Saver or Rehostat in trade for the "HALLBERG" Economizer.

SEND FOR CATALOGUE No. 31-W

J. H. Hallberg, 28 Greenwich Ave., New York

POWERS PICTURE PLAYS

Released May 28th

AMATEUR HYPNOTIST

A Screaming Comedy

Smith learns how to hypnotize people. He hypnotizes his two rivals in love and makes one believe he is a dog, the other that he is a cat. And then—fun.

HIS REVENGE

Dramatic

A sailor leaves his aged father in charge of a false friend, whose neglect results in the death of the old man. The sailor plans a terrible revenge of starvation for the scoundrel, whose sister, the sailor's sweetheart, wins pardon for the villain by the power of her love.

Released May 31st

THE CRACK SHOT

The convict husband of a young woman is believed to have been killed in trying to escape. The woman marries another man, a sportsman, known as the "Crack Shot." The convict comes back to blackmail his wife. In a powerful and unique dramatic scene the villain's perfidy is exposed, and he meets death in a railway accident. The "Crack Shot" wins the biggest prize of his career, the woman he loves and whom, he feared, had been lost to him.

THE POWERS COMPANY

241st Street and Richardson Avenue - New York City

On and after May 30th all our productions will be distributed exclusively by

THE MOTION PICTURE SALES AND DISTRIBUTING CO.

VITAGRAPH

"LIFE PORTRAYALS"

Picture Patrons Demand All Vitagraph Releases

FOR RELEASE, TUESDAY, MAY 24

Convict No. 796

A Powerful Drama, showing that the most hardened heart may be reached for reformation. Thrilling in the intensity of its interest. Approximate length, 977 feet.

FOR RELEASE, FRIDAY, MAY 27

Aunty at the Boat Race

Screaming Comedy, with a love story that gives it charming attractiveness. Genuine boat race scenes. Approximate length, 977 feet.

FOR RELEASE, SATURDAY, MAY 28

Love of Chrysanthemum

An Artistic Classic, telling a love tragedy of Japan. Marvelous scenic backgrounds. Approximate length, 990 feet.

SPECIAL RELEASE

KING EDWARD'S FUNERAL

SUPERB VIEWS secured by the VITAGRAPH photographers in London, will be released as a SPECIAL immediately on arrival of the negative in America

NOTICE OF RELEASE WILL BE WIRED TO ALL EXCHANGES

Order at Once

Price, 9 Cents Per Foot

POSTERS—Protraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also SPECIAL POSTERS FOR ALL VITAGRAPH PRODUCTIONS. If your Exchange does not fill your order send to us.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Vol. 6., No. 22. June 4 , 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

"THE PADRE'S SECRET"

A drama of love and hatred, depicting scenes in Old Mexico.

Released JUNE 2d, 1910

LOVE'S "C. Q. D."

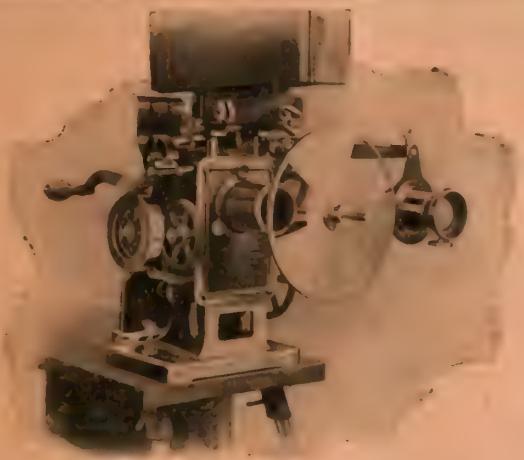
A thrilling drama of love, intrigue and a wireless machine, and the parts they played at a Texas Army Post.

Released JUNE 9th, 1910

ASK YOUR EXCHANGE TO INCLUDE A MÉLIÈS RELEASE IN YOUR WEEK'S SHIPMENT. HANDSOME POSTERS OF ALL SUBJECTS

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Unqualified Approval

is bestowed by the public, the exhibitors and the operators upon the pictures projected by the perfected

POWER'S CAMERAGRAPH No. 6

If you want the simplest, most durable and easiest running machine, and want to present pictures that will increase your patronage, ask your film exchange to supply you with

"POWER'S No. 6"

NICHOLAS POWER COMPANY - - 115 Nassau Street, New York

Our Catalog "C" tells all about it

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 956 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 955 FOR SYNOPSIS

THANHOUSER FILM

will not be handled by the Motion Picture Distributing and Sales Company, but will be sold and shipped by Thanhouser Company direct. Address ALL communications to the Thanhouser Company at New Rochelle, N. Y.

Commencing with the Week of June 6th

two releases of Thanhouser Film will be made each week —on Thursday and Friday. Wire your standing order for both releases

RELEASED FRIDAY, JUNE 3d

A Great, Startling, Vibrant Story of Love in the North

The Girl of the Northern Woods

Not a "Thriller" But a High-Class Drama That May Thrill You Through and Through

More Great Letters

The kind that are written ONLY to the Thanhouser Company

"Commend You for Your Straightforward Advertising!"

Lawrence W. Carter, Star Theater, Duluth, Minn.—Accept my congratulations on, and allow me to heartily commend you for, the straightforward announcements you put out about your pictures, as this is one thing in which many manufacturers fall short.

"Perfectly Satisfied With the Quality!"

J. A. King, Mgr., Great Western Film Co., Winnipeg, Man.—We are perfectly satisfied with the quality of your products and are pleased indeed to see an independent manufacturer turning out films like this.

"No Trouble in Getting the Audience's Attention With a Thanhouser!"

Will Hemsteger, 1214 So. Main St., Dayton, Ohio.—I have been in the picture business thirteen years and I want to congratulate you on your splendid work. I have no trouble in getting the audience's attention when I run a Thanhouser film.

"You're Doing the Work!"

L. C. Wallace, The Majestic, Red Oak, Iowa.—You're doing the work. Keep it up. The Patents Company took my license some time ago, but with such Independent film issuing as Thanhouser they can keep it.

"Through Thanhouser Film Our Receipts Rose 30%!"

Hayden Morris, Mgr., Elite Theater, Regina, Wash.—We have been running your films for the past three weeks. From the day we first put on a Thanhouser film our receipts have risen 30 per cent. I have noticed that whenever we run your films I have more people come and congratulate me on a swell programme than when we run three films, all of other makes. "Jane Eyre" and "The Best Man Wins" were masterpieces of dramatic portrayal.

Approx. Length 935 Ft. No. 113 Code Word Northern

Magnificent Posters Free

ASK YOUR EXCHANGE FOR THEM

Did YOU arrange a special musical programme for "Winter's Tale?" Miss Spurr of the Royal, of Marion, did! Read!

THANHOUSER COMPANY: We are arranging a special musical programme for "The Winter's Tale." We are credited with the best two-piece orchestra in this state, and have earned our reputation by playing the pictures. We are going to make "The Winter's Tale" the biggest drawing card yet and expect to pack this house as it was never packed before.

Your late releases have improved wonderfully in development, settings and costuming. Some people have the idea that they can't repeat a film with success. There's lots of difference in repeating a good one and repeating a bad one. We repeated your "Daddy's Double" last Monday by request and found that it went better the second time than the first. It was the same way with "Jane Eyre," and I believe we could run it a third time and pack them in. My exchange can send Thanhouser repeaters by mistake any time and I'll never make a murmur! I remain as ever a "Thanhouser Fiend!"

MISS DOLLY SPURR,
Manager, The Royal Theater, Marion, Ind.

Incessant Hammering!

We said the following about it and we meant EVERY word of it:

May 8, 1910.

Messrs. Stetler & Zerr,
Empire Theater, Reading, Pa.

Gentlemen:—Your favor of the 5th inst. to hand and we thank you for the interest you display in our work and for the demand you are making on your exchange for our film. THIS INCESSANT HAMMERING AT THE EXCHANGES BY THE EXHIBITORS WILL RESULT IN EVERY EXCHANGE SUPPLYING AND EVERY EXHIBITOR GETTING WHAT BOTH OF THEM NEED—THANHOUSER FILM.

Very truly,
Thanhouser Company.

"The Thanhouser Kid!"

S. H. Clark, Bijou Theater, Corning, N. Y.—My patrons have become acquainted with your film and the little girl is known here as the Thanhouser Kid.

"They're There With the Best!"

W. S. Summers, Imperial Amusement Company, Washington, D. C. We use Thanhouser films and find them there with the best.

"Looks Like the Cream of Independent Film!"

H. C. Hatfield, Savoy Theater, Duluth, Minn.—(Letter to Eugene Cline, Chicago, Ill.) I just want to let you know that the first Thanhouser you sent me—"Jane Eyre"—is fine and beats all for excellence. It looks like the cream of Independent film. Hope you can send it to me all along.

"The Name Thanhouser Is Bringing Them In!"

Dreamland Theater, Michigan City, Ind.—Our theater has been running about ten days and in that time we have been fortunate enough to secure three of your films. They were simply fine, a case of "par excellence." We are establishing a reputation for fine pictures here and have three Licensed houses to fight. The name Thanhouser is bringing them in, and your classics are certainly winners in all respects.

THANHOUSER COMPANY

New Rochelle - - New York

Affiliated with the Association of Independent Film Manufacturers -:- *Licensees under the Bianchi, Armat-Jenkins Patents*

GREAT NORTHERN

RELEASE FOR SATURDAY, MAY 28th

THE EAGLE'S EGG

or The Rival Lovers

A Dramatic production of great merit and of absorbing interest.

ROOSEVELT IN DENMARK

This subject shows the ex-President's big reception in Denmark. Excellent picture that no Exhibitor should fail to get. Demand it NOW.

RELEASE FOR SATURDAY, JUNE 4th

THE JUMP TO DEATH

Feature film extraordinary.

Stands for Quality!

THE GREAT NORTHERN FILM IS A FILM MAKE BY WHICH OTHERS ARE JUDGED

(Pioneer of Independent Makers)

ALL FILMS SOLD DIRECT TO EXCHANGES

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Member of Associated Independent Film Manufacturers. Licensee under Bianchi, Armat-Jenkins and Biograph Patents

Independent Film Service

WE GUARANTEE QUALITY AND QUANTITY

FULL PROGRAM (Including Posters) for all Exhibitors

DO YOU WANT

Imp, Bison, Powers, Defender, Atlas, Ambrosio, Camerio, Film D'Art Itala, and All other GOOD Reels released **Exclusively** by the Motion Picture Distributing and Sales Company.

Get our Special Rates for Summer Supplies of all kinds appertaining to the Trade at **Reduced Prices.**

GREAT EASTERN FILM COMPANY

21 EAST 14th STREET — Between Union Square and Fifth Avenue — NEW YORK CITY

Telephone, 1806 Stuyvesant

Another American Release

Our Pictures Hold the World

ATLAS FILMS

One Release a Week—Every Wednesday

FOR JUNE 8th, 1910

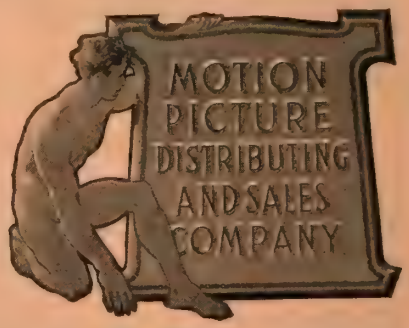
The Outlaw's Redemption

(Length Approx. 975 Feet)

A stirring picture of the West and one that will give your audience something to talk about, and that will bring them back to your house.

SEE FULL SYNOPSIS IN THIS ISSUE

COMING! COMING! COMING!



A Little Western Heroine

The Night Riders

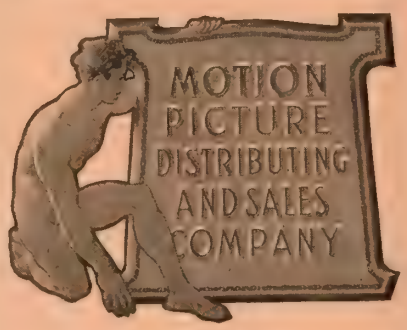
Getting Their Goat

Motion Picture Distributing and Sales Co. (Sole Agents)

111 East Fourteenth Street - - New York City

Another American Film

Defender Films



One Reel per Week==Every Friday

FIRST RELEASE, FRIDAY, JUNE 10th, 1910

Russia, the Land of Oppression

(LENGTH ABOUT 975 FEET)

The most powerful and daring portrayal ever attempted of the awful conditions in the Land of Darkness. A story of heart-throbs vividly told, with every thrill that will make this production a living appeal from a persecuted race.

DEFENDER FILMS—The best American Independent pictures in the market to-day, bar none. Your exchange must have them because you want them. Insist on having this picture. You will surely want our future releases.

MOTION PICTURE DISTRIBUTING & SALES CO. (Sole Agents)

111 E. 14th STREET, NEW YORK CITY

NEXT AMERICAN RELEASE

The Flag of Company H

Approx. Length 918 Feet — Release Date Monday, June 6

A FILM THEY WILL TALK ABOUT

PATHÉ FRÈRES

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

GET YOUR POSTERS FROM THE A. B. C. COMPANY, CLEVELAND, OHIO

The Proof of the Pudding

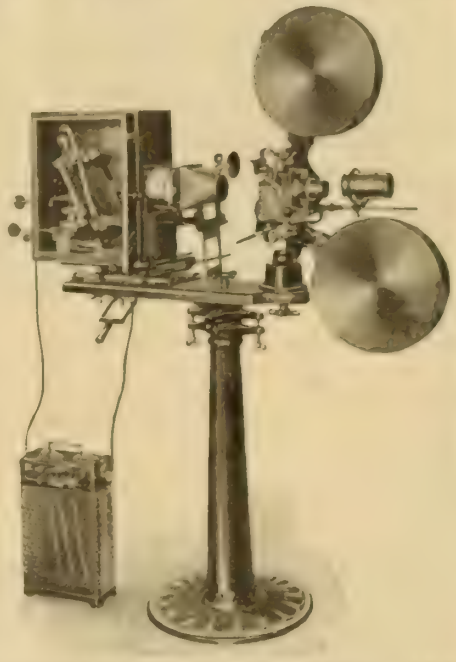
regarding the Motiograph situation is that in spite of rapidly increasing facilities the

Demand is Greater than the Supply

Besides a largely increased number of employees, we have for sometime been WORKING FOUR NIGHTS A WEEK.

One large dealer writes, we are all out of machines, SHIP FAST AS POSSIBLE till I tell you to stop.

Our Sales for April doubled over March, and first two week of May doubled over same period for April. **"That's going some."**



The Reason Why

PROVEN BY THREE YEARS OF CONTINUOUS SUCCESS IS

- The Brighest Pictures
- The Smoothest Pictures
- The Steadiest Pictures
- The Greatest Durability

We're buried with orders now, but, WE'RE LIVE ONES and THEY CAN'T HOLD US DOWN. There's another big lot of the invincible No. 1A coming through with all the new improvements, and are nearly ready for delivery, but **they'll go like Hot Cakes,** so best get your order in early.

REMEMBER regarding the MOTIOGRAPH

THE STAR AND CAM RUNS IN OIL, IT HAS PATENT RE-WIND, THE PATENT DOUBLE CONE SHUTTER (none other like it, or approaches it for brilliancy or smoothness of pictures). SHUTTER IN FRONT OF MACHINE IF DESIRED. HAS NEW TYPE EXTRA HEAVY ARC LAMP. and HAS EXTRA LARGE LAMP HOUSE.

THE MOTIOGRAPH IS A COMPETITION KILLER for both the Exhibitor and the Dealer.

OUR 1910 CATALOG TELLS WHY

FOR SALE BY LEADING DEALERS

MANUFACTURED AND JOBBED BY

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J. H. HALLBERG, New York Agent

BISON FILMS

TRADE MARK

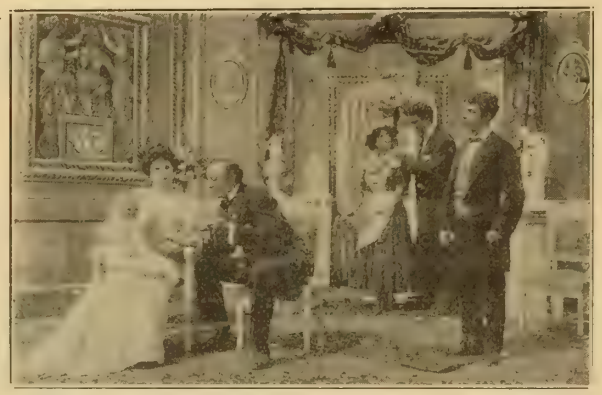
FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

"'Bison' for mine, kid, best I ever see'd."
These words a newsboy enthusiastically breathed;
A delightful exhibition—"BISON" did you say?
This gentleman later added, "they really beat a play."
Our productions please rich and poor alike,
Whether it be a Reginald or just an ordinary Mike;
So if you want to deal in the most popular line,
Send in your order for the "BISON"—then you've something fine.

OUR OFFERINGS FOR THE COMING WEEK:

"BISON"—Release, Tuesday, May 31st

"THE TIE THAT BINDS"



"BISON"—Release, Friday, June 3rd

"MARRIED ON HORSEBACK"

"AMBROSIO"—Release, Wednesday, June 1st

"A JUST REVENGE"

"PRASCOVIA"

"ITALA"—Release, Saturday, June 4th

"FOOLSHEAD AS A PORTER"

"A PENNYWORTH OF POTATOES"

All Our Releases Sold Through The Motion Picture Distributing and Sales Co. 111 East 14th Street, New York City

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG., 1 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

Phone 980-1-2 Stuyvesant Cable Address: Nosib

"The Aristocrat of Moving Picturedom"

Imp Films are now in such a class by themselves in conception and in execution that they are accepted as the standard by which all other films are judged. Exchanges say it is common to receive requests from exhibitors, stating that they want "something as good as Imps." Scores of theatres which have lately turned Independent explain that it was on account of the high quality of Imp Films that they rallied around the Independent banner. Imp Films have not only added tremendous strength to the exchanges featuring them, but to the exhibitors who have made a specialty of them in their theatres. Imp Films are clean, wholesome, good, true and honest through and through. If your exchange is not supplying you with Imp Films **regularly,** you are missing the best money maker in the business! We take supreme pride in announcing two more extra high class releases, for Independents ONLY:

"THE NICHOLS ON A VACATION"

(Released Monday, June 6. Length, about 970 ft.)

Another of those richly ludicrous, ultra-refined domestic comedies for which the Imp is famous. This is one made in answer to dozens of special requests from exhibitors who say their patrons will come and see this class of picture time after time, enjoying it more each time. Demand!

"A DISCONTENTED WOMAN"

(Released Thursday, June 9. Length, about 980 ft.)

A domestic drama which will score a tremendous hit with its wonderful stagecraft, its beautifully clear black and white photography and its high class professional treatment from beginning to end. It is as strong a play as you could ever hope to see anywhere at any time. Insist!

Our May 19th release, "Fruit and Flowers" is making an astounding sensation wherever it is shown. If you have not had it, you've missed one of the screams of years!

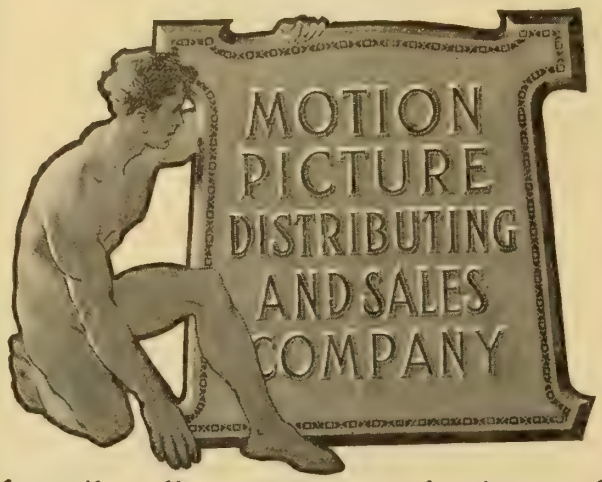
INDEPENDENT MOVING PICTURES CO. OF AMERICA
IMP

Independent Moving Pictures Co. of America
111 E. 14th St., New York City

EXHIBITORS, NOTICE!—It is now up to you to learn immediately whether your exchange is buying Imp Films released since May 27th. We will give you all such information on request. Simply tell us what exchange you are doing business with, and we will do the rest. If you want Imp Films, you'll simply have to fight for them. If you don't fight for them, you will be making one great big mistake. Don't forget to secure this information. Write for it **now**, before it slips your mind.

Lux and Eclair Films at 5c. Per Foot!—5c.

Lux, Eclair and other brands of European makes, absolutely new at five cents per foot, releases starting with week beginning May 30th



NOTICE

Owing to a flood of correspondence of enormous volume, we ask the indulgence of such of the trade whose communications may not have received prompt attention.

IN PERFECT WORKING ORDER

We are now better equipped to handle all matters with dispatch. We take occasion to acknowledge with thanks receipt of the many expressions of encouragement and assurances of co-operation.

OUR PROGRAM

We are too busy to say more at this time other than that we are now handling and shipping all of the leading brands of American films such as Imp, Bison, Powers, Defender, Electragraff, Whyte, Atlas, Gt. Western, Victor, Yankee, Uncle Sam, Reliance, Owl, Motofilm and Carlton, together with almost every good brand of European manufacture.

EXHIBITORS—BEWARE

It has come to our notice that unscrupulous exchange men are falsely representing themselves as purchasers of the brands we handle. In order to make sure you are dealing with a buying exchange, write us and we will give you full information cheerfully.

Motion Picture Distributing and Sales Company

AGENTS

111 EAST 14th STREET :: :: NEW YORK CITY

The Lux and Eclair Film Companies

Notice to Independent Exchanges

You are probably being offered by a concern trading in junk goods, some of the films bought by the International Projecting & Producing Company, and by the Film Import and Trading Company, fifteen months ago, and which were lately sold by these firms at 1 1-2 cents per foot. If there is a genuine demand for these goods, they can be obtained from the shelves of bankrupt European jobbers

PRICE, 4 1-2 CENTS PER FOOT

R. PRIEUR

Telephone STUYVESANT 3124

10 East 15th Street - - - - NEW YORK

ECLAIR FILM COMPANY

CHICAGO: 35 E. Randolph Street **NEW YORK: 31 E. 27th Street**

USE POSTERS

A Story of Reconstruction Days
RELEASED MAY 30th
Length about 1000 ft. Code word, YEARS

The Best Western Comedy in Years
RELEASED JUNE 2nd
Length about 1000 ft. Code word, GULCH

Selig Polyscope Co.

Trade S Mark

A Romantic Story of the Netherlands
RELEASED JUNE 6th
Length about 1000 ft. Code word, HOLLAND

A Story of the West
Just what you are waiting for
RELEASED JUNE 9th
Length about 1000 ft. Code word, RIDERS

CHICAGO U. S. A.

POSTERS USE

GEORGE KLEINE FILMS

The Pick of the Output of Two Recognized European Firms

URBAN - ECLIPSE

Posters — One for Each Reel. We will be glad to furnish if your exchange does not.

Bulletins — Published Every Ten Days. Keep in touch with our importations. Mailed Free.

A Feature — We do not say Good unless it is Great

FOR JUNE 18 "ESTHER and MORDECAI" Read about it Everywhere

A SCENE FROM "ESTHER AND MORDECAI."

ALSO GAUMONT

FULL DESCRIPTION OF THIS WEEK'S RELEASES ON ANOTHER PAGE

52 State St. CHICAGO

George Kleine

19 E. 21st St. NEW YORK

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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The Renters Opportunity.

Two weeks ago the first editorial in this paper bore the caption "The Exhibitors' Golden Hour." In that article we pointed out that on grounds of strict economics, the profits of the moving picture business in the United States to-day were not being equitably divided. Manufacturers or some of them, especially on the licensed side, were making money. The exhibitor was making and had made money during the past Winter and Spring; in fact, the exhibitor was distinctly getting the better of the game.

The poor renter, however, the middleman, a necessary constituent in every business, has not been making the money. We have complaints from both licensed and Independent exchanges on this very matter. Those complaints have been before us all this year. In the nature of things where a disease exists a remedy will be sought, and exchange men on both sides of the business are getting together for the purpose of mutual protection. They are extending confidence even on the principle that misery likes company, and the outcome of this reasonable state of discontent amongst the exchanges has been to some extent visible at Pittsburg and Chicago recently.

We have no doubt the things will shake themselves out properly and clearly in due course. Not for the first time do we insist that the business must be conducted by the same set of principles that govern all other businesses, namely, you must have three definite, distinct classes: manufacturer, distributer or renter, consumer or exhibitor. To attempt to conduct this business by eliminating the second factor would be a very foolhardy thing, indeed. For this reason: that in a properly organized state of things, your middleman becomes not merely an exchange, but a buyer who is in close touch daily with the market—in closer touch than the manufacturer can possibly be. He has his hand on the exhibitors' pulse all the time, and through the exhibitor he gets to know what the public taste is. He makes it his business to do so, whereas the manufacturer is, to a great extent, removed from these opportunities.

The exchange man to-day, then, should take heart of grace. He appears to have every chance of getting a "cut in at the business," on better terms than he has recently enjoyed. He has shown his power, as other parts of this week's WORLD amply prove. It is all for the benefit, the prosperity and good government of the business that there should be a well-organized body of exchanges throughout the country handling the situation by the recognized fixed principles of commercial probity.

The Moving Picture in the Supreme Court.

It is an unfortunate thing when such a world-wide, popular and valuable twentieth century acquisition as the moving picture has proved to be, should come under the ban of the Supreme Court. It is the well-known policy of this paper to stand for, and by, everything that is for the best possible good, for the greatest possible number, in the use of the moving picture.

In the Supreme Court on May 23, Justice Erlanger refused to overrule the proper authorities, who had refused to grant a certain license, giving as his reason that he found the application had been opposed by the general superintendent and the district superintendent of the public schools, together with the police authorities, adding when reminded that similar licenses had previously been granted, that "the granting of prior licenses in school districts cannot aid the relator, inasmuch as it has been made to appear that these entertainments in such districts have tended to affect injuriously the course of education

of the young, and otherwise have been shown to be a baneful influence to them."

When the educational authorities and the appointed moral censors of a community oppose anything, we readily admit that such an opposition must command attention; further, when such opposition is supported and commended by the Supreme Court of the State, justice lends her dignity to the emphasis of the opposition. We believe, therefore, it is well within our province to examine the situation, or the principles controlling the situation; find out its defects, and eradicate them.

In these columns we have always shown the great and beneficent advantages both from an educational as well as a moral stndpoint of the moving picture. It is therefore very painful for us to be compelled to read that a Supreme Court Justice says that certain moving picture exhibitions are "injurious to the education of the young and exercise a baneful influence among them." We can come to no other conclusion than that found in an old truth—i.e., that "any good misapplied may become positively harmful, any blessing misused may become a curse," even as a great fortune in the hands of one man may make him an honored citizen and a blessing to the community; whereas the same fortune in the hands of another man may lead to his own ruin and make him a nuisance to all who come in contact with him. The fault is not with the fortune, but with the receiver and user of it. So with the moving picture, which has come like a good fortune to the human family, its use or abuse depends upon whose hands it falls into.

In analyzing the situation we find the whole question of moving picture exhibition of every kind divides itself into three parts: the machine, the picture, the exhibitor. Of the machine there is no criticism; it is mechanical, perfect in its kind, of untold value, and the servant of its master. The same cannot be said of the pictures; they may consist of many kinds, their variety being as great and wide as the world itself; as long as there are people of various grades of educational, moral, immoral or unmoral nature, there will be pictures in those grades.

We have only to look at the productions in the picture postal card world to prove the truth of this assertion; the constant raids by the moral authorities against these offenders should be a sufficient warning to moving picture makers that it does not pay financially or morally to put forth that which is not pure and good. In these days of vigorous advertising, when commendations and approvals give value to an advertisement, will it not pay better to be able to advertise with such commendations, rather than the contrary; for we are sure that no well-meaning manufacturer will want to have it known that his pictures have received the strictures of the judicial, educational and moral authorities of the city or State.

The exhibitor, therefore, becomes the most important factor in the successful moral tone of the moving picture, whereas the machine is simply the mechanical *servant*—the picture reflects his *choice*—his taste—his moral and sterling value, and while he may be literally and figuratively in the dark background, his exhibition becomes a human projectoscope, throwing him in the limelight of publicity, where he cannot escape the scrutiny he deserves. It is our pleasure, then, to declare that we rejoice in the fact that the moving picture is absolutely above censure or suspicion in its purpose and intrinsic value, as also in its objective; that we believe and know that authorities of all kinds accept its value. The purpose served by the strictures which have called forth this article will be valuable if all interested in the upbuilding into an honorabe profession of the "exhibitor" will see in Justice Erlanger's ruling a revelation of a "weak spot" or a "wrong" which has crept into the uses of our much loved work. We feel confident also that the great majority of our readers are of those who number themselves among the first to remedy any evil which is shown to exist.

The Socialist Mayor of Milwaukee on Moving Pictures.

In an address in the Y. M. C. A. before the Milwaukee Ministerial Association last Monday, Mayor Seidel, in appealing to the ministers for greater efforts on behalf of the young, met the response that the "nickel theater" rendered effective work impossible. The speaker declared that "there was no need of trying to give boys and girls wholesome amusement while the 'nickel theater' catered to their baser passions." In reply the Mayor said: "The thing for you to do then is to compete with the nickel theaters. Have a moving picture exhibit right in your schools." We say *good* for Mayor Seidel; that is exactly our contention. As shown in another column, the situation in New York is the same as in Milwaukee, and indeed in all parts of the country. There is no doubt the moving picture is out of place in the nickel or even the dime theater; it deserves a better place and should move in a higher sphere; its value is too great to be prostituted in vulgarity and scorn. Far better—if it is to serve the poor—that admission should be free, if under competent management, than a ridiculously low price charged if those in charge are as "cheap as the show."

In previous issues of the MOVING PICTURE WORLD we have shown that greater profit would come to the manufacturer by such a charge as we advocate, and the worthy exhibitor would be benefited. We will go still further and say there is a "golden time" in view for all classes in the moving picture world when the various educational and moral authorities become the advocates of animated pictures for all kinds of beneficial illustrative instruction and pleasure.

The General Film Company.

At last the mind of the exchange proprietor is set at rest in regard to the General Film Company. From the statement issued over the signatures of the officers of that company, on another page, it is made clear that their object is not monopoly, although they are open to purchase existing exchanges. Those already acquired will be operated in harmony with the other licensed exchanges, but so many have expressed dissatisfaction with their lot that there should be a general stampede to unload. Had the exchange men shown themselves capable of managing their end of the business, the General Film Company would never have been born, and those that do and have conducted their places on legitimate business lines have nothing to fear. Now that the distributing end of matters is in process of purification, how about the exhibitor? Let him take warning! The charter of the General Film Company does not permit it to exhibit, but what is to prevent another equally powerful corporation being formed to acquire and reform moving picture theaters, or to build and operate places where the picture will be handled as it should be?

Mr. Exibitor! A word to the wise is sufficient.

The manufacturers ran riot until the Patents Company was formed. The distributers have been a disgruntled lot among themselves and made life miserable for the manufacturer and the exhibitor—hence the General Film Company. The exhibitor is not alive to the possibilities and importance of his end of the business. If he cannot rise to the occasion—HE WILL HAVE TO BE SHOWN.

The Sales Company To-Day.

Since the last number of THE MOVING PICTURE WORLD was printed, history has been making itself in the field of the picture with extraordinary rapidity. In fact, to paraphrase the current colloquialism, life to us, who have charge of this publication, is simply—one surprise after the other. In the article on the Sales Company, which we printed on May the 21st, we threw out the conjecture that this company was in the tentative stage. That, in fact, it was on its trial. Here are our very words:

> There is one feature of the situation that must not be lost sight of, and that is that many of the signatories to the Sales Company's agreement are inclined to be doubtful of the result of this experiment. They, in fact, are giving the scheme a trial. If it succeeds, why they will continue their adhesion. If it does not succeed they will go independent.

Events have justified the accuracy of our forecast and the result has been the formation of a schism; a body of insurgents; a third party—whatever you will in the way of titles,—but the signatories referred to in our quoted paragraph have withdrawn from the Sales Company. We refer to the policy of its withdrawers in another article elsewhere.

Meanwhile, what of the Sales Company in its attenuated form? Well, it goes on. Those more immediately concerned in the fortunes of the company, express themselves as satisfied with the outlook. Cancellations were succeeded by increased orders. The company, as it exists to-day, can make a very excellent program. It is in the position, therefore, of competing with another body for the 50 per cent. of the moving picture business of this country, which, it is understood, is the ambition of the Independent side of the moving picture field to acquire or control. Time alone will show whether the Sales Company will be able to do this, or whether they will be content with 25 per cent. of the business, or just what they can get. Time proves all things.

Competition is the soul of trade; and the Sales Company has one more factor to contend with than it had a week ago. As we have said over and over again in regard to these Independent eruptions and outbreaks, just in so far as the Sales Company exists for the betterment or benefit of the business *as a whole,* it shall have the support of this paper. We have not, we are not, and we never shall be factional. Our attitude towards the Sales Company is that of giving it every possible chance of improving, extending and uplifting the moving picture business. Brains, ability, capital, opportunity, are at the command of the company, and it is, therefore, entitled to an open field and as fair a chance as any other enterprise now before the moving picture public of this country.

The Sales Company has not met with unanimous support—and why? Some answer that it assumes to be too dictatorial; some that it offered unfair advantages to manufacturers and exchanges who had no voice in its management; others that it had no solid basis on which to protect its adherents. But the fact remains that the men who constitute its executive board are alive to the necessities of the hour. They are all well grounded in experience both as manufacturers as well as exchanges, and are in close touch with the market. And in so far as they had not yet begun to operate when a counter movement was started, it is tantamount to condemnation without trial. They have not been given the opportunity of showing that their motives were sincere.

The New Independent Association.

In THE MOVING PICTURE WORLD of May the 7th we printed a little article under the caption of "The Currency of Independence," in which we discussed the changes that were and have been taking place in the Independent field. We began changes of policy, revolving of cards or readjustment of interests. Roughly, it amounted to this: that there is no unanimity amongst the Independents, and that probably in the short space of time the Independent ranks would be split. Again, one of our prophesies has turned out to be true. We are so successful in prophesying, that were it not for the strong love we feel for the newspaper end of moving picture work, we should feel inclined to compete with a certain soothsayer and stargazer, who shall be nameless.

But to be serious. Saturday, May the 21st, was a great day for the independent Independents. They gathered together at Pittsburg and formed an Independent manufacturers' association consisting of the elements not favorable to the Sales Company. So, there is another Re-imbroglio in the field. You have the resuscitated Alliance; you have the attenuated Sales Company, and now there is the Independent Manufacturers and Importers' Association. In this body are the Thanhouser Company, the Nestor Company, the Capitol Company of Washington, A. G. Whyte, Actophone Company, Electragraff Company of America, the Eclair Company, the Lux Company, the Great Northern Company and the American Kinograph Company, a very powerful and solid phalanx of clever, experienced manufacturers, importers and business men, who have at their back the solid support of numerous exchanges throughout the country.

In our study of the political chops and changes that attend the marketing and manufacture of a moving picture, we think that the associated Independent manufacturers are entitled to hold a record for rapidity of getting together. On Sunday, May the 22d, at Pittsburg, they were a heterogeneous collection of sheep. On Wednesday, May the 25th, they were a hard welded homogeneous, harmonious body. *O si sic omnes*, which, being freely translated, means that we wish to God all these film societies and associations would hang together for their common benefit, as the newest association seems likely to do.

But, the chief feature of the new manufacturers' association is this: that it is to work under the Columbia Phonograph Company's license, which includes, by the way, the Bianchi camera and certain rights in the Armat-Jenkins patents. The Columbia Company will support and protect the Association, which, in its turn, will license its own exchanges. This looks like a duplication of the policy under which the Motion Picture Patents Company works. So, as a matter of fact, the object of the new company is pretty much that of the older one, and that is to regulate the business and put it on a better footing for all concerned—manufacturers, importers, renters and exhibitors.

Most assuredly the new Association has been well conceived and well constructed. Its solidity makes for a valuable element of the business, and that it has the support of this paper and those associated with it goes without saying, on the simple grounds that it is evidently for the good of the business.

"Bless you, my children," is the attitude of THE MOVING PICTURE WORLD towards the new body. It has been very strenuous work, indeed, for all concerned in the section of the business represented by the company we are discussing in this article, and other companies. But, order seems to be in process of being evolved out of chaos, for which we are unfeignedly thankful. At the

risk of wearying the reader by repetition, we hope all these political transformations have come to an end, and that the representative elements will settle down to business, make good pictures and sell them. This is what we want to help them all to do.

The Passing of a King.

The advertising pages of last week's MOVING PICTURE WORLD show that there are to be within the next few days, or it may be hours, special releases on the American moving picture market of moving pictures illustrating the funeral of the late King Edward. There is no doubt a widespread desire on the part of the American public to see these pictures. For days, and indeed weeks past, American newspapers have been full of reproductions and photographs taken in connection with the death of the King and the proclamation of his successor. Perhaps, we, who write this, may be allowed to say that this is not only a very great surprise, but a distinctly pleasing one. It shows that there are many connecting links between all branches of the Anglo-Saxon race.

The exhibitors of the country, therefore, have a great opportunity in front of them of featuring the funeral picture that will shortly be in their hands. The funeral took place in London on Friday, May 20. Telegraphic dispatches in the American newspapers lead us to believe that some very good pictures were obtained. They were shown in British theaters within a few hours after the passage of the funeral, and, as may be supposed, created a deep impression. We have no doubt that when these pictures are released here, the American public will be equally impressed. If this is not the first time that the funeral procession of a monarch has been filmed, it is certainly the first occasion when the passing of a monarch of the unquestioned eminence of King Edward formed the subject of a moving picture. The funeral procession of the late Queen Victoria gave opportunity for the making of moving pictures. We believe, too, that the passing of King Humbert of Italy, the King of Portugal, and other minor monarchs of the last few years, were taken advantage of by film makers for the purpose of recording the funeral procession. But it is safe to say that not one of these funerals created anything like the amount of interest King Edward's funeral has done.

To begin with: There were present an absolutely unique gathering of Europeans in the corteges and then there was in the procession a distinguished private citizen of the United States, Mr. Roosevelt, occupying practically what amounted to a kingly position in a King's funeral. Altogether the terrible, sudden and tragic death of King Edward, and the fact that Mr. Roosevelt was present in England in time to appear in the procession, invest these films with an extraordinary amount of interest.

The exhibitor, then, as we have already said, has an exceedingly fine opportunity for showing the public what an extraordinary valuable agent the moving picture is for recording events of worldwide importance. The phenomena and convulsions of nature's leading natural incidents, sporting scenes,—we might even say the much written about Johnson-Jeffries fight—sink into the insignificant, when compared with the funeral of a man like King Edward. It would be redundant if we, in these pages, dealt upon the character and standing of the late King. This has been done so much and so often elsewhere that we could not possibily avoid repeating what somebody else has said, besides this paper is not a general newspaper, but concerns itself primarily with the trade interests of its readers.

But even so, we cannot refrain from pointing out to the exhibitor that the exhibition of these films gives him an opportunity of further establishing his theater in the good opinion of the public. These pictures show in graphic form great history. Great funerals are, after all, not very common. Take the last forty or fifty years in the United States, the names of Lincoln, Grant and McKinley rise in the mind as having been made the objects of great funerals. Lincoln and Grant passed away before the moving picture existed to record their obsequies. Then, if we take Europe, maybe Bismarck, Emperor William the Second, Wellington, are names that rise in the memory as having given opportunity for funerals of historic significance. Before them, there was the monumental figure of Napoleon the Second.

King Edward's funeral cetrainly ranks in historic significance with all these. Firstly, on purely personal grounds; secondly, on purely political grounds. For in recent months, there have not been wanting people, intelligent people, to say that he would be the last King of England. This may or may not be the case, but he certainly has left the scene of his work at a time of intense critical interest to the British Empire.

But, aside from these considerations, the funeral of King Edward was an occasion of gorgeous solemnity, manifesting the grief, not only of a nation, an empire, but of the entire world. The King is dead; long live the King! When we die, we are soon forgotten. King Edward will not be readily forgotten. These films will perpetuate his memory, and they will interest people all over the world at a date remote from the hour of his death, one might say uncommonly remote, for most kings seem to be forgotten within a very few days of their death, whereas the American people seem determined to learn everything that is possible to know of the passing of a man who was so popular with them.

These are a few of the many reasons that occur to us why these pictures, now on the Atlantic, will, when they reach here, have enormous interest for the American public. We therefore specially exhort our exhibiting readers to make the best of this opportunity—an opportunity that is absolutely unique and without parallel.

VITAGRAPH SCORES AGAIN.

Within an hour after the Mauretania docked on Friday morning a negative of the funeral of King Edward was delivered to the office of the Vitagraph Company by special messenger. An automobile was waiting to rush it to the factory and before midnight forty prints were on the trains speeding across the country. Five were exhibited in New York and Brooklyn theaters that same evening, viz., Gane's Theater, the Lincoln Square, Alhambra, Dewey and the Orpheum. We saw one of the prints just before going to press. It was clear in photography, the point of view excellent and the crowned heads of Europe and many notables were easily recognized. The 665 feet of film give an excellent idea of this event of worldwide interest and the Vitagraph Company deserve congratulations for the success of their enterprise.

THE MOVING PICTURE "WORLD."

By Rev. William Henry Jackson.

Especially written for the Moving Picture World

The world is a moving picture. Shakespeare said, "All the world's a stage," but that statement, true in part, was made from the narrow vision of the playwriter's eye.

The eyes of the world say: "All the world's a picture;" anywhere, everywhere, earth, sea or sky; in burning tropics, or frozen pole; in ocean depth, or conflagrated sky; everywhere, the eye rests upon the beautiful, the picturesque.

The world is *Life*, everywhere the living, and because living, active, animated, moving; one vast moving picture: beautiful in the living, and living in the beautiful. Is it not for this reason then that everyone loves these things?—the living and the beautiful, so, when conditions prohibit the larger view, the picture becomes the object of admiration.

To-day we have the new picture, not the cold, lifeless picture, deathlike in its stillness, but the animated, living, active, inspiring reality, full of the vigor of life and beauty, a very part of the universe itself. No wonder then if the modern moving pictures strike a popular chord; they have touched the center of humanity, they have revealed life to the living; like as the universe itself is the crowning perfection of the amalgamation of its created parts; so the moving picture is the perfection of the sublimest combination, of science, art and mathematics.

The sciences of chemistry and electricity, with light, heat and power, together with the reproductive beauty of the photographer's art, have united in producing the highest laudable results hitherto held secret in the recesses of science, art and law, giving to people everywhere the marvel of the moving picture.

Again the moving picture reaches humanity because of its universal nature, everyone sees the picture, everyone reads the picture.

The ear may comprehend but one language, the eye comprehends all languages; descendants of Hebrew, Greek, Latin and Teutonic races may sit side by side and together read in the universal language of the eye the selfsame subject. Here, too, age knows no barriers, youth's strong sight and age's dim vision may read and understand the picture; as the picture moves it speaks, its motion is its langauge and all may read.

What a mighty factor for the diffusion of a universal knowledge and, further, what power is in the hands, and what responsibility rests upon those who are controlling the "world's" moving picture world. It is ever the desire of those who seek the good of their fellowmen to offer them that which gives pleasure and secures profit; not always the profit of dollars—labor brings its own reward—but the profit of progress in that which is best in life, and which at the same time imparts pleasure.

"Progress and Poverty" became the theme of Henry George in his desire to call attention to the needs of mankind; but now progress and profit with pleasure may fitly become the motto of those in charge of this new sphere of usefulness in the moving picture world. Therefore it is almost needless to say that these principles will be those guarding the ideas of the editors of this paper.

The scope of the educational advantage of the moving picture is unlimited, it will span from the lowest depths of ignorance to the topmost heights of knowledge; meeting all conditions between these extremes.

It requires no education to look at a picture, but looking at the moving picture is educational, the continuance of the hold on reading through the eye (that universal reader of a universal language) a new university is opened with only the boundaries of the globe as its confines, and the inhabitants thereon as its students seeing, reading, studying, progressing; graduating with pleasure and profit at will, only stopping short with the limitation of a satisfied ambition. Where, however, the inspiration of an unlimited ambition is the impelling force of any human soul, the moving picture world can be made a leading factor and guide to any destiny. It is not the intention of this article to be prophetic, nevertheless, the writer does not hesitate to affirm that here we are in a field where prophecy is self-suggestive; not the vague fancy of an imaginative mind, or the expressed desire for something improbable. It is easy to "prophesy when you know," and if "knowledge is power," then that power enables us to safely predict the future of the moving picture: The multiplication of the purposes and possibilities of the moving picture guarantee its continuance in every field of living research until—until when? Only when it is superseded! Can this ever be? It may, but not until there is something which supersedes the causes that brought it into existence, *i. e.*, light, life, science, art and law.

For the purpose of fully realizing the importance of the moving picture, it should be understood and remembered that moving pictures are yet in their infancy; viewed from the scientific, artistic, educational or pleasure giving standpoint, we are still in the A B C of a new field; the alphabet must become a language, the toy will become a worldwide utility.

The manipulation also of the moving picture will be exalted to the professional ranks; the manipulator will be a man of educational power, so great will he needs be compelled to grow, that although in the beginning he may have to sit at the feet of those causes which gave life to the moving picture, in the end he will become the master of his machine and its powers and compel them to serve him. In manipulation also the moving picture machine will become more scientific, its uses more artistic, its application more educational, its beauty more pleasure giving and, above all, its work more and more realistic.

In looking forward, as in building, it is necessary as well as wise to look to the beginning or foundation of that fabric we are erecting; for, when we know "whereon we stand," we also know "whereunto we may aspire." The proportion of the past suggests the laws whereby we can measure the proportion of the future. How readily every reader of this article will remember the unrestrained joy of the magic lantern of his childhood, as he grew to youth and young manhood he also saw the growth of the stereopticon, and a height of perfection seemed to have been reached when the chromotrope gave forth its changing form and colors; the man swallowing rats convulsed all, though its "life" was only strained mechanism.

The school, the lecture platfrom and the university; yea, also the church; all taught us much that we know by aid of the stereopticon; in our entertainments also that which was the joy of childhood and the teacher of youth became the pleasure of age. This is the foundation of our present standing, but because this foundation incorporated the laws of the universe in those initial stages, it lived. Here we may allow ourselves to learn a lesson from the mythology of Pygmalion that there is a perfection, the which when reached must give

place to the Galatea of life. The perfection of the stereopticon needed only *life* to give it birth in a new world. Taking this review as an index to the book of the future, is it not easy to read how, if this generation begins with that which the last generation left as complete, what possibilities will daily unfold themselves?

We are living in the most marvelous age the world has known, side by side with the wireless messenger, the motor craft of sea, earth and air; to give life portraying pictures of these, and all other living forces, will be the work of the moving picture. This work will be done for the double purpose of keeping pace with the age, besides bringing within the power of all people everywhere the knowledge and beauty which everywhere else exists.

From hamlet to city, from school house to university, from log cabin to White House, and from templed grove to cathedral walls, wherever there may be humanity to be enlightened, the moving picture will be ready to instruct and please, making itself the one instrument of worldwide value to all mankind. To this end and purpose it will be the policy of those whose writings cover these pages, to keep abreast of all these possibilities, thereby keeping our readers in the van of the greatest benefits to be derived from THE MOVING PICTURE WORLD.

Anno Domini, Antipathy—or What? Myself at the Talking Theatre.

By Thomas Bedding, F.R.P.S.

For the first time since I have been a resident in this city, I, last week, had a real theatrical bath; that is to say, I went to several theaters on the "Great White Way." In fact, I had an exceedingly good time, indeed, measured by the standard, the general standard, in vogue. I went with all my eyes and ears open, prepared to enjoy myself; but, also at the same time for the purpose of studying the plays, the people who performed in them, and the people who witnessed them, from the standpoint of a moving picture man.

Understand, reader, I have not been inside a regular theater where regular plays are shown for three years. Exactly three years ago, almost to the day, I saw in England a revival of "Caste," a play which has been revived by Mr. Charles Frohman, of New York City, within the last few weeks. "Caste," I may tell the reader, belongs to a past generation. It is of the "tea-cup and saucer" school. It is untrue to life, it is false and sickly in sentiment. It amused our grandparents, just as the making of antimacasers did, or snuff taking, or duelling amongst men. It is a freak; it is a back number.

All this reads very digressionally, but it was passing through my mind as I sat in the theaters last week. I heard old jokes; I saw stilted, artificial acting, crudely constructed plays that failed to convince or interest, though they amused. The plots started from nowhere, meandered off into no land, and ultimately finished nowhere. Yet, brethren, these plays are put on by no less a renowned manager than Charles Frohman, and are played in by great stars, who make much money and reputations in their work.

Contrast this kind of theatrical vapidity, as I contrasted it in my mind, with a first-class Pathe drama, or Biograph, or Essanay comedy. What do you get? You get the very reverse, the very antithesis of the characteristics of the plays to which I am referring. You get a clear, logical plot. You get an intelligent story; you get action, and plenty of action, without any superfluity of action, first, last and all the time, every instant that that film is moving before your eyes. The brain is held at its tensest; you have no time to look about you and study your neighbors' faces or hats, admire one another's dress or stare coldly through your lorgnette at the women you do not like. None of these distractions of the ordinary theater staging are permissible in a moving picture piece. You are living in those ten, twenty, thirty or forty minutes, the life that is being lived on the screen.

I do not know whether this distinction and difference between the talking and the silent play has ever been pointed out by one who has had the experience that I have had in these matters. I think I told you, in one of those former signed articles of mine, that the first newspaper money I earned was in the capacity of dramatic critic. I have pretty well gone through the theatrical mill of dramatic criticism; stage management and production. I am not *blasé*. I enjoy life to the full, and yet, with all this, and in the prime of life, I find it very difficult, indeed, to sit out an ordinary vaudevile turn or act, or to visit a theater and sit out an evening of doubtful comedy or drama. Yet, on the other hand, many an odd hour do I pass in a moving picture theater, fascinated by the wonderful phenomenon shown on the screen.

Why is this? Is my case typical of many? Call me a "tired business man" if you like. I am not always tired. On the contrary, I rather pride myself on my vitality. I know lots of "tired business men and women" of the mature ages of ten, twelve, thirteen or fourteen, bright boys and girls, who seem to share my disinclination for the theater of the conventional kind. That is where people "act," as it seems to me, in such a stilted and unnatural way, that modernity can no longer tolerate it.

Of course, in all this, the ultra-critical or discerning reader may accuse me of exhibiting symptoms of the disease known as "Anno Domini." This is not so. I am not old, and never shall be old, in the conventional sense of tiring of, or being indifferent to, the best that is around me. Other old buffers of 10, 12, 13 or 14 appear to think just as I do, and I have come across giddy young things of 70 and 75 who are much of the same mind. Even Romeo and Juliet are not disinclined to do their hand squeezing in a moving picture theater, just as well and effectively as they can do it in an ordinary theater.

Is it not strange, then, the hold and the fascination which the moving picture theater is getting on all of us? I hope that the theatrical readers of this article and my confreres on the theatrical press, also my friends amongst the New York dramatic critics, will not be angry at me for "jotting" down the perfectly sincere and spontaneous reflections that passed through my mind last week when I sat and endured some of the greatest Broadway successes in years. I love my play, but oh, you moving picture!!!

From F. B. Spencer, an operator at present traveling through the Western States, we receive a section of a San Francisco newspaper containing the opinions of a number of young people on the picture shows, which we reprint on another page. Mr. Spencer, on his travels, is paying close attention to the conduct of the show in each city he visits and he likes the way they are conducted in the West. There, he says, the managers do not jeopardize their business and safety by hiring young and inexperienced operators, like the grasping showmen of the East. He mentions a sample of this kind in Detroit, the manager of one of the largest moving picture houses in that city, who said to him: "When I am short of help, or when my operator goes out to lunch, I send one of my ushers up to run the show." This is the kind of manager that will eliminate himself—and the sooner the better.

A GREAT MOTION PICTURE AND ITS LESSON.

By Louis Reeves Harrison

I secured one of a few unsold box-seats, pushed through a crowd back of the rail and sat down. A mediocre variety act was in progress on the stage, so much the better—the auditorium was lighted, and I could study the people. Every orchestra and balcony seat was occupied, and the deep standing room was packed to the limit. The audience was a quiet one, was rather above than below the average in quality, and it was largely composed of men. The men were of all classes and conditions, they were uniformly earnest-looking, most of them seemed to be business men, who had possibly left the absorbing occupation of trying to do others as they might reasonably expect to be done, in order to rest an hour or two and recuperate from brain fag. The theater was a popular one, usually well attended, but, on this occasion, early in the afternoon, the attendance was unusually large. The occasion was that of a special release, the release of a great picture play, a play greater than its announced theme.

The wrongs of the American Indian are not present wrongs; he was once an interesting type, especially in Cooper's novels, but to those who knew him as he was and those who know him as he is, the red savage is not associated with pictures of injured innocence, but what's the odds! Story writers naturally affiliate with hazy historical conditions from an ingrained dislike of conforming to facts.

No matter about the ostensible theme. How about the play?

When the vaudeville act ended, not a man left the place. The lights were turned down, a title was shown on the screen, there was intense silence, the breathless expectancy which usually precedes an important stage presentation. Advance interest was clearly indicated.

The producers were known. They were strongly entrenched in public confidence. They were known to be in earnest, striving to attain the best possible results, never pandering to the baser elements of society nor catering to perverted instincts. They were not in the habit of trifling with serious patrons of picture shows nor of jollying the noisy and unthinking element. They were known to be conscientious producers, who regarded their business seriously, who strove to maintain a high average of quality. They had not committed the error of setting the theater-going public down as being the scum of the community, and, in consequence, their bare announcement of a special feature was enough to draw a crowd, including many who ordinarily stay away from exhibitions of motion pictures. If it is within the province of honest criticism to discover what merits appreciation and encouragement, the lesson is right here, a concrete lesson, easily comprehended by those who really have the exhibitor's interest at heart.

The play way "Ramona."

Wherein was it great?

The idea of the white man's injustice to the Indian did not reach out into the sympathies of the audience at all, but it seemed as though the playwright or director, or possibly both, had consciously or unconsciously emphasized a bigger, broader and finer theme, the great force responsible for our origin, the one which has inspired poets of all ages, but recently discovered by scientists as the most effective cause in the evolution of man.

Natural selection!

The story of Ramona as told on the screen is as dear as it is old. It is that of an impassioned girl, who breaks through the exactions of a superior but rigorous and unsympathetic environment to follow the natural dictates of her heart. She loves and marries a worthless character simply because he responds to an ideal set up on the shrine of her affections, and, womanlike, when she is dominated by the most powerful of human emotions, she is bent on self sacrifice. She takes up the heavier burden and carries it with superior strength. While men sleepoll the husband, they acquire a habit still in operation regardless of race, the habit of not allowing conscience to handicap business. The husband submits like a weakling. He displays but late manful at making a manly effort to accomplish something for the sake of the sweet creature who has given him all a woman has to give. He loses his head, winds up in miserable collapse and is removed from the face of the earth in the cold blooded way that nature eliminates the unfit.

The part is effective as an offset and is admirably acted. But the woman!

Having sacrificed every material interest for the man's sake, having shared and sweetened his humble lot, having brought into the world one of God's own little creatures only to bury it in heart-breaking sorrow, she follows her weary way with unwavering courage to the bitter end, to the final excess of devotion at her husband's funeral pyre. This splendid character is the pivotal one and is portrayed with an intelligent grasp of fine detail which gives exquisite finish and charm to the play.

Here is where personality comes in.

With no audience to kindle enthusiasm and stimulate esthetic effort, it would seem as though the characters must depend wholly on academic postures, gesticulation and facial expression, but those who sit in front know better.

What is it that goes over into the hearts of thousands who attend picture plays?

What is it that reaches out and gets a grip on human hearts at business, political or social gatherings?

What else is it but the genial glow, the thrilling magnetism, of an exhuberant and interesting personality.

Here is where woman's personality comes in.

No one ever looks twice at a man's picture. As a mere thing of beauty, he is usually unmanly; as a creature of forceful character, he is usually unlovely. We look to woman for what beautifies existance, and, as interest in picture plays is stimulated by what is seen, it becomes centered on the heroine of the story. To suit the role, she must be lovable. Thoughtful appreciation of what is required by the role and good taste in things feminine count, but, when she delights the eye and stirs the irresponsible pulses of responsible men with a dazzling array of potent womanly attributes, she wins because she represents the ideal creatures of our heartaches and dreams. *She* goes over. Any man who does not think so should send for Doctor Osler.

Ramona, as played, is a powerful drama of natural love. It is set amid scenes of surpassing beauty, so sympathetically chosen as to lend the whole play a pure spirit of poesy; scenic and dramatic art are so harmoniously blended that the picture play is a veritable poem. The producers have advanced a step in the evolution of a new art and blazed the way for additional, greater achievement.

Mr. Frank De Leon, cashier and manager of the engagement department of the Selig Polyscope Company, died Saturday, May 21, 1910, at his home in Chicago, of consumption. He was buried on Tuesday under the auspices of the Masonic Lodge. Mr. De Leon was forty-two years of age at his death and leaves behind many friends who will feel the loss of his fellowship.

I wonder if that diamond ring story that comes from one of the Chicago nickelodeons is a press agent yarn, or really based on facts? It is claimed that a young woman who plays the piano in the place was robbed of a $250 diamond ring. If the key pounder can sport stones of that value what must the manager be wearing? I have visited about every nickelodeon in New York and I have failed to see such a jewelry display by any of the people connected with any of the places other than the proprietor, manager or treasurer. Perhaps the piano players in Chicago are higher priced.

* * *

It would seem hardly necessary to give the manager of an open-air picture place the tip to so rig up his curtain or screen that the breezes might not affect it and distort the views, but there are some managers that require the attention. I visited two places during the past week where I found the curtain almost fluttering like a banner flung to the breeze. Naturally the audience was disgusted. I sought the manager of one of the places, but he was in a nearby saloon telling a crowd of his dead-head friends what wonderful results he intends to attain in the line of moving picture entertainments during the coming Summer. The assistant manager was the doortender, who refuted any responsibility for the condition of the curtain, adding that his end of the business was to see that nobody got into the show without presenting a ticket or a pass. The ticket seller and the operator likewise pleaded not guilty. The former said his place was in the box office and the operator claimed he was being paid to operate the machine and look after the reels. The piano player said that when he doubled up in singing the illustrated songs he was doing his full share. All concurred in the statement that the manager left the place every night after the doors were opened and the people started to walk in and did not return until it was about time to make the final count in the box office. In other words, this manager looked upon the place as an automatic money maker. Such people should not be in the business. They eventually kill what might be made a very profitable place in the hands of a competent man.

* * *

I have heard many criticisms regarding the decision of a Police Justice at Coney Island that a hotel keeper who supplies moving picture exhibitions for the entertainment of his guests free of charge need not secure a license from the city for that purpose. Several hotel keepers were arrested on the Island for giving moving picture exhibitions without a lictnse and all were discharged under the decision. The criticisms have come from people in the boroughs of Manhattan, Brooklyn and the Bronx, who claim that there is discrimination. At first glance this claim may appear to be well founded, but when all the circumstances are considered the Coney Island cases differ in many respects from those that have been passed upon in other parts of the boroughs. In the latter cases the license was not the sole point at issue. The Building and Fire Departments, Board of Health and Board of Fire Underwriters were interested in them and their intervention was perfectly justifiable. It put an end to what had become an abuse. Saloonkeepers were turning small, ill-fitted back rooms into exhibition places to which the bar patrons gained admission free of charge. In a vast majority of the places there were but two means of exit, a narrow front door and a still smaller door at the rear which led to a small yard without any means of exit save the climbing of fences to neighboring property. The shows given in these places were of the cheapest, most miserable character. Anything that resembled a picture satisfied the proprietor and if the patrons complained they were asked how much they expected for nothing. Another distinction in the cases was that most of these saloon-theaters were located in what are classified by the various municipal departments as tenement houses. The decision in the Coney Island cases applied to "hotels."

* * *

I will be frank and say that, for the benefit of the moving picture business as a whole, no license should be granted to a place where admission is secured by the purchase of drinks. It is not a temperance proposition, nor do I make a claim of illegality; I speak solely in the interest of the picture business as a whole. Were these places allowed to multiply they would gradually undermine the legitimate exhibitor, take good business from the renter, and naturally make less sales for the manufacturers, and anything that works to these ends should at all times be opposed by all who have more than the sale of drinks at stake.

* * *

If the saloon-theaters were allowed to continue operations all efforts now being exerted towards uplifting the general business would be practically useless for the reason that the legitimate work would have its field for returns gradually curtailed and the producers would not feel justified in going to the expense they are now under to give the people the best that money can procure. In such places as Coney Island latitude can be allowed the exhibitors without danger to the general business. Admission is free to nearly all the places and they are not really in competition with a licensed man. The places where admission is charged are not injured because they are few in number and have a class of patronage that is peculiarly their own—people who do not wish to patronize places where drinks are sold and people who always believe that they will see more, or something better, where an admission fee is charged than at places where no charge is made. And there is still another class of people who prefer to lay their dime and escape the persistent cry of "Beer! Beer!"

* * *

Another point in favor of the Coney Island operations is that the places that depend upon the drink sales instead of box-office receipts pay good prices for their films and do not dish out a lot of junk such as the saloon-theaters in other parts of the boroughs give their patrons. You can see as good a picture show on the Island as can be found in any other part of the greater city, and it is not necessary to pay an admission fee to see it. It goes without saying that much of this is due to the selection of good operators.

* * *

The open-air theater is a boon to the film renter, who finds many of his Winter houses closing for the Summer season, and he has the glad hand for the promoter, but the open-air proposition is also a thorn in his side. The exhibitor who has a house that can be operated the year round looks upon the fresh air fellow as a squatter and if his exchange furnishes services to an open-air place that is a competitor there is the hottest kind of a war. I understand that many of the exhibitors operating under the licenses of the Motion Picture Patents Company are taking time by the forelock and have laid before that company a plan for protection of all-year houses against open-air places. These exhibitors claim that as regular licensees they are entitled to a free field during the months that they rarely run over expenses. If an open-air place is to be opened at a location that makes the temporary exhibitor a competitor it is claimed the Patents Company should refuse to license it. The question is then asked, suppose a man about to open such a place gives assurance that the site is a permanent one and a Winter house will be erected upon the close of the Summer season, would it be proper to discourage the enterprise? To this an exhibitor replies, in the case of an established licensee the fullest protection should be accorded and he should not be hampered by the licensing of a new place, whether it be for Summer or Winter. As to the representation that the open-air places will be converted into Winter houses, they are unreliable in nine cases out of ten. Almost every applicant made similar representations last year and failed to make good. The man who pays $104 a year in fees to the Patents Company is entitled to more consideration than the exhibitor who pays but $24 for permission to compete with the regular licensee during the most trying time of the year. There certainly seems to be good sense in this argument. How about the Independent exhibitor who has no one to appeal to when he sees a picture machine being placed on an empty lot near his place? Whether the newcomer runs licensed or independent films, he has no recourse, so after all the licensed man has some consolation in the thought that he has someone to appeal to when threatened. What he really needs, however, is protection when attacked and if he does not get it he naturally feels that he is no better off than the man who is not licensed.

THE SINGER AND THE SONG.

By H. F. Hoffman.

We learn each week through various publications that the public taste for good moving pictures is improving. It is quite a settled fact that those who pay their admission at the picture house are no longer pleased with the old-time chase, the slap-stick comedy, or the knock-down and drag-out melodrama. The demand is for something better and they now insist upon good acting, proper staging and a better regard for the eternal fitness of things. They want a picture play that does not insult their intelligence. They are done with crime for crime's sake, and horse-play is quickly distinguished from clean, quiet comedy. All this is as it should be, and we are glad to observe that the people's wishes are being duly catered to. But what about the singer and the song?

We still have in our midst that time honored chestnut, the "illustrated song." Nothing seems to have been done to improve this branch of the exhibition business. Probably the managers have an idea that because an audience endures some of these horrible outbursts that they like it, and therefore it should be continued without change.

Disposing of the song itself; there is something to be said on both sides of the question. The song publishers have done well to meet the demand for frequent changes. It is not possible to turn out three song hits a week. Perhaps no one realizes that any better than the publishers themselves, but still the songs are called for and instead of quality we get quantity. Unlike a film, a good song may be repeated every six weeks while its popularity lasts, and it is a pretty safe rule that an old song that is good is better than a new song that is bad.

The slide makers have done their part best of all. Most of our slides come from the hands of a few firms that are eminently capable of their task, who have really outdone the moving picture men in selecting scenes of natural beauty, and who were the first to put art into their product. In moving pictures "the play's the thing," but with songs, the song is half the thing, and the singer is the other half.

The singer being half the song, half of the singer is the voice, the other half being the way the voice is used. It is with the singer that the great fault lies in illustrated songs. Properly done the picture song is a splendid adjunct to the moving pictures, but why murder it when it can be made such a pleasing number? There are lots of illustrated singers with good voices but very few know how to use them, and what is worse, there are fewer managers who know good singing when they hear it. Only a few know just what to listen for when they try out a singer. The majority of exhibitors think that all they have to do is to find someone with a husky set of pipes and they have a real singer. If they can only get a person who can stand up and make enough noise to crack the walls, they think they have what the people want.

I dropped in at a Broadway picture theater not long ago, and there I saw the best of pictures and some acts far above the ordinary run of moving picture vaudeville. It was a house that could afford the best of everything, but there the illustrated song was as bad as the worst you ever heard. It was a female singer, the song was fairly catchy and the slides were pretty, but oh, what a voice! It haunts me even now. The voice was clear enough and she sang in time and tune, but the hardness of it and the noise of it was like unto one of those compressed air riveting guns that they use in riveting the framework of a steel building. She sang of love, but there was about as much love in her voice as there is in the roar of an elevated train. When she cut loose on her top note of love I thought my ears would split and my head began to ache.

Had it not been for the printing on the chorus slide I should never have known she was singing of love. She might as well have been singing in Chinese for all I understood her pronunciation, and then to top it off she resorted to that moth eaten gag of demanding the audience to join with her in the chorus. Ye gods, will there ever come a singer who will have the good sense to cut that out? The idea is as old as the hills, but it is still kept up as though it were first thought of only yesterday. The audience never sings, only once in a great while when a song is very, very catchy and very, very popular, and then they do so without being forced to it. As a rule they refuse to be a party to the crime.

There are two kinds of illustrated singers. The one with the good voice and no expression; the other with the poor voice but plenty of feeling. I knew a singer once, I know him yet in fact, who had no voice at all. The noise he made was a throaty falsetto. You would think that someone was choking him to death and he was calling for help; a gurgle, or a gargle, but he meant it for [illegible]. He was full of feeling and the sentiment of the song [illegible] plainly spoken words. The audience [illegible] were handled with the cautious [illegible] actor, and singing to his finish three times was repeated, he would come a full second, take a good breath and come out strong and bold, with an emphatic dramatic shake of his head, continuing it long after he pulled out on the piano with some chords and wonderful modulations that continued some moments after he had ceased singing. The effect was electrical, smiling a thrill through his audience that always called for a roar of applause. He had no voice but he certainly could handle a song.

Not far from the theater I have spoken of is another of the same kind. At this latter theater the illustrated song is a feature and the singer is drawing card. Does pay him $75 a week and he draws several times that amount of money to the theater. He hasn't a wonderful voice, but it is good and has a mellow, plaintive sweetness. You imagine he is sincerely singing to the girl he loves, as though no audience were present, and nearly every girl in front has an idea that he is singing directly to her. He works right true, and when he tells how much he loves his fair [illegible], the audience believes every word of it. They can't help it. He digs in and brings all there is in a song right out of it.

With comedy songs this singer never fails to catch the spirit of them; he is a good natured fellow and the fun is never lost. Wherever he takes a day off the patrons on their way out, want to know why he isn't there, and go away feeling that they have been bunched out of a certain part of their admission fee. It pays to have a man like that around. No matter if you pay him a hundred a week, he will bring it back to you with interest. You may get a passable singer for $25, one whom the patrons will endure patiently, but seldom will you get one at that figure who will have any power to increase the receipts.

Let the manager imagine for the moment that he himself is possessed of an excellent voice and a power of attraction by the sweetness of his song. Do you think you would put in eight hours a day, Sundays included, for a measly $25 per? Ask yourself that fair question and answer it fairly. No, indeed; you could easily command that amount singing twice on Sundays in a church choir and have the rest of the week to yourself. You are willing to pay well for a feature vaudeville act but you prefer to let the illustrated song remain a chestnut and a bore. You refuse to bolster up that weak spot in your program and turn it into a feature. As applied to films and acts you believe in the twentieth century axiom that "you can't get something for nothing," but it applies none the less to the singer and the song.

KING EDWARD'S FUNERAL.

Pathe Freres announce a special release of a film of this interesting event for the coming week. They had four operators at work, and, as it was a magnificent English Summer day, there is no question but that the film will be a good one. Their operators, in addition to taking pictures of the procession in London, were also at Windsor where the actual burial took place. The funeral party included, besides the widowed Queen Alexandra, King George of England, the Emperor William of Germany, King Haakon of Norway, King George of Greece, King Alfonso of Spain, King Ferdinand of Bulgaria, King Frederick of Denmark, King Manuel of Portugal, and Mr. Theodore Roosevelt as special ambassador for this country.

EXHIBITORS PLEASE NOTE.

Pathe Freres are giving exhibitors some good advice on the back pages of their weekly bulletins. They are making at present a feature of impressing on the exhibitor that they are trying to give him an unexaggerated idea of their films in their advertisements and circulars, and that the descriptions in their bulletins can be relied upon. This is of material aid to the exhibitor in selecting his programs and he can also always feel sure that any film specially advertised is a real feature. This is as it should be.

MELROSE OPEN-AIR THEATER PUTS IN "HALLBERG MACHINES.

Mr. A. Koscherak (1008 street and Melrose avenue, New York City, has purchased from J. H. Hallberg, 20 Greenwich avenue, New York city, one complete Mecanograph fire dissolving outfit, "Hallberg" double lamp Economizer and two 4000 candle power clamp arc lamps for his new open-air theater at the above address. This is one of the finest airdomes in the city, and Mr. Koscherak is delighted with the rapidly increasing crowds who visit his place every evening

A LITTLE CHILD SHALL LEAD THEM.

A World correspondent sends us a copy of the Junior Section of the San Francisco "Sunday Call," of May 15. This paper offers each week prizes for the best essays from school children. The moving picture show and the pictures most preferred was one of the subjects suggested and we reproduce the thoughts of these youthful patrons of the shows, firstly, because they should have considerable bearing on the picture producers when they see how keenly these young minds can reason and how much the pictures they see must influence their lives; second, because the thoughtful exhibitor, on reading these letters, should realize the importance of a judicial selection of program for family theaters and especially for children's matinees.

THIS BOY LIKES TRAVEL SUBJECTS.

I like to see pictures that are interesting and from which we learn something.

I like to see pictures that show us foreign countries, the people and their costumes. For instance, a visit to Switzerland to see the great Alps and have a trip up them. To see the snow covered tops of the mountains and the canyons and trees and all the beautiful gifts of nature.

I would also like to see historic pictures like Washington crossing the Delaware, or the battle of Bunker Hill; to see the soldiers march up the hill and then get driven back down the hill.

I think by seeing historic and geographical pictures we could learn more by them than by books.

I would like to see pictures about the Civil War times, to see the struggle over slavery and to see the North trying to preserve the Union and the South trying to make the North and South two different countries.

EDW. F. COUTTS, 12 years.

HISTORICAL AND GEOGRAPHICAL SUBJECTS PREFERRED.

I like the nickelodeon when I can learn something from the pictures to help me in my school life. I like them best when there are views of the world, such as the Yosemite Valley, Yellowstone Park, the big trees, New York Harbor; also scenes from the cotton fields of the South, where cotton is woven into goods.

I don't like them when there are pictures of robberies and fairy tales or detective stories.

I enjoy the funny pictures for a good laugh. I enjoy the historical ones, because I can learn something from them.

I would like to see Washington crossing the Delaware and the battle of Bunker Hill. I would understand them better if I saw them in this manner.

I think it is not an easy way to learn history or geography because there is no one to explain it to you as they do in public schools. I would rather read and write these subjects because you learn more. I enjoy seeing the cities of the world, such as London, Eng., the largest city in the world; Paris, the capital of France, noted for its gayety; Edinburgh, the capital of Scotland, noted for its beauty. I think the things that are most natural in moving pictures are horses and the water.

MARGARET STEWART, 11 years old.

BOY-LIKE PREFERENCES.

There are only certain pictures I like at the nickelodeons, such as those of cowboys, Indians, soldiers, wars; histories of men like George Washington, Lincoln, Grant and many more brave veterans. Love stories I never do like because I hear too much about them.

W. HORSTMEYER.

SHE LIKES ANYTHING BUT MURDERS AND VULGARITY.

Do you like to go to the nickelodeon? Most every boy and girl likes to go, and so do I.

I like to see historical pictures, like the battle of Bunker Hill or the battles of Lexington and Concord. I would like to see Washington crossing the Delaware, too. The adventures of Daniel Boone or Marcus Whitman I would like to see very much.

I enjoy seeing funny pictures almost as well as the others. But I do not care to see pictures that are vulgar or the pictures of murders that they sometimes put on.

VERNA NAUERT, age 13 years.

THIS BOY SHOULD BE AN EXHIBITOR SOME DAY.

First of all when I go to a nickelodeon I like to go to a large airy place with from four to six exits. I like to see large pictures both clear and bright. It is better when there are two machines in operation. Then there are no waits and you do not have to look at the glaring electric lights.

For films I like the Biograph and Vintograph films best. For beautiful scenic and travel pictures I like the French films. They show wonderful reproductions of the famous Alps and beautiful colored pictures of France and all parts of Europe.

I don't like films which show stealing, brutality, etc., because I think some of these aid the weak minded. Some of the cowboy, Indian and industrial pictures are fine, and help broaden the mind. I like some of the funny pictures that our American firms manufacture. I guess nearly every boy and girl likes a funny picture where a man is being chased or making himself ridiculous in a thousand and one ways.

EUGENE CASTLE, age 13 years.

THIS WISE MISS SEES IN THEM OPPORTUNITY TO LEARN.

The pictures I like best at the nickelodeon are those showing scenes of the different parts of the country.

I do not believe that school and all that surrounds it should be left at school; we can always derive some knowledge from each and every one of these pictures, showing the different parts of the old and new world.

The names of some of the places we see are sometimes familiar, but those of which we have never heard, make us curious to know more about them. Naturally, it will cause us to open our geography, and study the maps for the places named. Also one can always see the different modes of dress worn by the different nations; also the ways in which their business is carried on, the way they build their homes and even the difference in the foods, showing what each country produces.

Then the scenery, which we may never see in our own surrounding country, is featured in these pictures. The grandeur of the mountains, their peaks reaching so many thousand feet into the sky, and the great waters which are fascinating as well as terrifying, the waves crashing against some rocky coast, and the spray flying up into the sky; then we see the falls and cataracts, whirlpools and rapids, all of which we have read about, but have never had the opportunity to see.

Now we go through the cities hundreds of years old, showing ancient and famous buildings, also the ruins of great cathedrals and temples, some of which are very beautiful. Perhaps a great many of us will never leave the city after our school days are over, and may never see all these great things, nearer than in the moving picture show. So I think that we should make the best of our opportunity and study these pictures, for we will always find new knowledge, which will be interesting as well as practical.

CATHERINE C. POWER.

FUNNY PICTURES AND TRAVEL HIS CHOICE.

I have been going to moving pictures quite often since I was 7 years old. I like the funny ones best, but maybe I should like the historical pictures. I think the colored pictures are very wonderful. Last week I saw "Coming Down the Ganges River." There were many different kinds of boats. The natives wore nothing on them but scarfs. This was because they were living in the tropical zone. These pictures were colored.

I also saw the moving pictures of Roosevelt's hunting expedition in Africa. We saw the chameleons slowly climbing up the bushes, also hippopotami playing in the streams. The water was not deep enough to cover them, and we saw birds on their backs.

JOHN W. ROBERTSON.

THIS GIRL HAS MATURE IDEAS.

The other day while walking down a street I passed a nickelodeon, in front of which were huge, brilliant signs announcing that "Love's Revenge" and "Dead Men Tell No Tales" were to be played that evening.

Now, if I owned a nickelodeon I wouldn't have a thing like that in the place. They leave a bad taste in your mouth; if patronized too much ruin your taste for real literature.

First of all I think I would have a great many pictures of travel which showed, for instance, people climbing the Alps, experiences in mines and hunting in Africa with Roosevelt.

I would also have different scenes showing the local happenings and pictures of historical battlefields and heroes.

Besides these I would have each day about two or three pictures of comedy and one which illustrated some good, clean drama.

These are the kinds of pictures I would have and which I think are better suited for public taste.

HELEN E. STURTEVANT, age 14 years.

THIS BOY LIKES A TRAVEL PICTURE.

No doubt many of the Juniors have been to a nickelodeon. Some people believe that by letting their children go to the nickelodeon it will lead to the downfall of the children. I think a nickelodeon is instructive as well as amusing.

One day in Fillmore street I went into a nickelodeon and saw the pretty picture of "Benares and the Sacred Ganges." In the picture were many dark-skinned Hindus bathing in the Ganges. The Hindu belief is that if they bathe in its waters they will have a happy life in the "hereafter." Hundreds come every year to bathe in its waters.

WILL SPELLMAN, age 15.

HERBERT ADMIRES THE ROOSEVELT PICTURES.

I like historical pictures of both past and present days. The moving pictures that interested me most lately were pictures of Roosevelt's travels in Africa. I have been waiting a long time for them, and when they were put on the showbills I could hardly wait to see them. He is an American and a brave one. He has done a great deal for us and his name is honored all over the world.

Pictures of this kind teach us almost as much as traveling ourselves. Next I like the funny pictures because they make people laugh, and when people laugh they are happy. I do not like pictures of shooting and killing. I always shut my eyes until they are over. I think they put bad thoughts in children's minds and sometimes in grown people's also. Sad pictures make me feel sorrowful.

HERBERT MEYER, age 12 years.

THE SCHOOL FOR STUDY, THE THEATER FOR PLEASURE.

I think it is nice to go to nickelodeons and see either funny pictures or beautiful scenes, which are nice for both children and grown-up people.

I like best to go on Winter evenings when all is rainy and miserable outside. I do not like it quite as well on Summer evenings, because it is so nice outside.

When you are in school I think that is the time to study. I always go to nickelodeons for pleasure and not so much to learn about school.

Of course it is nice for some people to see the battles and historical pictures, but I think I prefer the funny stories and pretty scenes.

IRMA AGNEW, age 11 years.

HAZEL REASONS THAT IF GOOD PICTURES ARE BENEFICIAL, BAD ONES MUST BE HARMFUL TO THE SAME EXTENT.

I enjoy moving pictures when they show the customs, the habits and mode of living of the people in foreign countries.

We who study at school of the countries and inhabitants of the same can best realize the advantage derived from these pictures when we almost believe, in conjunction with the learning from books and the pictures we see, that we have been in touch with these countries and their people.

We, of course, think and know, after seeing these valuable pictures, that we, the children in this country, are in fine circumstances compared with the youth of other nations.

The pictures I like best of all are those which may be termed historical and geographical. I like them because they assist us very materially in committing to memory our lessons, which we study from our history and geography, at the same time giving us a clearer understanding of the subjects which we take at school. I can always enjoy and appreciate moving pictures of this character because they are both instructive and full of interest and amusement.

I know my parents would allow me to attend these nickelodeons more frequently if such pictures were assured. On the other hand, they feel as I do in relation to the objectionable pictures which portray murder, suicide and robbery, as they must be harmful to the same extent as the good pictures I mentioned are good in their way.

HAZEL ASMUSSEN, age 13 years.

SELIG HELPED THIS MISS TO GET A GOOD MARK.

When I go to the nickelodeons—which is quite often—I like to see pictures from which one learns. When we were having "Courtship of Miles Standish" at school it happened to be at the nickelodeon. Of course I went to see it. The next day when I recited on it I got a good mark, so I guess it was from going to the nickelodeon.

LUCILLE CROOKS, age 12 years.

THE ASSOCIATED INDEPENDENT MANUFACTURERS.

Without recapitulating the various circumstances going through which the independents have passed since the Edison licensed interests first drew the line of demarcation, we wish to present clearly to our readers how that movement stands today.

Movements and counter movements among the independent manufacturers and exchanges have run in current and in contrary that the independent exhibitor has at no time been assured of a steady supply of enough film to conduct his theater, for less has he been assured of quality. While this condition has been embarrassing to the exhibitor, it has also been deterrent to the manufacturer. The Sales Company, lately formed to handle shipments of independent films, created distrust in the minds of manufacturers and importers not admitted to its councils or having executive positions. Sole agent A. G. Whyte foresaw elimination and got busy. So did the

WHYTE PAT POWERS

other representatives of foreign makers. Dean Horsely, the oldest independent manufacturer, came to the front and a meeting was arranged in Pittsburg at which a large number of manufacturers and exchanges signified their intention of not doing business through the Sales Company. At one of the preliminary meetings our artist caught the attitudes of some of these insurgents as they were trying to bring Mr. P. A. Powers to their way of thinking. But Pat stood pat to the combination of which he is the vice president.

A clever move on the part of the newly associated group was the acquisition of the patent rights in the Bioscio camera and others possessed by the Columbia Phonograph Company. Under these they will operate and guarantee protection to exchanges and exhibitors who use their films.

Altogether the split may be regarded as weakening the independent cause, but it will have an effect upon the business that is beneficial. And this is how it will work out. Being about equally divided as to available number of reels, neither side can at present supply the largest buying exchanges with the program they require. Therefore it will result in a competition on QUALITY. It matters not to the exhibitor or his servitor who supplies his program so long as it is the best obtainable, and they, like ourselves, say to the manufacturers: Gentlemen, quit your fighting and get down to the business of making good pictures.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS.

144 East 23rd Street, New York.

May 27, 1910.

To the Trade:

Having completed our organization covering which you doubtless already have information, we give you herewith something of our platform and plans.

1. The primary object of our association is to advance the interests of the moving picture business in general and to promote and establish those conservative, clean and broad-minded business lines a community of interests between its members, their customers and the general trade.

2. It is strictly a protective organization, as only it is not permitted to buy, sell or trade in merchandise, nor engage in or conduct business of any nature whatsoever.

3. The officers receive no salary, the expenses of the association being met from assessments made upon its members.

4. They are licensees under the Blizzard and Armat-Jenkins patents and are able to afford without cost protection to all exchanges now and indirectly to the exhibitor, on all films purchased from members of this association.

5. Its members are bonafide manufacturers and importers and do not own, either directly or indirectly, any interest in an exchange.

6. We believe in an open market, fair and clean competition, open and above board prices and freedom of action.

7. We are ready at all times to take up, investigate and adjust any differences that may arise between its members and the trade.

8. It will supervise the releases of its members in such manner as to permit of a wide and varied program of a guaranteed standard and future or additional releases being suggested to conform with such standard.

Very truly yours,
THE ASSOCIATED INDEPENDENT FILM MFRS.

THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

Entering the offices of the Motion Picture Distributing and Sales Company and noting the active preparation for handling the shipments of films, one cannot fail to be impressed with the businesslike methods of its promoters. They are proceeding as if they were entirely unaware that another organization was being perfected to supplant, or at least give them battle. The Sales Company quarters have been well laid out and planned. In spite of the fact that many manufacturers have broken away, the Sales Company will begin with twelve releases per week and if their customers need any more reels the Sales Company offers to supply any amount of European film at five cents per foot. From president down to the office boy enthusiasm prevails and big is the talk about what benefits the Independent exhibitors will receive. General Manager Baumann talks quality, Secretary Miles talks system, Vice-President Powers harps on the square deal which he will make it his business to see is handed out to each exchange and manufacturer. The Bison film has taken a new lease of life, judging from the advance copies of some coming releases—in quality and style far eclipsing any previous effort. "Snubby Bill" Stanner says that Yankee films will make them all sit up in a few weeks, two new manufacturers have allied with the Sales Company, so that their potency as a factor in the Independent field is greater than the ultra-Independents or insurgents surmised.

OPERATOR'S COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Machine Recommendation—Setting Shutter.—Iowa (name of town suppressed) writes as follows: "Am going to purchase a new Powers machine. Would you recommend a No. 6 or No. 5? How do you set the shutter of a Powers No. 5?"

I would recommend a No. 6 by all means. The No. 5 is an excellent machine, but the No. 6 is even better. To set a Powers No. 5 shutter proceed as follows: remove the semi-circular wing, or guard, on operating side of machine. Set your frame-up lever in central position. Loosen the shutter on its shaft. Turn flywheel in the direction it runs until intermittent sprocket has just completed its movement and cam-pin is just half way out of star slot. Now revolve shutter in direction it ordinarily runs until it is just barely on the point of beginning to open the aperture. Tighten on its spindle and the job is done. If you don't get it exactly right the first time and there is slight travel ghost (streaks up or down from any white object in picture or letters in title) move it just a little one way or the other until the travel ghost disappears.

License—What States.—Hartford, Conn., writes: "Kindly give names of States in which license is required to operate moving picture machine."

I am sorry, Hartford, but we have no data at hand. I believe there are very few States which require license, but many, if not most, of the cities do. If any of our readers have authentic data concerning this matter would be thankful to receive same.

Focal Length of Lenses.—San Francisco, Cal., writes: "I wish to thank you for reply to previous query. I want to get a 10 x 14 picture at 84 feet—A. C. current. What size lens should I have, also what focal length condensors?"

A five and a half inch equivalent focus moving picture lens is about as close as you will be able to get at it. Multiply the throw, in feet, by width of aperture, in inches, and divide the product by width of desired picture in feet. In doing this you must caliper the width of your aperture exactly. It will be about 15-16ths of an inch. The problem will therefore be $84 \times \frac{15}{16}$. But if the aperture is a sixty-

$$\frac{}{14}$$

fourth of an inch more or less than 15-16ths you must use the **exact caliper measurement.** To figure the stereo lens proceed the same way but use three inches as width of aperture. A. C. or D. C. makes no difference at all. Use two 7½-inch condensing lenses.

Measuring Film.—Toledo, O., writes: "Am constant reader of the Column and save them all. You say one can measure film by counting the turns of the crank. Could one count the turns for one minute and multiply by number of minutes just as well? Also can you give me a way of measuring the pull of the intermittent sprocket on the film?"

Yes, that would be a very close approximate measurement, only being out the amount of whatever variation in speed there might be. No, that is a job for the expert mechanical engineer only. It varies from probably sixty pounds on the slower speed machines to as much as seventy-five on those of the highest intermittent speed. The pull, you will readily understand, naturally varies with the speed of the movement.

Spanish Titles.—City of Mexico, Mexico, wants to know if there is any place in the United States where film titles in Spanish may be procured.

Yes. Any film manufacturer can make them for you, I think. Would be very pleased to have a letter from City of Mexico setting forth conditions in moving picture shows there. But for Heaven's sake write it in English! Getting it translated up here is a hard job.

Setting Shutter.—Washington, D. C., writes: "Have discovered a simple way to set the shutter on my machine, and as I believe it will be of great assistance to beginners, I send it along for publication. Start the machine with right hand and hold index finger of left hand so that it will obstruct passage of shutter. Watch screen for results and fasten to shaft when it is right."

Friend Washington's letter needs a little explaining. What he evidently means is to first loosen the shutter on its shaft, setting the screws which hold it just so that the shutter will slip under some pressure. Then start the machine and by holding the finger so that it will just strike the outer edge of the shutter, cause it to gradually slip around until it is just right, as may readily be determined by watching the screen. Undoubtedly it could be done that way, but I'm afraid the beginner won't have the success Washington thinks he will.

Shutter Out.—Des Moines, Ia., writes: "Am running a Powers No. 5 machine. When I run a dark picture containing a white object there are always white streaks beside the object. Am using a Powers No. 6 machine and always have a ghost on the screen. Using D. C., pulling 27 amperes. Distance of house, 105 feet. Have set my carbons different ways but get no improvement. Use good grade, 7½ condensing lenses."

Just exactly what to make of the above I don't know. Presumably, postal cards being scarce in Des Moines, two operators have clubbed in together and bought one and have both set forth their troubles on its overworked surface. As to the No. 5 machine, the trouble lies in the shutter, I think. You say the streaks are beside the white objects, not shooting up or down from them. If this is correct you have me treed! Better send the machine in to the Powers Company and they will remedy the matter without cost to you. First, however, try moving the shutter a little and closely watch results. I am inclined to think you have a plain, old-fashioned travel ghost, in which case your shutter has slipped a trifle and must be re-set. As to the ghost that haunts your No. 6, I will have to ask you to set the matter forth a little more clearly. Is it merely a dark spot in center of the screen? Describe fully and I will see what I can do for you. Meanwhile try moving your lamphouse backward and forward as far as it will go. Examine carefully and see if your machine and condensor are exactly square with each other. There is absolutely nothing at all about the machine itself to produce a ghost, unless it be a travel ghost. I await further information.

Measuring Lenses.—New York City, N. Y., writes: "You have instructed us how to measure lenses by pinning a paper to the wall, etc., several times, but what I want to know is how to measure or figure what lens I need to get a certain size picture at a given distance. Also how does the white paper measurement tell me what condenser lenses to use."

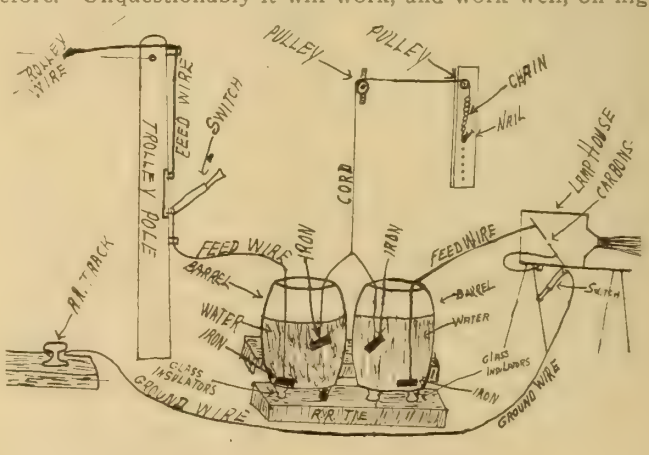
Your first query is answered fully in my reply to San Francisco. The "white paper measurement" tells you what condenser lens to use this way: if the equivalent focus of your projection lens is 4 inches, then, in theory, the equivalent focus of your condenser lens should also be 4 inches. But it is not practical to follow this out for several reasons. The very long focal length lenses are too costly and are very hard to get in this country. I think after all that I shall have to come back to the original proposition: get two six and a half and two seven and a half lenses and try out until you find what gives best results. After all it is **results** that count, and this way you can get them, that, too, without much loss.

Loses Upper Loop.—Austin, Minn., writes that his machine loses its upper loop when a thick patch goes through.

In the earlier type of the machine you have the idler rollers set away from the sprocket a considerable distance. That has been changed. Have referred your letter to the company who make the machine. They will remedy the trouble free of all charge by installing the new style roller on your machine.

A HELPFUL LETTER.

The following letter from Mr. F. K. Evans, owner of the Oneonta Theater, Oneonta, N. Y., is the kind we like to receive. The device is nothing more or less than two water rheostats in series; a thing I frankly admit I never heard of before. Unquestionably it will work, and work well, on high,



fluctuating voltage where a flat rate is paid and loss through resistance cuts no figure. In fact, I should say it would be next best to a motor-generator set, which latter would cost quite a bundle of money. One thing, however, that surprises me is this: whenever I have used a water rheostat the water has become very hot and it has been necessary to renew it constantly or it would boil violently. But neighbor Evans tells us it is only necessary to add a couple of bitscrits a day to make up for evaporation. How about this, Brother Evans? The thanks of the editor as well as of our readers are due Mr. Evans. I have reproduced his own drawing, merely tracing it over with india ink. Neighbor Evans is altogether too modest as regards his ability as a writer and draughtsman.

Oneonta, N. Y., May 17, 1910.

Editor Operator's Column:

Dear Sir—I would like to have a word to say about high voltage resistance, for the benefit of Homer, Ill. Article is in issue of May 21. I had practically the same experience two years with a Summer show at a park on a trolley line. My friend from Illinois says he was nine miles from a substation, which he meant, and did not mean power house. The power house on the road of which I am speaking is thirty miles from the trolley road and is delivered to the road at a pressure of 13,000 volts A. C., and is delivered to the substations twelve miles apart which transform it to 550 volts D. C. through a rotary transformer. I will now give you my experience with resistance. I got prices on rheostats from a manufacturer and was informed they would cost $75 for 550 volts, 25 amperes capacity, so I concluded to experiment a little. I am enclosing a very poor sketch of the outfit I evolved and as I am neither a writer nor draughtsman, please excuse drawing. The two barrels should hold from 40 to 50 gallons each and should be well insulated from the ground, also should be fenced in so no one but the operator can get near them. The switch on the pole should be high enough so no one can reach it. Anything can be used for the electrodes, such as old brake shoes or any iron that can be found near a trolley line. I used a No. 8 wire and it was heavy enough but would not be if it was any great distance from line. The two upper electrodes are suspended by a cord which is run in reach of the operator, thus allowing him to regulate the current flow quickly and easily. The water will need a little salt, but not too much—about half a pound in each barrel. It is not necessary to change the water for the season. All that is needed is about two pails of water each day to make up for the water that evaporate. I ran this outfit all one Summer and it never gave me the least bit of trouble. Hoping Homer, Ill., will receive some benefit from this (and I know he will if he does as I did), I would like to hear from him after he has tried it. Thanking you for the valuable information I have received from you in the past, through the Moving Picture World, I beg to remain,

Very truly yours, F. K. EVANS.

ONE FROM THE LONE STAR STATE.

Ft. Worth, Tex., May 16, 1910.

Editor Operator's Column:

Dear Sir—Kindly grant space that I may make known my views concerning a few matters, including your article, "Operators' Faults," and Mr. F. G. Robinson's letter defending the operators. I am an operator, but don't "know it all," nor do I ever expect to; but nevertheless have succeeded in getting along very well so far for nearly four years. I am still learning something nearly every day and expect to as long as I remain in the business. I study every condition, every peculiar happening and everything connected with each day's duty and then, after I am in bed, I think it all over. Have had several pretty hard propositions to deal with, but have never failed yet. Do not, however, by any means imagine that I may not some day. But to get at the point I wish to make: The good operator, that is, the man twenty-one or more years of age who knows his business as you would have him know it, could not afford to work here, much less in Dallas, Tex., for the reason that the managers refuse to pay high-class operators to exceed $15 to $18 for from fifteen to sixteen hours per day (8 to 9 a. m. to midnight, with an hour or less for dinner and the same for supper). Rather than pay a real operator $25 per week they hire fifteen and sixteen year old boys for $9 per week. There are, of course, a few exceptions, but they are few. These baby operators put up a horrible show, of course. Picture playing hide and seek, with brown corners and the light out two or three times during the projection of each reel. If the really good man refuses to work all those hours for $15 to $18 per week he is laughed at by the managers, and called a fool. They are simply blind to their own business interests and carry a dozen in operators' salary cuts too low in business. Operators, real ones, I mean, will do exceedingly well to stick close to Dallas until conditions are better. And now I want to ask you which make of machine you like best. Personally I favor the ———— line of machines, especially their latest model. Also let me ask if there is a way of using 220 volt D. C. without a rheostat. May I offer a word or two merely as a suggestion regarding Denver, Colo., trouble with some jumping off lower sprocket? I had the same trouble with the Edison Type B machine and found that it was caused by wide patches in the film. Every time one went through the film would climb the sprockets and away would go my lower loop. I got rid of the trouble by looking over my film and cutting out all wide patches, making them narrow.

Surely Ft. Worth is painting things worse than they are. I know both cities well and like them, Dallas particularly, and I hate to see such news from there. But if what is set forth be literally true, then I think I shall have to start a "Manager's Column" and hand out a few "bouquets" to those gentlemen also. Such a policy is simply idiotic and should be stopped forthwith. It hurts not only the individual house but the business as a whole. I should be glad to hear the managers' side of the question, if they have any. Your judgment and mine are the same in the matter of machines, even to the model. Yes, there are machines made to use on D. C. I will have some literature concerning them sent you. Your suggestion concerning Denver's trouble is excellent. If the Edison Company will permit, I will say that they would, in my judgment, do exceedingly well to not restrict the size of the lower loop. It is one of those things that looks well from the manufacturer's point of view, but which don't work well in practice. I have many letters complaining of this one trouble and it is pretty nearly all traceable directly to this fault. I have hesitated about speaking of it, it not being the policy of this department to criticise any make of machine, calling it by name, but I am sure in this instance the Edison Company will forgive me. If not, then I will feel inclined to ship them something like three hundred letters asking a remedy for this very one thing.

FROM FAR OFF WASHINGTON.

Aberdeen, Wash., May 11, 1910.

Editor Operator's Column:

Dear Sir—I get the World every week and if one fails to come I get busy writing to the publishers for the missing paper. Why? Because I would not be without it. I read every article written by the editor of the Operator's Column, you bet! Really, I have to laugh at some of the questions they spring on you, but suppose I ought not to. Your answer to the letter by Mr. Robinson was all right but not strong enough. You spoke of Western operators being higher class than the Eastern men. Mr. R., have you visited the Pacific Coast? I think not, from that! Should you come here and take a look around Portland you would be astonished. There are more "crank turners" to the square mile there than any place I know of. There isn't a single really good picture in the city! That is strong. I know, but it's the truth! Yet the men there pass an examination before being admitted to the union. The strange thing to me is that men are able to pass an examination who produce such miserable work on the screen. Is it carelessness, laziness, or what is it? I don't, as an operator, think your roasts are a bit too strong. I had rather a man tell me my faults to the end that I may remedy them than to have him praise me all the time. Writing to you, friend Richardson, seems like writing to an old friend. That must be my excuse for this letter. E. J.

Your kindly feeling for the World, the Operator's Column and its editor are appreciated, let us assure you. I most sincerely hope that things are not so bad as you have set them forth, in Portland. I know that country like a book, but not since the picture game claimed me. I fired the first engine that ever entered Oregon from the East. Quite possibly the trouble in Portland is a combination of carelessness and laziness, superinduced by careless managers who stand for poor work. When I used the word "West" I really meant the Middle West. Of conditions on the coast I know little or nothing now, except by hearsay. And now I think I will cordially invite Portland to write and set forth its side of the matter, if it will. Here in the Moving Picture World office we are always glad to hear from our friends and at times are tickled to learn we have friends of whom we knew nothing at all. "Yours" apologies for saying "us." Just write, that's all. F. H. R.

A LETTER FROM MR. EDISON.

The following letter is in answer to one written by myself asking Mr. Edison to kindly set forth his views of the supposed drop in voltage across the arc and rheostat. I guess after all I shall have to give it up for a bad job. There is no higher authority in the world than the "Wizard of Orange," but, even so, I cannot see that his letter, or explanation, makes anything much clearer. No! I am **not** bull-headed. I simply am unable to see it the way the rest of you do and will, I suppose, have to let it go at that. If Mr. Edison's letter means anything it means that there is either no flow at all or that the flow is in both directions. I can make nothing else out of it. Some time when the editor has plenty of space I am going to set forth fully and in detail just exactly how I do look at this matter. Until then consider me as properly squelched, set down on and obliterated. F. H. R.

From the Laboratory of Thomas A. Edison.

Orange, N. J., May 16, 1910.

Mr. F. H. Richardson,
New York City:

Dear Sir—Your letter of the 8th instant received. Mr. Edison directs me to write you that your difficulty in solving the electrical problem relating to moving picture apparatus arises from a misconception of the meaning of the electrical terms. "Voltage" is ordinarily spoken of as being positive and negative; it is defined as the tension or pressure which causes electric current to flow through a conductor, analogous to the mechanical pressure which causes water to flow through a pipe. The analogy is not a true one, however, the difference being that in a water system there can be pressure as well as flow (corresponding to "current" in the case of electricity) with only one conductor (pipe) leading from the pressure source, whereas in an electric system there can be neither voltage nor current without two conductors (wires) connecting to the voltage source.

The words "positive" and "negative" are arbitrary terms taken for practical purposes and do not serve to explain electric currents. Instead of thinking of current as flowing **out** in the positive wire and **back** in the negative wire, it is less confusing to think of both line wires as being electrified, one being in the positive electric condition, the other in the negative electric condition. These two conditions have a tendency to neutralize each other, that is, they have a mutual affinity. "Voltage" is the measure of this electrical affinity. When two such electrified conductors are conneced, either by direct contact, or through any electrical appartus, such as a rheostat, arc light, motor, etc., the two electrical conditions neutralize one another at a rate directly proportional to their affinity (voltage) and inversely proportional to the resistance to electric flow offered by the conductors. Such a neutralizing process manifests itself in results known as "electrical" and the direct product is always some other form of energy, such as heat, light, mechanical force, etc.

If this explanation has been followed it should be clear that "voltage" reaches the work (arc light, rheostat, etc.) through both the positive and negative, and that the total drop in the work must necessarily be equal to the line voltage.

Yours very truly,
H. F. MILLER, Secretary.

UNEVEN FILM THICKNESS.

By F. H. Richardson.

In the past, but especially since the advent of the new N. I. stock, there has been a very decided variation in the thickness of film stock. Now this is bad from any and every point of view. I take it that the manufacturer furnishes thin stock from motives of economy. I am guessing at this, but believe I am not far from right. It is false economy, however, if this really is the explanation, for naturally the thinner the stock the more the film will jump in the machine. It is common sense that the thin stock will not so well withstand the shock of sudden starting and stopping in front of the aperture as will the heavier film. Also it is common sense that it will be more easily vibrated through contact with the sprocket spurs. Naturally, then, the films of those using thin stock are not so satisfactory as those manufacturers putting out thicker film. Naturally, also, if the films do not run satisfactorily the demand for them is not so great. More than this, with several standards of thickness the man with the thin stock can get more feet on a standard reel, thus getting more cash returns per reel, or subject, than the manufacturer who uses heavy, honest stock which will produce better results on the screen. But the heavy stock man undertakes the contract of playing even by overloading the reel and this again is very bad from many points of view. It would seem that the makers of film stock ought to adopt some standard of thickness and sell none but that to any one. It would seem that an agreement to this effect might easily be reached between film-stock manufacturers, and that it should be for the general good of the business. Perhaps I have put this rather crudely. Also I am not very well posted on the ins and outs of the matter from the film-stock makers' end of it. But I do know what is needed and badly needed, and that is a standard of thickness, rigidly adhered to. The stock used by the Pathe people seems to be about the right thing. So far as I know there is no earthly reason why stock cannot be made the same all the time. I am well aware that it usually does not do much good to tell a great corporation like the Eastman Company what they "ought to do." Usually they simply tell one to mind his own business. That is just the point, however. This is a matter which is the **exhibitors' business,** just as much as it is the stock makers'. It is the exhibitor who has to suffer for everything which is bad in connection with the films, and he usually suffers much more than does the manufacturer. Get busy, gentlemen, and give us a standard, uniform film thickness. The exhibitor don't want a strip of leather, neither does he hanker for a ribbon of tissue paper. A film stock just thick enough to withstand the shock of machine usage, and no more, is what is wanted, and it is wanted that way **all the time.**

THE "ACAD" FILM.

Acad? What is Acad? What does it mean? What does it stand for. It stands for something of the best in moving pictures. The four letters are the initials of the names of a French film making concern, an Associated Company of Dramatic Art, to translate it freely. In other words, Acad is a Film d'Art controlled by the Eclair Company of Paris, whose offices here, as our readers are aware, are at 31 East Twenty-seventh street, New York City.

We were specially invited this week to witness the first Acad release, a film of full length, based upon a novel by Balzac, entitled Eugene Grandet. This company seems to have engaged the services of the best available acting talent in Paris and to have spared no expense in the way of mounting, costumes, scenery and furniture for the picture.

Roughly, the story is that of a miser who refuses to help his brother, a banker, who is in difficulties. The miser's daughter discovers the old man's secret, and robs Peter to pay Paul. In other words, she gets possession of the treasure, hands it to her lover, who is just in time to save his banker-father from committing suicide. The dramatic nature of the story will be realized when it is understood that the girl has simply "stolen" her marriage dot or dowry. So, when her lover is arrested at her father's instigation, she confesses, and the story ends by showing the lover giving his prospective father-in-law a receipt for 300,000 fr., the girl's dowry.

Dramatic enough in all conscience, and yet quite domestic. The action takes place about the year 1830, when Louis Philippe was on the French throne. It is one of those pictures that hold the interest of an audience from the moment the film commences to move. As a first release it is a huge success, and we have no doubt that the Acad film d'art will be well applauded.

In a conversation with Mr. Offeman, the New York manager of the Eclair Film Co., we learned that the productions of this house are becoming increasingly popular. Exchanges like them and the public like them. As we said last week, Eclair films are characterized by great beauty and delicacy. They are exquisitely French, which is about the highest praise that is possible to give a picture.

Plymouth, Ind.—D. W. DeWitt, lessee and manager of the New Orpheum Theater, has decided to change from licensed to independent film and commenced Independent service early last month.

The New York Motion Picture Company will release shortly a production entitled "Wolves of the Sea." This picture came pretty near being the most expensive they have ever produced. Expensive in that it almost cost human lives. The accident occurred while Mr. Balshofer, the camera operator, on another boat, had his camera set up and focused on the pirate boat. Without warning the two boats collided, throwing Miss Graham and Mr. Sherry overboard into the Pacific Ocean. Still Mr. Balshofer continued to turn the crank and succeeded in getting a number of remarkable scenes. We are very glad to say that Miss Graham and Mr. Sherry have fully recovered from the bruises they received while being dragged aboard ship. Taking everything into consideration, they succeeded in producing an exceptional film.

COMMENTS ON THE FILMS

"CONVICT NO. 796" (Vitagraph).

When representing the intensity of human passion the Vitagraph actors display an unusual understanding of human nature and the influences which in some mysterious way actuate its impulses. Here is a strongly dramatic picture because it depicts the transition of human passion and offers a concrete example of the way some small thing may change the entire future course of a life. Happily the producers have shown how a life may be influenced for good. Too often the evil influence is permitted to predominate. The murderer's hand is stayed by a girl singing a hymn. He quietly submits to be again led away to prison, and in place of being one of the ughest and most intractable convicts he is quite the reverse. Elemental human passion is such an unknown influence in all lives and the means which change the current of one's future are so subtle that it is unsafe to declare that any man is either permanently good or bad. To say that this is one of the most powerful pictures ever produced is a trite remark. We have studied its effect upon several audiences. It is not the kind of picture calculated to create applause, no more than we would think of applauding an eloquent sermon, yet it brought hearty plaudits, which came as a relief after the intense silence which prevailed while it was on the screen.

"The Little Doctor of the Foothills" (Essanay).—A humorous picture, depicting the experience of a pretty little woman doctor who goes to Arizona to practice her profession, and whose presence so works upon the cowboys that they all require her aid almost instantly. Men who never knew what sickness was are speedily afflicted with the most serious ills to which humanity is heir. Then comes a real accident, to which she refused to respond because she supposed, like the others, it was a false alarm. However, this is romantic and when the last scene disappears from the screen some malady that medicine and surgery cannot cure seems to have afflicted both. The picture is acted with all the dash and spirit which characterize the work of the Essanay players, and is certain to be popular.

"The Centenarian" (Gaumont).—One may well shrink from the burden of advancing years, and all the more so, it, as in the instance depicted, one is to be subjected to such indignities merely because one has reached his one hundredth birthday. This poor old gentleman must have wished he had passed to the great beyond before attaining to the century mark.

"The Hasher's Delirium" (Gaumont).—A humorous skit representing a waiter's dream. All sorts of beautiful things happen to him, then quite the reverse, but ultimately his snores become so annoying that they pour seltzer on him to arouse him from his slumbers.

"A Tempestuous Adventure" (Pathe).—A certain, though decidedly vigorous, cure for love. When the poor, deluded old gentleman is thoroughly soused he discovers that he didn't love the young woman after all, though he may have supposed he did.

"The Milk Industry in the Alps" (Pathe).—A picture made in the village of Stalden, illustrating the process of making condensed milk from the time the cows go to pasture until the big cases of milk are ready for shipment. Not only is the picture valuable from an educational standpoint, but it gives many glimpses of delightful mountain scenery in addition.

"The Wings of Love" (Vitagraph).—A thrilling love story set in quaint Dutch scenery. It is one of those realistic stories which grip and hold the attention from beginning to end. The novel stage setting increases the attractiveness of the picture and it is all enhanced by sympathetic acting.

"Sisters" (Edison).—A dramatic story with numerous situations that appeal to one's heart and make one wish to take a hand in the affair and help in straightening out some of the tangles. One's sympathy goes out to the young wife who compromises herself in attempting to save a younger sister and the story does not tell whether the husband is really convinced of the honesty of his wife's motives or not. But it does show that the sisters renewed their allegiance, even though their relations were strained for a time. Pictorially the film is out of the ordinary. Some of the glimpses of scenery, particularly where the artist is at work, are exceptionally attractive and there are others only less attractive. The picture will please with its heart story, some of it a picture of moving picturedom which is full of realistic acting and its exceptional pictorial qualities.

"Gee; I'm Late" (Pathe).—A very lively picture from the time Jones leaves his cot at 11 until he arrives at Cosby's at 12 the hour set for lunch. His experiences rife as a succession of laughter. If there is anything that he did not go over or through in his mad rush it was a mistake, and probably if informed of the omission he would go back and do it over, including whatever he left out before. And then he arrives at Cosby's on time, a fitting ending to a hair-raising race against time.

"A Brave Little Girl" (Pathe).—A pretty story of a little girl who sees her father carried away by a gang of poachers, secures aid and saves his life. An interesting tale of how a domestic tragedy was happily averted.

"Out of the Past" (Vitagraph).—A love story of a different sort. The old man returns to find, not the one he loved, for she married, but years after he is able to rescue her daughter from abuse and bring her up as his own. For the older ones who see the picture there is a tenderness in the reminiscences of the old man which remind them unconsciously of their own past dreams and the mists will float before their faces, even when they look. Ah, well, some sweet hope lies buried, as the poet has written, and in this instance the picture revives many of the memories which have long slumbered on the unforgotten shelves of memory.

"The Seminole Halfbreeds" (Kalem).—An Indian picture based upon an order banishing the Seminoles to the reservation. The order fails when it is discovered that the Seminoles are half-breeds. The principal interest centers in the reproduction of Indian characteristics, including dress and manner. The story contains no particular point otherwise, excepting possibly to represet with considerable graphic power, the sentiment of the Indian when the edict of banishment to a reservation has been issued. Forced from the lands they believed their homes, the Indians were as despondent as the Seminoles shown here.

"An Affair of Hearts" (Biograph).—A pretty comedy representing two impulsive Frenchmen madly in love with a lady whose name they do not know. Several humorous situations are developed from chance meetings, finally leading up to a duel. At this they both show some confusion, ending, however, when the lady invites them into her home, where they both declare, with vehement protestations, their undying love and insist that she choose between them. But when her somewhat bulky and athletic husband appears they both have pressing engagements elsewhere and hurriedly depart.

"The Indian Girl's Romance" (Lubin).—Apart from the heart interest which develops as the story proceeds, this film will be attractive because it represents an accurate reproduction of a Hudson Bay trading post, something sufficiently out of the ordinary to excite more than the ordinary degree of interest. The love story is intensified by the fact that the factor at the post is seized by the tribe, on the testimony of a halfbreed, and tortured before burning at the stake. He is rescued by the Indian girl and the halfbreed is punished by the tribe for the affront he has put upon them. The dramatic heart story and the novel surroundings, developing a setting of unusual interest, combine to make a film as attractive as it is strange.

"The Land of Oz" (Selig).—The third in the Oz stories and truly, as the producers say, their crowning effort. The Emerald City in all its splendor is presented, and all the familiar and popular characters are produced with close fidelity to the story. It is a worthy representation of a popular story. Gen. Jinger's soldiers, in glittering apparel, along with the others ultimately resolve into a spectacle worthy of the best in motion picture production. The producers deserve great credit for bringing such an accurate and altogether sumptuous film. It is hoped that some managers will see the picture's strength and run it more than one day. It would draw a week anywhere.

"A Race for a Bride" (Melies).—Here is life enough for the most exacting of motion picture lovers. A race between a horseman, a cyclist and a motorist for a bride. Moving accidents by flood and field best the men with the machines, but the man on the horse, with the parson up behind, arrives ahead, and the others get there in time to offer congratulations only. It is a dashing comedy, sure to win vigorous applause.

"A Rough Night on the Bridge" (Melies).—A party of Jack Tars, who have imbibed too freely, in their wanderings encounter a swaying bridge. And here the fun begins. There is a laugh in every swing of that bridge, and the audience

speedily join with the tars in their mirth, which increases as the bridge swings worse and worse and one by one, or in groups, they are forced to take water; involuntarily, it is true, yet none the less effectually, and the picture ends with their merry faces laughing at you from the screen.

"Ramona" (Biograph).—An adequate dramatization of Helen Hunt Jackson's most romantic novel. Recent years little has been heard of the book, but thirty years ago it was one of the most popular novels of the day. It was written primarily to show the injustice of the white man to the Indian, and was very romantic. The picture follows the novel closely, going as far as to reproduce the actual scenery where the story was laid, a picturesque town in Ventura County, California. The love story loses nothing of its power in the picture, and one wants to do something to help the unfortunates whose property is destroyed, whose land is taken and who are persecuted and driven ever father into the wilderness. It is too late now for the reproduction of the novel to exert any influence in the rectification of a great wrong. But perhaps it will be worth while to show thus graphically the injustice which preceded the settlement of a considerable proportion of the United States. Sympathetically acted, with unusually romantic scenery for a background and photographed with a full appreciation of the beauties of the drama and the setting, the picture will linger long in the memory, as many another of the Biograph films has done heretofore.

"The Messenger Boy Magician" (Lubin).—A snappy comedy, introducing new features and offering novel transformation scenes, the product of difficult trick photography. Being unusual, it will be more than ordinarily attractive, and the assertion is ventured that it will prove a popular picture.

"Winter Bathing in the West Indies" (Lubin).—A picture which, shown in the Winter, would make residents of northern latitudes homesick, and lead them to wish for the more comfortable temperature and the open air pleasures here so graphically reproduced, but wholly impossible in this portion of the world. The operator selected his viewpoints with appreciation of the picturesque possibilities, and the mechanical portion of the work was carefully done.

"Romeo Turns Bandit" (Pathe).—Not a bad scheme, this. When the dismissed suitor turns bandit, and captures the daughter, demanding a ransom for her release, an amusing complication is instituted, resulting in Romeo securing the daughter's release from the greedy bandit, her restoration to her father's arms and a wedding forthwith. It is an interesting and an amusing picture, offering a novelty in the dual character of the suitor.

"Little Mary and Her Dolly" (Pathe).—A simple story, yet because it involves the grief of a child, and its subsequent healing, is certain to attract more than ordinary interest. These griefstricken faces of children, the clear representation of the little understood sorrow that burdens their hearts, make one wish it were possible to prevent such griefs forever. The joy upon this little face when a new doll replaces the old and money is supplied for her sick mother's relief, is indeed good to see.

"The Unmailed Letter" (Selig).—Did you ever have such an experience? If you have you will appreciate this film. If you never have, see this picture and accept it as a warning. In any case you will enjoy the comedy features of the film.

"The Wedding Presents" (Essanay).—Those who have suffered the experience of a wedding anniversary will appreciate this humorous skit. The huge quantity of tinware, containing, of course, a large number of utterly useless articles, is a white elephant of which Henry undertakes to dispose; but in doing so adds to his own losses and perturbation of spirit. The real funny portion occurs when the tinware, like the proverbial cat, comes back, and the disconsolate Henry pays out his last dollar for express charges. The idea upon which the story is based is original, and it is worked out with appreciation of the humor which is inseparably connected with the subject.

"Where Is Mulcahy?" (Essanay).—A very humorous story of a policeman stuck in a fence, tormented by boys. There is little else to the picture, but the absurdity of the officer's situation and the fun the boys get out of it is sufficient to keep the audience more than ordinarily amused. While the humor is rather broad, it must be admitted that it makes those who see the film laugh. Nothing else is needed to stamp the picture as successful.

"The Cliff Dwellers" (Kalem).—While an interesting story is told in this picture, creating a heart interest that helps the picture, the principal interest will center in the historical accuracy of the scenes. Aboriginal life in America is clearly portrayed. The costumes were made from pictures owned by the American Museum of Natural History, and the staging has been done with such care that the ancient and comparatively unknown cliff dwellers are vividly reproduced. For this alone the firm deserves commendation. The presentation of the picturesque and almost unknown surroundings of this interesting people is a genuine public service, and should be so recognized. The entire work has been performed with intelligence and care, and the film is destined to increase the knowledge of all who are fortunate enough to see it.

"Max Leads Them a Novel Chase" (Pathe).—An improvement on the popular chase pictures principally because of the selection of such novel methods of getting away. The pursued individual finally escapes in a ballon after trying very many other means unsuccessfully. Only in the novelty of the means utilized does this chase differ materially from many which have gone before. But novelty is an essential feature of such pictures, and when so much is crowded into one it deserves to be popular, and this one is.

"Capturing Cub Bears" (Pathe).—Representing peasants in Arlege, France, capturing cub bears. The funny antics of the little fur balls in their endeavors to escape add greatly to the interest of the film.

"His Wife's Testimony" (Urban).—A strong bit of drama, representing a villain who undertakes to win another's wife. The means employed are common enough, and, unfortunately, effective enough. The climax comes when the wife testifies for the villain in court and eventually leads him to a better life. There is a little of the high moral tone which is sometimes popular. One need not say that this is a blemish. Perhaps one may call it a sermon by suggestion. That it is effective is quite sufficient for the dramatic unity of the peace. Its propriety may be questioned, but its dramatic quality never.

"Over the Cliffs" (Gaumont).—Perhaps the writer may be alone in his opinion, but he confesses that he can see no reason for the existence of a film of this type. To see a baby hurled from a cliff is neither educational nor amusing. To be sure the sullen sailor gets his deserts and the baby is saved, but who is benefited in any way by seeing the film? It is not often that a film from this house seems to deserve criticism, but this one is so palpably useless that one cannot refrain from expressing an opinion about it. There are plenty of good manly subjects which do not require the attempted brutal murder of a helpless baby to make them interesting; moreover the action in this film and also the scenes are unconvincing.

"Floral Studies" (Gaumont).—Flower studies often fail in photography because they appear as though pasted flat against a board, but in this instance they were photographed against a dark background and have a stereoscopic quality which makes them stand out in sharp relief. Further, the studies were revolved during the exposure, giving a succession of delicate lights and shadows which add materially to the pictorial quality of the studies. The coloring has been admirably done, and no matter whether it is the pansy, with its deliicate, uplifted face, or the brilliant colors of more pretentious flowers, the effect is equally pleasing.

"All on Account of a Laundry Mark" (Edison).—A bit of lively humor which results from the fact that a wife gave some of her husband's shirts to a tramp, who gets arrested. There are all kinds of fun. Mother-in-law faints, hubby rushes frantically to the police station, but gets the wrong one; wifey hies her away expecting to find her incarcerated husband, but discovers instead the tramp and faints. After a lively mixup like this the ending must be exciting, too, and is it, indeed, so hysterical that the police officers question whether or not to send them all the the asylum.

"Fortune's Fool" (Edison).—A forlorn, discarded, love-sick youth makes a series of attempts at suicide, but through the machinations of fickle fortune none are successful. A variety of events intervene to prevent him carrying out his sinister purpose. The audience is, for this reason, permitted to rejoice with him when the girl responsible for all this disturbance appears, and "Fortunes Fool" wins out in the unequal struggle against fate.

INDEPENDENT.

"A Father's Grief" (Great Northern).—A touching heart story, sympathetically acted, adequately staged and intelligently photographed. It will appeal to the hearts of any audience and a mist will gather in front of the eyes before all the scenes are passed.

"Conquered Again" (Itala).—A rough house comedy, which, while some may object to it because of its boisterousness

and the property destruction which accompanies it, is laughable and leaves an audience in the best of humor. So long as their own goods and chattels are not destroyed the picture looks funny.

"On Parole" (Powers).—The story of a convict out of jail on parole, who saves the life of a little girl in a thrilling runaway scene, then thrashes a tough who insults a Salvation Army girl and barely escapes arrest for burglary, when the little girl recognizes him and he is given a place to work by her father. The runaway scene is extremely realistic and is sufficient alone to make the picture popular.

"A Temperance Leader" (Powers).—The wife is a temperance lecturer. The husband tries to be a sport. A vicious girl causes an explosion in the family, and when the aforesaid lecturer taunts sufficient whiskey is administered to make her drunk. The rest can be better imagined than described. It is a funny picture, and keeps the audience in an uproar after the fun begins.

"The Mexican's Jealousy" (Bison).—This is not a strong picture. A fight over a girl is not an especially interesting subject for a motion picture, even when laid among the picturesque scenery of Mexico and staged with the object in view of representing life and costuming in that country. Action is important, and thrilling rescues are interesting, but a story without a point and a tale that tells nothing do not make captivating motion pictures. The producers should be commended for one thing, they carried off the man instead of the girl, and the audience is spared from seeing a girl struggling in the hands of a number of rough villains. For so much of the picture commendation cannot be too hearty.

"Cupid at the Circus" (Thanhouser).—A romantic picture, representing an unfortunate boy befriended by a little girl, and giving her his pocket knife as recompense. Years after, when he has become a successful man, the girl is engaged as stenographer by his firm. He discovers the knife, and the picture ends with a wedding not far away on the horizon. A pleasant story, enhanced by the picturesque surroundings of a circus and the exhilaration which comes of seeing a boy succeed against great odds.

"Fruits and Flowers" (Imp).—A boisterously humorous story of two clerks who fall in love with their employer's daughter. They are, of course, deeply chagrined to have their gifts of fruits and flowers turned to cabbages and turnips. They pelt each other and break up the musicale, and then get ignominiously fired the next morning. Following their amorita the next day they are allowed to see her leave them and walk away with the man to whom she is engaged. There is a whole barrel of fun in this picture.

"The Lacemaker's Dream" (Lux).—A pretty fairy story representing how a child's dream of a large quantity of beautiful lace comes true, and she sells it for a fabulous sum, enough to make her and her grandmother wealthy and above want all the rest of their lives. One must commend the ending, which leaves two deserving people happy, not mourning over the vanished vision of a dream.

"He Did Not Die" (Lux).—A story showing what a man did who believed a seer when he told him he had only a few days to live. But on the date named he finds himself much in the land of the living, minus his worldly belongings and his money.

"Juan, the Pelota Player" (Eclair).—A romantic and melodramatic story, centering around a player of this popular Spanish game. The pictorial work is satisfactorily done, and the acting is sympathetic. While the story told is nothing extraordinary, it is sufficient to maintain the interest of the audience throughout.

"The Eternal Triangle" (Imp).—The old story of two men and one woman, or two women and one man. It has been told over and over again since the beginningg of time. It will probably be told as long as time shall last. In this instance it is an old man and a young wife, with a young man who comes into the scene and makes violent love to her. It results in the death of the old man at the hands of the younger one, and then the wife, realizing what has occurred, and her part in it, deliberately walks off the cliff to her death, joining her husband in his last sleep in the chasm below. The unfortunate thing about this film is that it is much too true to life. Possibly not all such stories end in death, but they are productive of ruined lives and broken hearts, and often develop conditions which become almost intolerable as the years go on. And in a majority of instances those most interested are in nowise to blame. The eternal triangle holds them fast, and try as they will, escape is impossible.

"A Sagacious Animal" (Lux).—A comedy from the Lux workers that will attract attention by its unique situations and laughable incidents. As one gets the audience learns how sagacious an animal can be and what the effect may be.

"The Red Man's Honor" (Bison).—An Indian love story with an opposing attachment resulting from the fact that a girl rescued one brave and accepted another. The girl's descent of the cliff at the foot of which are found the encampments is thrilling and there are some thrills in the fight which starts with the whites. But the timely arrival of the chief with the flag of truce and the harmonizing of the sullen savages end all difficulties. This might well be called "revenge," since the war color is about. An Indian who escapes his slighted.

"The Curse of Gambling" (Bison).—A species of horrible example melodrama in the extreme and putting in concrete form the many stories which have been told of the effect of gambling. In short, it is the downward course of a bank cashier who becomes infatuated with poker, until his wife dies of virtual starvation and neglect in the direst poverty. Perhaps it will be interesting because it tells a story familiar in some degree to everyone who has read moral novels or listened to moral lectures. It may be said, however, that its principal interest lies in its graphic representation of a man's weakness and inability to resist temptation.

THE PLAGUE OF BULLETINS.

Dear Sir—I have read with a good deal of amusement the letter from "Exhibitor" about the annoyance of having to receive the bulletins that are put out by the different film manufacturers.

I wish to take issue with him on the reasons that he states. I am afraid that the exhibitor had more than one day's or one week's accumulation of bulletins around if the fire inspector issued such severe orders. In my opinion he was giving himself away as being a careless and untidy man. No amount of pamphlets, if properly taken care of, would cause any sane fire inspector to order them cleaned out. He probably had a lot of paper all over the floor.

Personally, I have written to all the manufacturers asking them to send me two copies of the bulletins that they put out, as I always put the stories of the pictures in the lobby of my theater, and one who has never tried it will be surprised at the number of people that stop to read about the pictures and come back the next night to see them.

I would suggest as a remedy to "An Exhibitor" that instead of throwing the bulletins on the floor he get a filing board and put them on it after he is through reading them, or throw them in a waste basket and have that emptied when it is full of paper. If he were to write to the firms and ask them to take his name off of their mailing list they most likely would do so. For my part, I want all the literature that I can get when it pertains to my business.

ALSO AN EXHIBITOR.

BISON FILMS.

This week it was our privilege to see some advance copies of Bison films which will be shortly released. Not having seen a Bison for some time we were not prepared for the remarkable advance in quality—not only in regard to the plot and acting, but the scene setting and the photographic harmony. When the films "Wolves of the Sea," "The Terrible Peril," "Custer's Race for a Wife," and "A Mexican Outlaw" are released they will mark a period in the career of the New York Motion Picture Company that will place them in an enviable position, and great praise is due to producer Fred Balshofer for the advanced state of the art which he has attained. While these films are of the mildly sensational order, great care has been taken to render them free of brutality, death, or any gruesome scenes. On the contrary, they are highly creditable and highly commendable and just the kind of picture calculated to appeal to the average exhibitor. The perfection of photographic rendering and steadiness is due, we are told, to the new equipment of the Carleton Motion Picture Laboratories in which the printing and developing is now being done. Mr. Carleton is a well-known expert in this line and under his charge we may expect still further advance in quality.

Our readers will note that the price of the book of descriptive music advertised in our columns has been reduced to fifty cents. The publisher, Mr. Freyiinger, has had such a large demand for this book as a result of his advertising in the Moving Picture World that he has been enabled to make this reduction in price.

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LATEST DEVELOPMENTS IN TALKING PICTURES.

In the Moving Picture World of May 7 we reviewed the status of the singing and talking picture and pointed out that although it had received several setbacks the future was full of promise. Now it seems that many of these promises at least are being fulfilled. The method of synchronization of the music or song with the picture has been solved if we can judge from the exhibitions now being given by the American Cinephone Company at 127 East Twenty-third street of this city. We have had the pleasure of inspecting the company's new and latest model machine, made by the Victor Talking Machine Company of Camden, N. J. From a technical standpoint it appeals to us as being so simple that the ordinary operator can quickly master the details of this method of producing singing and talking pictures. The synchronism produced upon the screen is absolutely perfect, the talking machine record and the moving picture working in entire unison, the words appearing to come from the mouths of the talking figures in the picture. The illusion is complete.

The method of producing the song in unison with the picture is extremely simple. The cinephone machine itself is a combination of a quick starting talking machine with an unusually heavy double spring, so that the machine obtains its full speed, and produces its complete volume of sound almost immediately upon the release of the ordinary brake which starts the record revolving. Upon the front of the machine an illuminated dial appears. Upon this dial there is a revolving hand whose course is marked by four illuminated bull's eyes, which in the dark auditorium are absolutely distinct, as these bull's eyes show a green light which can be observed by the picture operator, even at a distance of many hundred feet. This illuminated dial is for the purpose of registering the speed at which the talking machine is running.

Photographed into the moving picture itself is a similar dial, with the hand thereon also in motion. This dial appears upon the screen in the lower left-hand corner, and as the picture is run through the dial in the picture itself, and the dial upon the face of the talking machine are both moving in the same direction, the speed being gauged by the four points of light which appear upon the face of the talking machine in green, and which appear upon the screen in white. The operator simply registers the speed of the cinematograph machine by the two revolving dials which he operates at any required speed either fast or slow, as desired. There are absolutely no electric connections or any connection whatsoever between the talking machine, the screen or th cinematograph machine. Therefore it is not necessary to install any elaborate apparatus or new sheaves wiring or other to operate this process.

The ordinary picture machine already in use, without any additions whatsoever, can be used under this system to produce singing and talking pictures. Indeed, the whole process is contained in the Cinephone itself, combined with the registering device embodied in the film. The latest model machine, perfected by the Victor Talking Machine, reflects the greatest credit upon this well-known concern. The machine itself is a very beautiful one, being complete in every detail, and is absolutely fool-proof. The records have a new automatic device for holding them firmly in place.

We understand that the American Cinephone Company will not make their own records, as this is an involved process that demands the highest type of skilled recorders, and can only be done in a plant such as the Victor Talking Machine Company possesses. The Victor Company is to furnish the records for the American Cinephone Company's machines, and this company is also building the combined talking machine and Cinephone.

The American Cinephone Company is preparing to equip a complete plant for the taking of American singing and talking subjects. At the present time the same system is being operated in England by the well-known Warwick Trading Company. The English company is producing five to eight new subjects a week, and already has in its catalogued lists of subjects some four to five hundred talking and singing subjects. Raleigh & Roberts, of Paris, and Ambrosio, of Italy, are also producing Cinephone pictures in their respective countries. The American Cinephone Company will keep on hand a supply of these films suitable for American audiences. It is proposed to sell the machines and films direct to the exchange man, who will rent the machine and subjects to moving picture theaters at a weekly rental.

The general management is in the hands of Mr. Ben Nathan, the well-known English theatrical manager, and the company starts business in a position to quickly place itself at the head of the singing and talking picture trade in this country. There is no question as to the value of this device in the moving picture theater. We have received excellent reports of its success in England and upon the Continent, and we see no reason why it should not duplicate its foreign success here.

From a technical standpoint, after carefully investigating the method of synchronizing, we believe this process is the most practical so far introduced to the trade.

A FURTHER WORD.

By F. H. Richardson.

In the April 24 issue of The World appeared an article "Why Vaudeville is Featured in Moving Picture Theaters," wherein the conclusion was reached that there are not a sufficient number of high class film subjects to retain the interest of the amusement seeking public. The article asserted that managers declare the picture alone, owing to the above lack, is insufficient to attract and hold patronage. I disagree with this, and propose to at least offer evidence to support at any contention that the conclusion arrived at in the article in question is erroneous, and that the managers who declare pictures alone not sufficient attraction simply [illegible] matter what their standing, bear false evidence.

Contrary to usual procedure I shall first present my evidence and then make my argument. I have before me a letter from Mr. Samuel Levine, manager of the Orpheum Theater, Chicago. This is a private letter, but I am sure that Mr. Levine will forgive me quoting a passage from it. It is dated February 14, and the following is a verbatim quotation: "Business for 1910 shows a very heavy increase over the corresponding period for 1909 and if it continues in the same ratio it will mean the best year the Orpheum Theater has ever seen." Be it known that the Orpheum started out as a vaudeville picture house but quickly changed to pictures alone. The admission is ten cents and the show consists of three reels of film, one illustrated song and one spotlight song. There is a vaudeville picture temple at home right next door and the vaudeville put on is really excellent, as a rule, still the **nothing but pictures house, the Orpheum, does much the larger business.**

Why? The answer is simple, but before I give it let me cite you the Lyman Howe shows which fill large opera houses, at fifty cents admission, on **nothing but motion pictures! Why?** Again, before attempting to answer that query let me cite the fact that many large, beautiful, costly and **successful** houses in Chicago run **nothing but pictures.**

Now I will give you the answer. Taking the Orpheum Theater as an example: Mr. Levine is a real **manager. He knows a good picture when he sees it.** He employs good operators, gives them everything needful to their work, has a strictly up-to-date, thoroughly ventilated operating room and insists on the best possible work at all times. He accompanies his pictures with appropriate music and sound effects. His operators well know that they must produce the goods and they **do it.** The people know when they visit the Orpheum they will see a good show, and a picture rendered with shadows, so dim it can scarcely be seen or run so fast as to be farcical. Can't, **can't, CAN'T** I ever impress it on the minds of exhibitors, manufacturers and exchange men that **crude work on the part of the operator will utterly ruin the effect of the best picture ever produced?** Won't you ever learn that one little, simple thing? No matter how fine the production, if it isn't rightly put on it is spoiled! Yet take one theater with another and you won't find an average of one in fifty in which the finer items which go to make up perfection in projection of motion pictures are paid attention to. That is an absolute fact! I have sat, right here in New York City, in one of the supposed to be high class picture houses and watched a first run film put through at galloping speed, shadows on the curtain, top, bottom or sides very nearly all the time. **Is it any wonder the audience is not over enthusiastic?** Yet the film subject was a very fine one and properly projected would have been magnificent.

I assert with no fear of contradiction that there is far greater need of better projection than there is of better films, though the latter would be very welcome, too. It is positively pitiful how men will invest thousands of dollars and then put the money making end of the whole showing match (the operating room, whence the show comes) in charge of a man willing to work ten hours a day, seven days in the week, for fifteen dollars. It isn't a question of how good a show can and will you put on? It's "how cheap will you work?" Then the manager wonders why pictures alone don't draw sufficient patronage. Tell him his pictures are not good and he will reply: "Why, I get first run service—the best to be had!" That you mean the pictures were not properly projected, accompanied by proper and suitable music and at least some sound effect never occurs to him. Aside from rain marks and jumping on the screen a picture is a picture to him. Such trifling things as speed, shadows etc., etc., mean to the average exhibitor less than nothing.

His class projection is the crying need of the hour and the sooner those who guide the destinies of the motion picture [illegible] those who guide the destinies of the motion picture business awake to that fact the better for all concerned.

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This is a book of incidental and descriptive music, regular sheet music size, and arranged for both hands. Contains music for all probable Scenes, Actions, Characters, etc., shown in Motion Pictures, and its suggestions are entirely practical. Music is specially selected, arranged and composed by one of the best descriptive Pianists in the U. S., who for the past twenty years has been Musical Director in all lines of Theatrical Productions. This book is the result of actual experience, and is now in use in thousands of M. P. Theaters in this Country and Europe. This book sent promptly to you Postpaid, upon receipt of FIFTY CENTS. Descriptive Circular sent FREE to any one upon request. Address,

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A $3.00 carton is sufficient to cover any ordinary screen.

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CHICAGO NOTES.

The other evening we paid a visit to the Elite Theater at Forty-seventh street and Indiana avenue. This is a very pretty little house and well designed, with a deep sloping floor. The front is of a pleasing and attractive design, with a mosaic floor and entrance walls of marble. Here we saw the Selig special film "The Shriners," and were much pleased with its beauty as shown on the Mirror Screen of the Elite. This house was one of the very first in Chicago to install the Mirror Screen, and Mr. Nasser, the manager of the theater, is very much pleased with it, though one thing mars the effect of the picture—the lens is not the correct focal length, and about three inches of the projection on each side is thrown on the frame of the screen.

* * *

At Thirty-first street and Indiana avenue there are two houses which both put on excellent pictures. The rivalry between them is extremely keen, though their programs never cross each other, as one, the Delphi, is licensed, and the other, the Ideal, is Independent. The Ideal gets the Imp pictures first run on Monday and Thursday and puts them on very well indeed. This proves too great an attraction for the Delphi to stand by and idly watch, and on the same days this house generally shows a first run Biograph or Selig. The result of all this is that the public is the gainer, while neither house seems to be the loser, since they both have crowded houses until the close of the evening's entertainment.

Both of these houses deserve special mention. The projection at the Ideal is wonderfully good and full justice is done to the photographic beauty of the best Independent pictures, such as Ambrosio, Itala, Eclair, Imp, etc., by Mr. Raymond Cahill, the operator, who, though scarcely more than a boy, projects a picture that surpasses the average picture, of which the operator is proud. Perhaps the secret of his success is partly to be found in the lens he is using, which is a short-focus objective made by Bausch & Lomb. Mr. James Cahill, the manager, is very well pleased with the Independent films that are now being released and receives very many compliments on the work of Itala and Ambrosio, as well as the Imp. He is fortunate in having a good piano player, who follows the pictures very closely. An instance of his work was found when the Imp film "Fruit and Flowers" was running. In the drawing room scene, where the pianist in the picture strikes a few chords, then proceeds in lively fashion until he is interrupted by the "fruit" being thrown about and striking him—here Mr. Cahill's pianist stopped his playing, struck the chords in just the same way as the musician in the picture and thus heightened the effect of the picture materially.

Across the street, at the Delphi, the best licensed pictures are very well projected. The manager, Mr. Hammond, has coated his screen with aluminum paint with good results and increased the brilliancy of the picture very much. This is a very popular little house, and its attendance shows that good pictures can attract without any vaudeville. Mr. Hammond has a small three-piece orchestra, which accompanies the pictures very well and much enhances their beauty.

* * *

The Casino Theater, at Thirty-fifth and Halsted streets, is another theater which puts up a fairly good program. Mr. Lessaris, the manager of this theater, has been there two years, which is a pretty fair record. The pictures here are well put on, being run steadily and pretty well lighted. Mr. Lessaris offers vaudeville with the balance of the program, which consists of two reels of film, one about five days old and the other about a month old, and two songs. That the people like the show Mr. Lessaris puts up is attested by his remaining there two years while other shows have changed hands several times.

* * *

A few doors down, near Thirty-sixth street, is the Monogram Theater, which was built about a year ago. This theater does not put on its pictures at all well; they are constantly vibrating and dancing about in their frame, and the outline of the frame itself is constantly in motion, showing vibration in the machine. This unsteadiness was not the fault of the film, as the films shown were a Biograph and a Gaumont, both of which makers produce steady pictures. The light, too, was very poor, and one had to strain the eyes occasionally to make the outlines of the picture clear. The vaudeville here was decidedly questionable. The music did not in any way suit the pictures, as the pianist was most of the time talking to the drummer while hammering off some noisy rag-time tune, which the drummer in turn covered up pretty well with his noise. The poor pictures at this house may not all be the fault of the operator himself, as the throw is about 100 feet, and the operator would need to have a telescope eye, indeed, to make out what sort of picture he had on the screen, and the great amount of vibration would indicate that the machine is at fault. If the manager of this theatre really cared to have a good picture he would at once set out to remedy the defects as they now exist, which is by no means impossible of accomplishment.

* * *

Mr. Frank McCarthy, owner and manager of the Lyric Theater, Beloit, Wis., was a caller at Greater Kleine's and Selig's last week. Mr. McCarthy has nothing but praise for the pictures he is obtaining from the Kleine, Selig and Pathe exchanges, and pronounces his theater a great success in the Wisconsin town.

* * *

Jim Gabriel, that well known and popular "cowpuncher" of Wild West show fame, who has recently gone into the motion picture exhibiting game, is, according to all reports, making good with his New Circle Theater, in St. Louis, Mo.

* * *

Mr. B. F. Clements, of the Great Western Film Company, and who has established a name in the light picture field with his excellent pictures of the Nelson-Wolgast and Langford-Flynn contests, was confined to his bed for some days last week, owing to a severe attack of la grippe.

* * *

The Orpheum Theater, Chicago, where so many feature films have been so successfully exhibited to the accompaniment of appropriate music and sound effects, has followed the policy of the first class theaters here by placing lady ushers in the house.

* * *

The Brayton Manufacturing Company, whose reputation has been firmly established by the excellent quality of their output, are making a new set of novel announcement slides with pictures of the current topic of baseball. These slides are of the best quality and are made up of the best material in order to satisfy the most fastidious exhibitors. These people realize that good slides cannot be manufactured cheap, as detailed workmanship is necessary, and in this no expense can be spared to bring out a picture that is beyond criticism.

* * *

The La Salle Theater, which has for some time been known as the home of musical comedy in Chicago, is now playing high class vaudeville. The principal feature of the new innovation is the "White Canvas" on which are being projected the famous Imp films.

* * *

One of the newest and prettiest motion picture houses in Chicago is the New Berwin, recently erected at Berwin avenue and North Clark street. The Berwin is a well arranged house and is artistically decorated. The seating capacity is 226. This house is owned and managed by Mr. John H. Adams, who will secure his service through the Theater Film Service, of this city.

* * *

The Selig Polyscope Company has made the necessary arrangements with the Chamber of Commerce Board, at Portland, Ore., through Mr. M. Cohen, of the Amalgamated, for the exclusive rights to produce the magnificent flower display and celebration to be held there some time in June.

* * *

Mr. W. K. Hanafourde, who represents Jack Johnson in training pictures here, announces that the pictures taken recently in California of this giant's training there have been made and are successful.

* * *

The Chicago Film Exchange recently procured the Montana Motion Picture Company's great feature film, entitled "Custer's Last Fight." This picture was taken on the original battlefield and the maneuvers led by an eyewitness of the real conflict. The film is 1,800 feet in length and shows excellent photography.

James J. Corbett, "Gentleman Jim," before the camera in a little comedy pass with the Vitagraph girl, lessons in muscular development, and exhibition of sparring with Kennedy, the champion light-weight boxer. This is what the Vitagraph Company will shortly release as a special reel of 1,025 feet in which there is not a dull moment. In fact, we would have liked to see it twice as long and exhibitors who feature it will find it one of the best drawing cards ever issued.

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The General Film Company.

The General Film Company, which was recently organized with an authorized capital of $2,500,000, has issued the following statement:

The General Film Company was organized to conduct a film renting business and has obtained exchange licenses from the Motion Picture Patents Company.

The company has leased the entire building at 10 Fifth avenue, corner of Eighth street, New York City.

The exchange licenses obtained from the Motion Picture Patents Company are identical in their terms with the exchange licenses under which other film renting exchanges are conducted, and the company will operate under the rules and regulations of the Motion Picture Patents Company.

The General Film Company has been negotiating with certain existing film exchanges with a view to purchasing them, and recently applied to the Motion Picture Patents Company for permission to acquire these exchanges. Favorable action by the Motion Picture Patents Company enabled the General Film Company to purchase the following exchanges:

Kleine Optical Company, Boston, Mass.
Kleine Optical Company, Chicago, Ill.
Kleine Optical Company, Denver, Col.
Kleine Optical Company, New York, N. Y.
Lubin Film Service, Philadelphia, Pa.
Howard Moving Picture Company, Boston, Mass.

Arrangements are under way for the prompt transfer of these exchanges to the General Film Company. The existing working organizations of the exchanges that have been acquired will be continued and every efficient employee will find opportunities for advancement.

The General Film Company obtained favorable action of the Motion Picture Patents Company in connection with the purchase of the exchanges mentioned above, by showing that the acquiring of these exchanges would not disturb or injure the business of existing exchanges.

The charter of the General Film Company does not permit it to engage in the business of exhibiting motion pictures or to own or operate theaters.

The business of the exchanges that have been acquired will be conducted as heretofore, and the requirements of their customers will receive the most careful attention.

The officers of the General Film Company are: J. J. Kennedy, president; George Kleine, vice-president; J. A. Berst, treasurer; William Pelzer, secretary.

LUBIN NOTES.

Although the new Lubin studio has been in use for some weeks as an annex to the Market street studio the big glass structure at Twenty-second street was not formally invested until last Monday when the full complement of scenery, costumes and properties in use at the old establishment were removed to the Enoa location. The great glass structure is about two blocks from the main line of the Philadelphia & Reading Railroad and excites no little comment from the commuters in the afternoon when the Western sun makes the glass gleam like some monstrous jewel. The extensive floor space will greatly expedite the making of interior scenes and the laying out of properties for the field excursions.

A would-be authoress wrote the Lubin Scenario Department the other day to ask how to write stories, making special inquiry as to the propriety of taking magazine stories and changing the names of the characters. There are lots of writers who do precisely that without asking permission, but they seldom succeed in selling their stories.

"Officer Muldoon's Double" was a record breaker for time. The picture was planned and made within twenty-four hours of the time it was discovered that none of the short subjects was sufficiently condensed to go on the reel with "Grandfather's Gift." It is as well made as though it had required a week in the making.

A personal letter to one of the Lubin staff from a newspaper man in Canada says: "There's been a lot of Lubin pictures here lately and everybody says that they're better than ever, especially the dramas. They've helped to build up the Temple's new theaters reputation wonderfully." That's the sort of Lubins that are being released these days.

MELIES NOTES.

G. Melies' release of last Thursday, "The Paleface Princess," made a great hit wherever shown, and exchange men and exhibitors are awaking to the fact that this producer is making some of the finest of current releases.

Not only has he a capable stock company of well known players, the services of many real Indians and cowboys, the advantage of ideal Texas air and scenery, the direction of a competent producer, but he has more in the series of excellent stories he is producing. There is a plot to every one, and any of them might be elaborated into a four-act drama which could be staged in a Broadway theater.

"The Padre's Secret," which is a play of old Mexico with a wealth of scenery and the atmosphere of the Mission churches, will bring the customs of this country to your very doorstep. It tells a story of a Mexican girl's preference for an American, and the unusual method of attempted revenge employed by his native rival. You remember "The Seal of the Church?" Well, here is another great play of the same locality.

The coming releases are "Love's C. Q. D.," which is an interesting drama in which wireless telegraphy plays an important part, and "A Texas Joke," a typical Melies cowboy comedy.

In "Love's C. Q. D." one of the features is a battle between Mexican bandits and American soldiers, in which a troop of United States cavalry stationed at Fort Sam Houston, Tex., is used, with their guns ammunition and accoutrement.

THE HANHOUSER KID.

[illegible]

ESSANAY NOTES.

The Essanay feature for this week is a Western film, entitled "Away Out West," released Saturday, June 4. Without a doubt this is one of the most interesting and most convincing subjects ever offered by the Essanay Western producer. The story concerns the prospectors, one of whom is lost in the desert, owing to the treachery of his partner. The desert scenes in this picture are as wild and desolate as the most barren parts of the Great American and Mojave deserts. Other features of the film are scenes taken within a gold mine. The acting which is monopolized by the two prospectors alone, is thoroughly convincing, while the photographic quality of the picture is exceptionally fine.

The Wednesday release of the Essanay Company this week, for June 1, is two short comedy subjects. "Lew's Inheritance" and "Henry's Package." The first is a Ghetto story, with scenes obtained in the very heart of Chicago's Jewish quarter, South Halsted street. It is the first picture in which Miss Spier, the Essanay's new leading lady, makes her appearance as Rebecca, the pawnbroker's daughter. The story is full of many hearty laughs. "Henry's Package" is a genuine Essanay comedy with the Essanay comedy hero, "Henry," again brought to the limelight. The title will be found to be paradoxical, because "Henry" it is only too evident has a package in every sense of the word.

Coming next week is another Essanay baby story, in a full reel comedy called "Barly Bill." This picture is one of the most beautiful of all the famous Essanay baby pictures. "Barly Bill" is a tragic character with the heart of a child. The moral of the story will be found to be, according to "Barly Bill": "Don't leave yer kids in the house alone. You never can tell what will happen."

The Essanay's new posters are selling like the proverbial "hot cakes," which speaks for the good quality of the posters. The sales last week were increased by several hundred. The new poster is an artistic production in several colors, and bearing a different border design than the posters formerly issued. Less of the sheet is monopolized by Indian designs, while more space is given to the illustration of the film. These posters are made especially for the Essanay Company and contain actual scenes from the pictures. They may be had from the film exchanges or from the Essanay Company direct.

VITAGRAPH NOTES.

On June 7 "Davy Jones' Parrot" will make itself heard. It's a rare old bird, this Davy Jones' parrot and will get the laughs as well as the audiences. As a comedy "Davy Jones Parrot" is a "hot" and "Davy" will "Davy" has all the fun makers strapped to their belts.

We must have pathos to satisfy the emotional in our natures and nothing could so fully fill the bill as the dramatic delicacy "The Altar of Love," presenting itself on Saturday, June 11.

While thousands will be watching the arrival of Theodore Roosevelt on June 18 thousands more will be watching the arrival of "Ito, the Beggar Boy," another Japanese wonder film of exquisite beauty both in story and scenic splendor.

The grandeur of the American flag was never more evident than in the portrayal of its birth as presented by the Vitagraph Company in the feature film "Old Glory." We have read about the Stars and Stripes in history and sung the pride of the nation that proudly hailed round the grand old flag at the battle cry of freedom, and now beats it aloft the standard of ninety millions of people enlisted under its protecting colors. All the great and famous men who have had to do with freedom's cause in the 18th 19th and 20th centuries are brought before us in moving pictures and the almost living presence as they fight the battles of the past on sea and land, before powers and potentialities in councils of war and state to raise the Star Spangled Banner, an emblem of power prosperity and peace among the nations of the earth.

Mr. A. E. Smith returned from his trip to Paris on Saturday, May 21, looking quite natural and happy well satisfied with the aspect of things pertaining to the Vitagraph interests on the other side. He reports everything flourishing in the foreign departments and a universal expression of appreciation and admiration for the "Life Portrayals" of the Vitagraph Company of America.

The grand special extra Vitagraph release of current and universal interest on May 28, is another triumph of up-to-dateness and enterprise.

The funeral of King Edward VII, the most magnificently and grandly solemn pageant ever seen, eclipsing in its splendor of royalty and representation from all parts of the world any convocation of the nations known in history. A sight that made an impression so deep a lasts so still. It was felt throughout the whole British Empire and influenced the four quarters of the globe.

Some 6,000 feet of film have been taken and the most important and salient features will be presented in this unapproachable achievement of modern "go" and "get there."

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, May 30.

Biograph—The Impalement (Dr.) 987
Lubin—A Veteran of the G. A. R. (Dr.) 930
Pathe—Down With the Women (Com.) 604
Pathe—Russia, Caucasian Mountains (Scenic) 374
Selig—After Many Years (Dr.) 1000

Tuesday, May 31.

Edison—The Mule Driver and the Garrulous Mute (Dr.) 980
Gaumont—The Little German Band (Com.) 375
Gaumont—Jarnac's Treacherous Blow (Dr.) 340
Vitagraph—The Peacemaker (Dr.) 960

Wednesday, June 1.

Essanay—Levi's Dilemma (Com.) 708
Essany—Henry's Package (Com.) 205
Kalem—The Navajo's Bride (Com.) 930
Pathe—One Can't Believe One's Eyes (Com.) 440
Pathe—Ines de Castro (Dr.) 544
Urban—Her Life for Her Love (Dr.) 720
Urban—Making Salt (Industrial) 230

Thursday, June 2.

Biograph—In the Season of Buds (Dr.) 990
Lubin—Percy, the Cowboy (Com.) 925
Melies—The Padre's Secret (Dr.) 950
Selig—The Trimming of Paradise Gulch (Dr.) 1000

Friday, June 3.

Edison—The Piece of Lace (Dr.) 995
Pathe—The Two Portraits (Dr.) 804
Pathe—Lillian and Anetta (Scenic) 144
Kalem—The Castaways (Dr.) 975
Vitagraph—Davy Jones' Parrot (Com.) 922

Saturday, June 4.

Essanay—Away ut West (Dr.) 1000
Gaumont—The Office Seeker (Dr.) 525
Gaumont—Beneath the Walls of Notre Dame (Educational) 380
Pathe—Macbeth (Dr.) 997
Vitagraph—The Majesty of the Law (Dr.) 972

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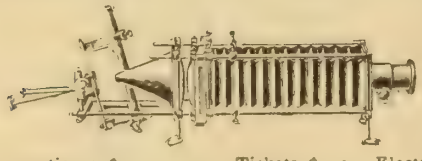

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE IMPALEMENT. Mabel gives a party at which Avery is present and he is made to endure many things to make him feel ill at ease. Finally, in this way, he is the unwilling victim of the cruel pastimes and pranks of the merry throng. Avery is bruised with a mallet during a game and leaves the house in disgust. Mabel is to make the escape but she runs a race of the would-be dancer for fun, and the whole situation is changed. Hence it is with emphasis that an actress invitations to the different parties. Accompanied by his wife he attends a social gathering and here meets a young dancing girl, another favorite entertainer. He is immediately obsessed with an infatuation for the girl, and it is evident that his business are neglected. Mrs. Avery scrutinizes the situation and sees no less than an undue attention toward the dancer. He, of course, denies and recalls and vapors but into believing that his thoughts are always and only for her. Nevertheless, the time comes when she sees positive proof of his perfidy in a letter to him from the girl inviting him to attend a dinner at her home given in his honor, hoping he will not fail to grace the occasion. When he is about to leave for the dancer's home, Miss Avery picks up a bottle of poison, threatening to take her life if he goes. Regarding this threat merely a jealous woman's trick to keep him home, he not only treats it with derision, but pours the contents of the bottle into a goblet, remarking that it would be more convenient to take it that way, and off he goes. When he is gone the true aspect of the situation dawns on her. She realizes for the first time what a despicable wretch he is, and not worth the effort to save him, so she dashes the glass with its contents to the floor. However, the strain of the ordeal through which she has passed proves too much for her and she falls in a swoon to the floor. Meanwhile, Avery has reached the home of the dancer, and is greeted at the entrance. By strange coincidence, the glass handed him is identical with the one he handed his wife. He at once becomes conscience-smitten that as wife may have carried out her threat. Rushing back to his home he finds his wife in a swoon, but he thinks her dead. Dead, and he caused it! At this moment he becomes a veritable maniac. Dashing madly out of the house he re-enters the dancer's home like a fiend. The guests are thrown into a panic as he shrieks, "I killed my wife. I killed my wife!" and finds across the room, dead, struck down by the relentless avenger of injured virtue.

IN THE SEASON OF BUDS. Spring, the season of seeds is Cupid's busy season. The perfumed odors are limitless romance, the birds sing out their love songs and the landscape is clothed in floral garments to make a perfect setting for Cupid's plots and counter-plots. It is in this season that little Mabel arrived at her Uncle Zeke's farm. Henry and Steve, two farmhands, are chums, having spent the years of their adolescence together on Uncle Zeke's farm. They have never experienced any love but brotherly love, until the day they first meet Mabel, when both become deeply smitten. They hustle off to their room to spruce up to make an impression on the pretty little niece of Uncle Zeke. Henry is assumedly the favored one, and so gains the mild enmity of Steve. Their strong friendship, however, precludes their becoming enemies, and Steve bows to the inevitable. Henry purchases a neck chain and cross as a betrothal present for Mabel for as she is coy and he is bashful, she so draw him out writes with a switch in the sand L O V E, which Henry spells L I C K. Mabel pretends to be angry at his stupidity and leaves him standing at the gate puzzled as to what has caused her anger. Later, to make him jealous and so more determined, she plays the coquette by flirting with Steve. Henry takes her teasing seriously and decides to leave for some distant town. He packs his grip and before leaving writes the following to Steve: "I see she likes you best and as I love her dearly I leave here for good." Steve finds and shows this note to the folks, and so poor little Mabel is almost heartbroken at the awful result of her coquetry, for she did love the honest fellow. It is too late, however, for Henry has departed for parts unknown. He secures work at a general store in a distant village and while his thoughts go back to little Mabel she never hears from him. Later on she accepts Steve and they are married. Steve is a dutiful husband and Mabel now loves him truly. After working along for several years in this distant place, Henry is seized with a longing to revisit his old home. He does not dare home, however. Well he decides to return and as he approaches the little farm he meets Mabel and Steve, her husband, with their little child. The greeting at first is a bit strained, but recovering, Henry is cordially invited to the house. This he declines with the excuse that he must hurry back to the train. Mabel at first is grief-torn, but gazing at the good-hearted Steve fondling their baby, she feels that the right thing has happened. Steve has endeavored and is succeeding in making her happy, and so he will always.

EDISON MFG. CO.

THE PIECE OF LACE. [illegible] a summer hotel in France at which are two rival couples, the Major and Jules, [illegible] Jules [illegible] Major [illegible] Jules [illegible] Major [illegible] Jules [illegible] Major

BIOGRAPH FILMS

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APPROXIMATE LENGTH, 987 FEET

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In the Season of Buds

A Pastoral Comedy Drama

Henry and Steve are chums, but when little Mabel arrives on the farm they become rivals. Henry is the favorite, but Mabel's inclination to tease him is taken too seriously. He imagines she means it, and that she cares for Steve, hence, loving the girl so dearly he reasons he had best leave for parts unknown, which he does. Mabel learns too late of the result of her coquetry, for she really loved the honest fellow. Some time later she accepts Steve who proves himself worthy of her.

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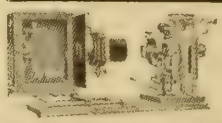

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present for purchase to his wife and summons her over to a thousand pieces. Mr. Hotel calculates on enjoying the big awkwardness and consternation that all the rules and regulations usually brought about with him. [illegible] to make [illegible] which is found in enabling the [illegible] to take views. Henry witnesses complete the incident in a direct gift of [illegible] and presents his wife to kiss and hug him to her very heart's extent.

GAUMONT.

(George Kleine.)

THE OFFICE SEEKER.—The Evening Party.—Adolphus the meddlesome attends [illegible] and feels [illegible] in his evening clothes, quite the best gentleman in the place.

Adolphus, the Bold. He [illegible] as he looks below his partner, but he cannot resist his desire to talk to all even [illegible] struggles.

A Member of Parliament. Adolphus [illegible] of his presence at the reception and leaves a still hand for a mutual friend, [illegible] to him, he obtains a speaking introduction to [illegible].

The Request. He [illegible] [illegible] a long letter [illegible] to [illegible] under the government. He [illegible] [illegible] to him, so introduces his cabinet daughter, whom the young man presses to the best of his ability with romantic words. He [illegible] attempts to make his point with the father, who [illegible] his second daughter. In her the young [illegible] for [illegible] love. No [illegible] opportunity presents itself of talking to [illegible] father so within a few days each of the girls receives a note stating Adolphus will call. Each [illegible] and prepare to receive [illegible].

The Call.—The girls are surprised to find both of their friends [illegible] the same day and more surprised to find us is married and [illegible] to see them in order to break [illegible]. It was a wise idea in some ways.

BENEATH THE WALLS OF NOTRE DAME.—The Arch Butments. Showing close views of the [illegible] used in constructing this great building.

The Clock Tower. A close observation of this portion of the edifice is afforded from the most advantageous points.

The Chimeras. Drawing our attention to a few only of the many ornamental figures which surround the towers.

The Streets Below.—In this scene we look down upon the streets from the highest parts of the building. Men and vehicles appear as insects.

The Towers.—A final panoramic survey of all the upper portions of the structure.

A NIGHT ON THE COAST.—The Coast Guard's Home. Introducing Michael, the hero, and Dick, his pet dog. Michael and companions leave to keep a night watch on the shore. The dog is left chained at the cottage.

At The Mountain Station.—A band of contrabands arrange their pack animals for a hurried trip across the borders.

Ambush. Michael and his fellow watchers. Note the progress of the party of lawbreakers.

Attack.—The guards take the smugglers by surprise and after a brief struggle put them to flight.

Pursuit.—Michael is especially precipitous in his haste to overtake the culprits and becomes separated from his companions.

Wounded.—The fleeing men hastily hide and as the pursuing officer comes abreast of them, both attack and are able to overcome.

The Wave Beaten Cliffs.—They bind him with ropes, carry him to the rocky shore and hurl him into the ocean.

Saved.—Meanwhile the dog, Dick, has managed to loosen himself from his chain and is seen following his master's path. He arrives at the scene of the tragedy in time to rescue his master.

On the Beach.—He now follows the steps of the guilty men and coming upon one alone, forthwith bounds to the man's chest and fastens his teeth in the rascal's throat.

THE MONASTERY IN THE FOREST.—Convent Entrance and Principal Court.—Taking us back years in the history of architecture and impressing us with the quiet of monastery life.

The Priory and the Reproduction of the Lourdes Grotto.—Giving some beautiful views of the garden of tropical vegetation.

The Cloister and the Cemetery.—Suggesting the quiet of the [illegible] from the World where the sun forever [illegible].

The Convent of the Grand Chartreuse.—Taken from a distance and giving a comprehensive picture of all the buildings, its grounds and the walls.

The Manufactory of the Famous Liqueur.—Of all liqueurs, the best famous is Chartreuse, made from among the [illegible] of Grenoble by the Carthusian [illegible].

URBAN-ECLIPSE.

G. Kleine.

THE NIGHTMARE.—The Last Day of the Month. Rent collector [illegible] at the door, but departs unpaid and [illegible]. Innkeeper despairs, but is consoled by his wife.

Night Scene. Traveler seeks a room for the night. Before retiring he gives a wallet of notes into the innkeeper's [illegible] for safety.

Temptation. Almost overpowering, but resisted. The [illegible] would make innkeeper rich, but he puts the thought away, sinks into a chair, sleeps and dreams.

The Nightmare. Materialization of the dream. The dishonest [illegible] a pursuit and the murder of the guest is soon accomplished. His wife, [illegible], witnesses the deed and [illegible] monstrous.

The Innkeeper [illegible] the body of the victim to the [illegible] of a precipice and [illegible] it over. On his return, his wife [illegible] and denounces her husband to the police.

The Awakening. His struggle with his dream [illegible] not only arouses the [illegible], but also his wife and guest. He relates his dream, and is not [illegible] until he has [illegible] both guest and [illegible] with the [illegible] [illegible].

The First of the Month. Rent collector arrives with. Surviving [illegible] Guest appears and is told the trouble. He cheerfully pays the sum and saves the [illegible].

THE MOUNTAIN LAKE.—The Lake of Brienz is situated about in the center of the Confederation of Switzerland and is surrounded on all sides by high mountains covered with snow.

The lake is 1,850 feet above sea level, has a maximum depth of 856 feet and the surface measures only 11½ miles.

The lake is really only a broadened section of the Oar River, about 10 miles in length. We cross the length of the lake from Brienz to Interlaken in a steamer, enjoying a picturesque panorama.

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THE EXILED CHIEF.—Scene I.—The Peaceful Seminole Family. An offer for His Daughter's Hand.

Scene II.—The Plan the Seminole Takes His Bride.

Scene III.—The Order to "Move On" is Given by the White Man.

Scene IV.—Farther Southward the Seminole Takes His Course.

Scene V.—In the Everglades. Death of Cleo-hola's Beloved Squaw.

Scene VI.—The Last Funeral Rites.

Scene VII.—The United States Order is Given all Seminoles Must Join the Creeks in Arkansas.

Scene VIII.—Farewell to Their Beloved Florida.

Scene IX.—In the New Country. Still Unfriendly Tribes. Cleo-hola's Heart is Breaking for His Old Home.

Scene X.—Cleo-hola Determines to Return to His Beloved Florida to Die.

Scene XI.—After Many Weeks Through Trackless Forests, the Old Chief Reaches His Beloved Everglades.

THE PRICE OF JEALOUSY.—Scene I.—The Artist in Love with His Model.

Scene II.—The Birth of an Unreasonable Jealousy.

Scene III.—A Foolish Girl.

Scene IV.—The Next Day. The Storm Breaks Out Afresh.

Scene V.—Elsa Fights Herself and Loses.

Scene VI.—An Unpardonable Deed.

Scene VII.—A Year Later. The Last Meeting.

G. MELIES.

LOVE'S [illegible] Drama [illegible] of [illegible] Hartley [illegible] —[illegible] [illegible] [illegible] [

room. Bright is astounded to find his pal unharmed, and when Col. Moore tears off his scoubidet straps in indignation, he leaves the post and the service.

LUBIN MFG. CO.

A VETERAN OF THE G. A. R.—The Veteran is an ardent patriot and given, as old men are, to the relation of his past exploits. He is proud of his battle record and when a park lounger jeers at the oft told tale his indignation overpowers him and he suffers from a stroke that leaves him faint and weak and tells of organic trouble. Proudly he starts off for the meeting of the G. A. R. post where he will mingle with the comrades and live again in the midst of a heated debate over some trifling executive matter. There is a recurrence of the attack and this time when the kindly comrades come to his aid they find that he does not know them; that some blood clot, pressing upon the brain, has destroyed his memory. Sorrowfully they lead him back to his home, the Post Commander giving the family warning of the shock. Even the arrival home does not bring back the sense of memory and wonderingly he looks about the familiar room and into the faces of his wife and daughter. Other troubles come quickly. The mortgage upon the little home is foreclosed and the house and its contents sold at auction. The Post in the small town is not rich, they cannot raise the mortgage, but the kindly old men do their best, each buying some of the things the old veteran loved best, his easy chair, the little things that contributed to his comfort, while the manly young sweetheart of the daughter purchases the sword and flags and the picture of Lincoln that were the veteran's most cherished possessions. These are installed in the more simple home that the two women can maintain. The veteran shows no improvement in his mental condition and for the first time he does not take part in the Memorial Day parade. Some of the comrades come from the cemetery with flowers for the living and as they file into the little home the sight of the uniforms rouses some vagrant memory. The veteran recalls the days when he carried a sword and reaches for the blade that once he waved over battlefields. As he draws the blade from its scabbard there flutters to the floor a certificate of deposit for $10,000, the proceeds of the sale of mining stock that the veteran concealed in the scabbard the evening of the stroke. With the financial worries cleared away and with reason once mored on her throne, the evening of the veteran's life promises to be a pleasant and peaceful one.

PERCY, THE COWBOY.—Percy is a ladies' man; the sort of chap the girls think real cute but who make real men excessively weary. Percy has that effect upon his prospective father-in-law, who promptly runs Percy out of the parlor when he catches him making love and commands the butler to throw him the rest of the way out of the house, a task the butler performs with a thoroughness and evident enjoyment of the job that does not conduce to Percy's comfort of mind or body. But father is soft of heart where daughter is concerned and he sends a note to Percy informing him that if he will go West for two years and make a man of himself he can marry the girl of his choice. Percy is delighted and togs himself out in glad raiment that would make even a stage cowboy shriek with delight. To a blank fitting suit he adds the sweetest bow and his sombrero is decked with a scarf that looks like a rainbow on a three-day drunk. A huge holster houses a tiny revolver better suited to the watch chain and a dainty bow of pink ribbon gives to it an artistic touch that a .44 completely lacks. Bravely he bids farewell to his admiring sweetheart and promises not to kill any more men that he absolutely has to. Out on Curly S ranch the Boss gets a letter from his Eastern friend announcing Percy's advent and the riders scent some fun, though they do not then realize how great will be their joy. The foreman drives off to the station to meet the expected guest, but is taken aback when Percy minces along the platform and gushingly greets him and some of the station loungers. They start for the ranch and Percy gets his first taste of roughing it, for the buggy has poor springs and the rocks in the road are so thick that they have to lie on top of each other. To add to his distress there is no top to the buggy and he is getting frightfully tanned. The punchers make him welcome and when Percy proudly displays his gun they go wild with delight. One of the men shoots a companion with it and the latter gets quite cross when he finds it out. Meanwhile they are making things pleasant for Percy and by way of training him for the buck jumpers they ride him on a rail, a ride that ends up on the bank of the river where Percy has to swim for it. Two years later the Eastern sweetheart is delighted to get a letter telling her that Percy is due to arrive almost as soon as the note. Father does not share her joy at the prospect of having "that thing" around again and is frank to say so. A commotion in the hall rouses them and the servants with upheld hands come backing in, the chef, the butler, the housekeeper, the chambermaid and all the others. Bringing up in the rear is an alert and reliant young fellow with springy stride and erect carriage. He chases the servants out and there is a joyous reunion. Then it occurs to Percy that he and father ought to have a little talk. Father is not in a conversational mood and he has taken refuge behind a table, but Percy makes one grab for him and Father comes in a hurry. As well as he can with the black muzzle of a six shooter half way down his throat, he utters the conventional "Bless you, my children," and when the first shock is over he is rather proud of the result of his experiment.

GRANDFATHER'S GIFT.—Two sisters each has her love affair. The elder loves a man approved by her choleric father and her announcement of her engagement is received with a pleasure marred only by the almost immediate confession of a secret marriage between the younger sister and a man whose poverty is his only demerit. But poverty is a disgrace if not a crime in the eyes of the father whose own success has led him to become intolerant of others and he refuses to forgive his headstrong daughter and declares that henceforth he has but one child. The young couple do not care about the loss of money that the situation entails but they do regret the estrangement, though they are happier in their modest little home than the elder sister in the elegant mansion her father's liberality has provided. Time passes and the favored grandchild is to have a birthday. Of course Grandpa is invited and there is the pleasant supposition that his birthday gift will be commensurate with his love for the little one. The parents send off the tactfully worded note of invitation and wait expectantly. But the grandfather cannot come and plans a surprise for the birthday gift. He purchases a pair of boots and in each tiny toe he stuffs a banknote of large denomination, chuckling as he fancies the surprise of the mother when she finds that in spite of their apparent roominess the boots do not fit. The gift he dispatches by his body servant and the selfish mother eagerly opens the package. When she finds that instead of the lavish gift she anticipated there is only a pair of cheap boots she thows them out of the window in disgust and vents her temper in a rage of tears. The boots, lying upon the sidewalk, attract the attention of a tramp who sees in them the price of a drink, but before he reaches a saloon he begs food at the back door of a humble home. The housewife gives him a generous meal and in his gratitude he gives the shoes to the baby clinging to its mother's skirts. Delighted with the gift the mother seeks to try them on the child, but there is trouble with the fit and investigation discloses the fact that there is money stuffed in the toe. The other shoe also contains a note asking that the child be brought to his grandfather. The mother—who is the younger of the two sisters—is delighted. Her father is noted for his eccentricity and it is not unlike him to test her through the medium of a supposed tramp. Delightedly she prepares the little one for the visit and with her husband sets forth for the house. To her surprise she finds that she is not welcome; the father does not understand the reason for the visit and permits no explanation. They are about to turn away when the other child enters and taking her little cousin by the hand leads her again to the old man. Now his reserve breaks down and with a son he gathers the two children into his arms and reaches forth his hand for the daughter he still loves so dearly. Her sister, too, shares in the reconciliation and the family, once more reunited, gather about the old man as the picture closes.

OFFICER MULDOON'S DOUBLE.—Officer Muldoon is tired, for there was a hurry call for the reserves the night before and he lost a lot of sleep. It is dereliction of duty but tired nature craves repose. Muldoon strips off his coat, removes belt, club and hat and stretches himself upon a bench in the park for a quiet nap. Reginald Plantagenet, "late with Charles Frohman," but still more lately leading man of the Plantagenet Players, is walking back home after the collapse of the 10-20-30 venture. He almost succeeds in getting a pie but the standkeeper is wise and wants his money first—an apparently universal proposition that has kept Reginald from eating for the past two days. Passing through the park Reginald espies the sleeping beauty on the bench and an idea strikes him. The uniform is more or less a free pass to the courtesies of the corner stands and with the aid of makeup Reginald soon transforms himself into the double of the faithful preserver of the peace. Jauntily swinging the club he starts out on a foraging trip. He would have gotten away with it had it not been that his appetite was stronger than his judgment. He eats the entire stock, despite the protests of the tender and moves on to the next stand while the bankrupted purveyor of food goes in search of a less voracious policeman. He finds the inspector and they go to look for the offender, being joined by others whose stocks have been wiped out. Meanwhile the joyful tragedian has returned to the park, the borrowed regalia is returned and Reginald seeks a more secluded spot for his own nap. Heavy feeding had made him sleepy and without bothering to remove the makeup, he falls asleep. The inspector locates Muldoon and all are agreed that he is the offender but his earnest protestations of innocence carry conviction and further search is made, Reginald is located and—well the rest can be imagined.

PATHE FRERES.

DOWN WITH THE WOMEN.—An indignation meeting is held in protest against the universal feminine cry of "Votes for women." On leaving the meeting the chief speaker interferes with a woman selling bread, a couple of female street musicians, a woman sweeping steps and several other feminine workers.

By this time the police are after him so he whips up the horse of a lady cab driver and starts away, precipitating to the ground in his haste a number of market stalls. He then leaves the cab and on foot endeavors to cross over a grade, but is saved from death by a woman. He is arrested and defended in court by a charming lady barrister, who obtains his acquittal.

ONE CAN'T BELIEVE ONE'S EYES.—The wife of a jealous Colonel is surprised by her husband talking with one of his officers, who immediately runs away, leaving her to assure her husband that he was surely the subject of hallucinations.

Mrs. Colonel finds her maid in the hall making love to a private, and sees a chance of deluding the Colonel into the belief that he was mistaken. So she instructs him to make a noise under the Colonel's window so that he will see that he is not dressed according to the regulations, she having made him take off his sword. The Colonel on looking out notices this and calls him up and is about to reprimand him when he sees the sword is now on the soldier's belt, having meantime been replaced with the help of the Colonel's wife. This happens again and the Colonel begins to think his eyesight is really leaving him and he tells his wife that his eyes are not what they were and that he was mistaken in the first place.

INES DE CASTRO.—Founded on the life of the beautiful and unhappy Ines de Castro of Portugal. The story told in this film is of poignant interest.

The period is the 14th century during the reign of Alphonso the Fourth of Portugal. The King's son, Don Pedro, at his father's wish contracts a marriage with Dona Constanza. Among the ladies in the court is Ines de Castro, whose remarkable beauty attracts the notice of Don Pedro. The two speedily fall deeply in love and then commences one of the most famous of historical intrigues. King Alphonso also learns of his son's love for Ines and swears that the Dona Constanza shall be avenged and by his orders Ines is imprisoned and his son also punished.

THE TWO PORTRAITS.—A celebrated portrait painter has just finished the picture of his pretty wife whose delicate state of health necessitates a quiet home life. In spite of his fondness for his wife he cannot hide the pleasure he finds in the company of one of her so-called friends, and one day as he starts out automobiling with this woman has wife is overcome and dies from heart

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EAGLE FILM EXCHANGE

clock, and her little daughter is left with nothing but her mother's memory to comfort her. Later matters after the portrait is the accepted setting of the dead wife's friend and on his return he captured the other week, at the request of the child has been removed to her room.

Shortly after the marriage, however, the painter discovers that his intended bride is a cigarette and she afterwards breaks all their engagements. Disgusted and angry at missing her a note to destroy her portrait but a sudden touch of pity and looking down he sees his daughter's face drawn to see the curtain covering the picture reveals the portrait of his dead wife. He tries to bring back the remembrance of her mother to him she had changed the picture earlier in the evening and had hidden to watch the result on her father. Her presence and the sight of the picture and the touching stroke to the painter and with latter she repentance he clasps the child in his arms and promises never again to forget her dead wife so easily.

RUSSIA, THE CAUCASUS MOUNTAINS. Snow-clad mountains part of one of the old Caucasian roads, Mount Kazbek, the Devil's Door, and various types of the native Khevzures are only some of the interesting sights brought before you in this film.

MACBETH. Macbeth, the best known tragedy that Shakespeare wrote, is probably familiar to all. This great story is founded on a woman's ambition for glory and title.

In order to do justice to the masterpiece of this great writer the best French actors were employed to take the leading parts.

The whole subject is produced with masterly skill, infinitely significant of the degree of perfection to which the cinematographer has carried his art.

VITAGRAPH COMPANY.

DAVY JONES' PARROT.—"Bless me mailing spikes, but he's a good 'un and talks like an orator. Just watch how he handles that lookout nipper of his. Why, he's as eloquent as a preacher!" said old Captain Jones, as he holds converse with his parrot. The bird attracts the attention of Mr. Lee, whose wife and daughter have expressed a strong desire to possess the parrot.

"My good man, what'll you take for that parrot?" asks Lee. "Five dollars," says the Captain, and the deal is closed by the payment of the money. The "Cap'n" goes on his way rejoicing, while the new proprietor of the parrot is somewhat disturbed by his somewhat compulsory purchase. Placing the parrot under his coat, Mr. Lee hastens to a near by store to buy some sort of a cage for his feathered companion.

While looking over an assortment of cages and satchels, a funny-looking floor walker comes along who attracts the parrot's attention, who shouts out, "Get onto his nibs!" very much to the embarrassment of Mr. Lee and the disgust of "his nibs." With his bird safely caged in a portable bird satchel, Mr. Lee gets on a street car; he no sooner seats himself than the parrot pipes out the command, "Ring up that fare!" The passengers are delighted, and Lee apologizes for his talkative charge. The fun grows when a fat woman crowds into the car. "Bring her in sideways. Well, you rascal!" is heard from the satchel, but attributed to the passenger by the fat lady, especially to Mr. Lee, who escapes from the car pursued by his accuser.

Arriving at his office, tired, hot and upset, he places the parrot on a chair and goes to his desk and gets down to business. While thus engaged a giddy old maid enters and wishes Lee to dispose of some stocks she hands him. "Oh, you kid!" breaks out from the satchel, and completely fusses the spinster, who seizes the stocks and indignantly leaves the office.

A sanctimonious old deacon now comes in and starts talking; so does the parrot, but more expressively than eloquently. The deacon is horrified, and will listen to no explanations. He has been insulted and will have none of it, takes his hat and escapes from the vile place.

Looking at his watch, the man of business finds it is time to keep an appointment, puts the parrot in the large safe vault, closes his desk and quickly goes out. The scrubwoman comes in to straighten up the office and hears faint cries of "Help!" She is startled and looks about for the one in distress. At last she locates the trouble in the safe. The janitor comes in and he, too, gets excited and calls up the police, who rush in and try to open the safe. As a last resort they send for a "cracksman," who comes to the rescue, blows open the safe—to find it devoid of any human sufferer.

While they are discussing the situation, the occupant of the office returns and shows the irrepressible parrot, which he takes from the satchel and throws out of the window.

The old salt who was the original owner of the bird, is standing against the railing outside the office building, filled with the net expenditure of the sale price of his parrot, full of "smiles." While in this happy mood, down flutters his old pet. The old salt thinks he "has 'em," recover himself, picks up the Polly, and under full sail makes his way back to his bark, throws himself into his hammock, and soon is lost in peaceful slumbers, while his talkative friend is triumphantly perched on the old sea dog's masthead.

THE MAJESTY OF THE LAW.—Give a man a chance and you will often find him equal to the

[illegible] but [illegible] Jack [illegible] Bill

When [illegible] Bill [illegible] a [illegible] he [illegible] [illegible] [illegible]

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Apr. 18—Thou Shalt Not (Dramatic).....987
Apr. 21—The Tenderfoot's Triumph (Dramatic)..989
Apr. 25—The Way of the World (Dramatic)...950
Apr. 28—Up a Tree (Comedy).....981
May 2—The Gold Seekers (Dr.).....976
May 5—The Unchanging Sea (Dr.).....952
May 9—Love Among the Roses (Dr.).....983
May 12—The Two Brothers (Dr.).....993
May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.).....995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990

EDISON MFG. CO.

May 13—Accidents Will Happen (Com.).....280
May 17—The Princess and the Peasant (Dr.)..1000
May 20—Sisters (Dr.).....995
May 27—'Mid the Cannon's Roar (Dr.).....1000
May 24—All on Account of a Laundry Mark (Com.).....450
May 24—Fortune's Fool (Com.).....530
May 27—'Mid the Cannon's Roar (Dr.).....1000
May 31—The Mule Driver and the Garrulous Mute (Dr.).....986
June 3—The Piece of Lace (Dr.).....995
June 7—The Slyness of Shorty (Dr.).....750
June 7—Mr. Bumptious on Birds (Com.).....250
June 10—The Bell Ringer's Daughter (Dr.)...1000
June 14—United States Life Saving Drills (Educational).....250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..

ESSANAY FILM MFG. CO.

May 4—The Stolen Fortune (Com.).....1000
May 7—The Sheriff's Sacrifice (Dr.).....950
May 11—He Stubs His Toe (Com.).....597
May 11—A Quiet Boarding House (Com.).....363
May 14—The Cowpuncher's Ward (Dr.).....965
May 18—The Danger Line (Dr.).....1000
May 21—The Little Doctor of the Foothills (Com.).....935
May 25—Tin Wedding Presents (Com.).....560
May 25—Where is Mulcahy? (Com.).....400
May 28—The Brother, the Sister and the Cowpuncher (Dr.).....989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000

KALEM CO.

Apr. 29—The Love Romance of the Girl Spy (D.)
May 4—Chief Blackfoot's Vindication (Dr.)..
May 6—The Egret Hunter (Dr.).....
May 11—In the Dark Valley (Dr.).....
May 13—Between Love and Duty (Dr.).....720
May 18—The Aztec Sacrifice (Dr.).....950
May 20—The Seminole Halfbreeds (Dr.).....
May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.).....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....

LUBIN MFG. CO.

May 16—The Regeneration of Father (Dr.)....1000
May 16—The Rejuvenation of Father (Com.)..1000
May 19—The Indian Girl's Romance (Dr.).....950
May 23—The Messenger Boy Magician (Com.)..715
May 23—Winter Bathing in the West Indies (Scenic).....235
May 26—The Brave Deserve the Fair (Dr.)....700
May 26—The Sisal Industry in the Bahamas (Scenic).....300
May 30—A Veteran of the G. A. R. (Dr.)....930
June 2—Percy, the Cowboy (Com.).....925
June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950

GAUMONT.
G. Kleine.

May 24—Over the Cliffs (Dr.).....675
May 24—Floral Studies (Educational).....240
May 28—The Messenger's Dog (Dr.).....506
May 28—Pete Has Nine Lives (Com.).....446
May 31—The Little German Band (Com.).....375
May 31—Jarnac's Treacherous Blow (Dr.).....340
June 4—The Office Seeker (Dr.).....525
June 4—Beneath the Walls of Notre Dame (Educational).....380
June 7—A Night on the Coast (Dr.).....600
June 7—The Monastery in the Forest (Scenic)..400

URBAN-ECLIPSE—
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196

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May 4—Immigrants' Progress in Canada (Educational).....400
May 11—Roosevelt in Cario (Scenic).....354
May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational).....210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230

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May 19—A Rough Night on the Bridge (Com.)..225
May 26—The Paleface Princess (Dr.).....920
June 2—The Padre's Secret (Dr.).....950
June 9—Love's "C. Q. D." (Dr.).....950

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May 18—Who Will Win My Heart (Com.).....295
May 18—The Gold Spider (Dr.).....643
May 20—Gee; I'm Late (Com.).....350
May 20—A Brave Little Girl (Dr.).....544
May 21—Tempestuous Adventure (Com.).....440
May 21—Milk Industry in the Alps (Indus.)..479
May 23—Romeo Turns Bandit (Com.).....528
May 23—Little Mary and Her Dolly (Dr.)....436
May 25—Max Leads Them a Novel Chase (Com.).489
May 25—Capturing Cub Bears (Educational)...390
May 27—Mirror of the Future (Com.).....311
May 27—A Prince of Worth (Dr.).....590
May 28—A Sailor's Friendship (Dr.).....987
May 30—Down With the Women (Com.).....604
May 30—Russia, Caucasian Mountains (Scenic).374
June 1—One Can't Believe One's Eyes (Com.).440
June 1—Ines de Castro (Dr.).....544
June 3—The Two Portraits (Dr.).....804
June 3—Lillian and Anetta (Scenic).....144
June 4—Macbeth (Dr.).....997

SELIG POLYSCOPE CO.

May 9—Seven Days (Com.).....1000
May 12—There, Little Girl, Don't Cry (Com.)..
May 12—Chicken (Com.).....
May 19—The Land of Oz (Com.).....1000
May 23—The Unmailed Letter (Com.).....1000
May 26—In the Great Northwest (Dr.).....1000
May 30—The Trimming of Paradise Gulch.....1000
May 30—After Many Years (Dr.).....1000
June 2—The Trimming of Paradise Gulch (Dr.).....1000

VITAGRAPH COMPANY.

Apr. 30—The Minotaur (Dramatic).....983
May 3—The Lost Trail (Dr.).....972
May 6—One of the Finest (Dr.).....985
May 7—Mario's Swan Song (Dr.).....842
May 10—The Three Wishes (Com.).....945
May 13—The Closed Door (Dr.).....922
May 14—The Special Agent (Dr.).....
May 17—Music Hath Charms (Com.).....563
May 18—A Funny Story (Com.).....356
May 20—Out of the Past (Dr.).....990
May 21—The Wings of Love (Dr.).....888
May 24—Convict No. 796 (Dr.).....977
May 27—Auntie at the Boat Race (Com.).....977
May 28—Love of Chrysanthemum (Dr.).....990
May 31—The Peacemaker (Dr.).....960
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972

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OTHER EDISON FILMS

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THE BELLRINGER'S DAUGHTER. [illegible] No. 6640. To be released June 10th. Code. Virginia. App. length, 1 000 feet.

UNITED STATES LIFE SAVING DRILLS [illegible] No. 6641. Code. Virgolaria. To be released June 14th. App. length, 250 feet.

THE HOUSE ON THE HILL [illegible] No. 6642. Code. Virgular. To be released June 14th. App. length. 745 feet.

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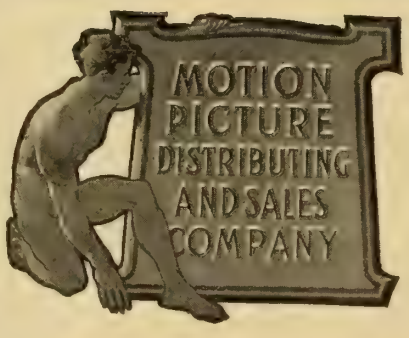

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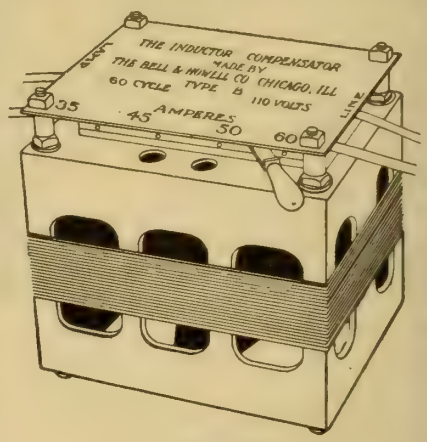

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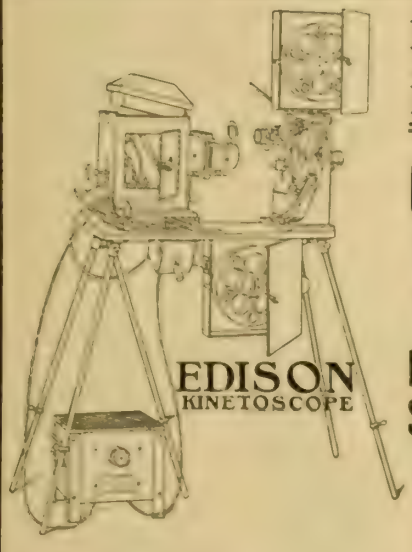

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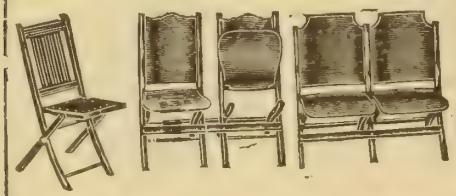

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Independent Film Stories.

SALES COMPANY FILM D'ART.

VITELLIUS AND HELIOGABALUS. [illegible] possession the exit of two of the [illegible] sent and glutto[illegible] [illegible] is seen to the [illegible] Vitellius [illegible] fell in love with the vestal [illegible] was [illegible] and [illegible] [illegible] known his desire to have her for the comfort of [illegible] [illegible] Vitellius [illegible] and [illegible] [illegible] [illegible] least. He causes a small detachment of soldiers, who break into the room where the vestal is at [illegible] her task with drawn swords [illegible] into the sacred precincts and carry off the vestal. She is taken to the Emperor's palace where no [illegible] [illegible] [illegible] [illegible] She succeeds in escape from her [illegible] [illegible] [illegible] [illegible] but the will of Vitellius cannot now be gainsaid.

The news of the Emperor's action has reached the mind of the citizens in the meantime, and that old dignitary, [illegible] the Alatin Hill and Wide. The people are increasingly incensed at the hate that they now know has befallen the vestal whose only offence was a beautiful face. Headed by the old man, they make their way to the palace, where they beat down the guards and not only recapture the girl, but rout Vitellius and his vile associates. The spirit of the mob is now running rampant and they pursue the royal sinner until he takes refuge in a sewer. To his hiding place they come, and we at last see the vestal witnessing with her own eyes the fate of the Emperor—he is seized bodily and thrown into the Tiber.

The penalty of gluttony is portrayed in the fate of Heliogabalus, another Roman Emperor, whose only thought in life was his gastronomic pleasure. He spent his days seated with his cronies around the festive board, and not the gravest affairs of state could distract his attention from the wine and viands. He leads this happy-go-lucky existence until the advent of a hostile foe, Vaspasian, who proclaims to the people his rights to Heliogabalus' throne. The news is brought the fat Emperor, but it does not alarm him. After a series of events, however, he meets the fate he deserves, for the foe storms his palace, while he, fat and well fed, is, as usual, seated at a well laden table. The soldiers demolish the feast so as to give him his greatest pain first, and then gorging him well, they end his miserable existence.

GREAT NORTHERN.

THE EAGLE'S EGG. The beautiful Corsican girl, Marietta, has two ardent admirers, Carlo and Enrico, and it is quite difficult for her to decide which one to accept. She keeps both at a distance. The old country is exciting the two fellows to open a feud, that their friendship gradually diminishes and one day Marietta surprises them as they are about to fight with knives as weapons. She is threatened, but her clever and convincing words induce the fellows to agree to an arrangement which will serve purposes for settling the matter. High up on one of the rocks where no man's foot has ever rested, an eagle has built a nest. Marietta decides that she will be the wife of the one who first brings her an egg from the nest. Carlo and Enrico are ready to start for the task and Marietta watches them swim through the breakers. Carlo, who is the better climber, arrives at the nest first and takes the egg out of it, but on coming back he forgets all precaution in his haste, and with an false step misses his hold and falls over the steep rocks to the bottom where Enrico, who is left behind, is on his way. The latter takes the egg out of the dead man's hand and swims back for his reward. The wedding takes place and everybody is happy excepting Enrico, who cannot forget Carlo's tragic death. When the young couple are left together Enrico feels a little easier, but just as he is embracing his young wife the image of Carlo rises between them. Mad with fright and terror, Enrico rushes out of the house down to the sea, and the wife and the mother go to look for him, but they only find his body at the bottom of the rocks.

ECLAIR FILMS.

IN LOVE WITH THE CHARCOAL WOMAN.—X— is in love with his charcoal woman, and while happily enjoying himself in the company of his beloved, he is on the point of being discovered by his sweetheart and in order to escape her notice he hides in a charcoal sack. Soon afterwards a customer comes in and orders the sack sent to his residence, and accordingly the sack is removed. X— and all. X— tries to escape from the sack and by hopping manages to get into the street, but he cannot get the bag open. A frightened crowd soon follows behind the jerking, rolling heap of sackcloth and after many misadventures they succeed in stopping the sack, and give vent to their feelings by abusing X— in every possible way, until he resolves within himself that to fall in love with one's charcoal woman is a foolishness beyond belief.

THE BITER BIT.—Henry, a painter, and Ralph, a poet, are two fast friends, and both fall in love with a pretty neighbor, the charming Margaret. Margaret is fond of both the young men, but it is impossible from her actions to know which of [illegible] [illegible] [illegible] [illegible]

for a woman to do this when she is neglecting nothing more than a mere husband, but when two fine little children are included in the case it alters the aspect of things. Mr. Smith himself is a patient suffering mortal and for a while voices no very strenuous objections to his wife's political activites. He is accustomed to finding no supper on getting home from the office and a huge stack of unwashed dishes has ceased to be an eyesore to him. A man's brain cannot work on an empty stomach and, therefore, Smith, in the course of time, begins to realize his plight, and beginning at first with little pleadings he is finally aroused to a spirit of full-fledged rebellion. When he sees that his arguments are of no avail, he determines on a bold course. One fine morning he collects all of the unwashed pots, pans, plates and other eating utensils and piling them into a wheelbarrow conveys the whole outfit around to the Club where his wife is engaged in an active discussion on some economic questions. Without any ceremony he dumps the entire burden at his wife's feet and leaves her to draw conclusions. But even this masterstroke of independence does no good in his case.

Some men have found by study and others by experience that as truly as the way to a man's heart lies through his stomach, so does the way to a woman's brain lie through her heart. Smith determines to play upon her feelings. He engages a maid, who besides having the qualifications of a thrifty domestic is also ravishingly pretty. He gives her full charge of the domain his wife deserted and awaits developments. Needless to say, in a short while the wrecked home presents a picture of system and neatness, the children are better cared for, Smith finds his meals always waiting for him and every little thing in the house is in its rightful place. For some time Mrs. Smith considers the engagement of the girl a great convenience to her personal self and she views with satisfaction the restoration of her home to its former happy condition, but ere long the woman in her comes to the fore and by degrees she becomes jealous of the maid. Slowly at first, but nevertheless surely, she begins to realize that her home is something which a woman should value even higher than civic motive; womanlike she is reluctant to concede the success of her husband's plan but her emotions are beyond her control and she finally pours out to her husband what his actions have placed in her heart and he, magnanimous, but secretly thankful, graciously restores her to the old place in their home.

THE NICHOLS ON A VACATION.—No matter how happy a married man claims to be, every other married man smiles if he boasts of personal freedom. Old man Nichols is a mere married man, that's all; but he's the whole family in himself, and this by virtue of his wife's fine disposition. When she discharges the maid poor Nichols is forced to substitute, and his life would probably be miserable to the grave, if he did not at one time make a sudden resolve to get some fun out of his existence.

Well, he gets it good and plenty. Using the old reliable excuse about being called away on business, he makes a date with a lady at a restaurant, but the dear girl, like all women, is late. He waits and waits, but it is like waiting for either head or tail of Halley's comet, and he goes to the handy 'phone. While there his wife and daughter enter for a little gastronomic pleasure, and brother Nichols does a stunt much unto the proverbial streak of greased lightning.

To complicate matters still more, his lady friend arrives after he has made his hasty exit, and very sweetly and unconsciously, not being acquainted with Nichols' family, sits down at a table to wait. Enter now, very swagger and gallant, the man who is engaged to Nichols' daughter. He does not know that both his amorita and his mother-in-law-to-be are within eyeshot, so he takes a seat near Nick's affinity. To be sure, she is a peach, and what can mere unmarried mortal do but endeavor to work himself into her good graces. Flirt? Yes, that's the word. And flirt he does, under the critical third-rail gaze of the two ladies at the other table.

NESTOR FILM NOTES.

THE LILY OF THE RANCH.—It had been an eventful day for Telka. First Billie Burton had proposed, then Ray Taggart and finally a handsome stranger, calling himself George Lawton, had appeared in a beautiful big automobile and after much pleading her father and mother had permitted Mr. Lawton to take her for a spin. Such a glorious ride as they had! It was Telka's first experience in an auto and she plainly showed how thoroughly she enjoyed every moment of it. So much so that Billie and Ray, who had been fighting over the girl, suddenly realized what fools they were making of themselves as the couple in the car went speeding past.

The next day, fearing that she might not again obtain her mother's consent, Telka met her automobile hero some distance from the house. Luckily Billie had followed her and was, therefore, able to tell the family of her whereabouts when a little later the sheriff called and showed them a telegram stating that Lawton was wanted for forgery.

Billie, Ray and the sheriff quickly mounted their horses and started in pursuit and, as the forger merely wished to keep the car going fast enough to prevent the girl from jumping out while he drank and attempted to caress her, the horsemen soon had the auto in sight.

The chauffeur, however, glancing back, caught sight of the pursuers and at once turned on speed. An exciting chase followed, in which the automobile would have left the horses behind without half trying had it not met with an accident, and just as the chauffeur had repaired the break and cranked up the sheriff and his companions were upon them.

Quickly covering Lawton with his gun and giving his horse to the boys, the sheriff climbed into the seat beside Telka and commanded the forger to take the front seat and the chauffeur to return to the ranch.

Telka had learned a lesson for, although she did not then care to accept either Billie or Ray she declared that she had had quite enough of handsome strangers to last her a lifetime.

DEFENDER

RUSSIA, THE LAND OF OPPRESSION.—It is Passover Eve and Vida, our heroine, and her family are seated at the sacred festive board. The wine is passed around and the solemnities of the occasion are being performed when suddenly a band of Russian soldiers breaks into the house. In terror the family flees into the streets, but here they are confronted by a terrible scene for the other members of their race have been treated in a like manner and are now running through the streets terrorstricken.

All of the persecuted people trembling with fear crowd into their only haven—the synagogue. Here they are devoutly praying to God for delivery from the greater catastrophy impending when Cossacks come tearing in upon them, not only desecrating the sanctity of their temple but setting fire to it.

The general has given particular orders regarding Vida and her parents with the result that both she and her father are captured and hurried off to Siberia.

Vida's lover, the general's son, having learned of their fate determines on a bold course. Disguising himself as a wandering peasant he makes his way to the far off city of torture, where his loved one is imprisoned. Here he throws off his disguise and, of course, his rank is immediately respected so that he has no difficulty in taking Vida away.

We finally see the couple landing at Ellis Island, the blessed gate of the land of the free, where they settle down in peace to forget the awful memories of Kief and Kishineff.

ATLAS

THE OUTLAW'S REDEMPTION.—We see two little children playing near a cliff when suddenly one of them falls over the precipice to the deep chasm below; the other child frightened runs off for help, and naturally asks the aid of the first man she meets. This happens to be the outlaw. Well may he suspect it as a trap to capture him, but so strong is the little one's appeal that he goes to the aid of the child. He carries the injured little one all the way back to the house and, notwithstanding his good motive, it leads to his capture; but the parents of the child, realizing what a sacrifice he made for their little girl, lose no time in making a strong effort for his release. The case is too strong for the humane jury of Westerners and he is acquitted. This action touches him deeply and after a series of incidents we at last see him with not only a new leaf turned over, but an entirely new book—married and a well respected citizen in the community.

INDEPENDENT FILMS RELEASED BY PARAMOUNT FILM COMPANY.

May 23—Eternal Triangle (Imp).
May 23—Juan, Palota Player (Eclair).
May 23—Desperate Duel (Eclair).
May 24—Curse of Gambling (Bison).
May 24—Doctor's Love Story (Powers).
May 24—Heart of Tessa (Capitol).
May 25—Red Man's Honor (Nestor).
May 25—Estrellita (Ambrosio).
May 26—Midsummer Night's Dream (Le Lion).
May 26—A New Excuse (Imp).
May 26—Sagacious Animal (Lux).
May 26—He Did Not Die (Lux).
May 27—Faust and Marguerite (Ind.).
May 27—Perils of the Plains (Bison).
May 27—Midwinter Tale (Thanhouser).
May 28—Eagle's Eggs (Great Northern).
May 28—Knot in the Handkerchief (Itala).
May 28—Love Amidst Historic Ruins (Ind.).

EMPIRE FILM COMPANY.

May 23—Devoted Playmates (Exclusive).....900
May 23—Eternal Triangle (Imp).....999
May 23—Juan, the Pelota Player (Eclair).....582
May 23—A Desperate Duel (Eclair).....363
May 24—Curse of Gambling (Bison).....907
May 24—Doctor's Love Story (Powers).....973
May 24—Drive Through Central Park.....300
May 24—Sunday Afternoon on Fifth Ave.....300
May 25—Invasion of the French Troops in Portugal (Ambrosio).....938
May 25—Red Man's Honor (Nestor).....965
May 25—Love's Great Tragedy (Actophone)....993
May 26—Don Carlos (Film d'Art).....1000
May 26—A New Excuse (Imp).....990
May 27—Perils of the Plains (Bison).....1000
May 27—Winter's Tale (Thanhouser).....1000
May 28—Eagle's Egg (Great Northern).....900
May 28—Foolshead Marries Against His Will (Itala) 450
May 28—The Knot in the Handkerchief (Itala).600
May 28—His Revenge (Powers).....550
May 28—Amateur Hypnotist (Powers).....350

THE EAGLE FILM EXCHANGE.

May 16—Doctor's Perfidy (Imp).
May 17—The Feud (Bison).
May 17—His Yankee Girl (Powers).
May 18—Devil on Two Sticks (Ambrosio).
May 18—Blind Detective—Electric Servant.
May 18—For the Flag—Wonderful Machine Oil.
May 18—Fighting Parson (Nestor).
May 19—Fruit and Flowers (Imp).
May 19—Adopting a Child.
May 20—Mexican's Jealousy (Bison).
May 20—Cupid at the Circus (Thanhouser).
May 20—Lady With the Camellous.
May 21—Conquered Again (Itala).
May 21—A Father's Grief (Great Northern).
May 21—Mont Blanc.
May 21—On Parole—Temperance Leader (Powers).

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May 30—The Watchmaker's Hat (Com.).....590
May 30—Life of the Alpine Scouters in the Frontier Outposts (Scenic).....403
June 6—A Matter of Love (Dr.).....
June 6—A Sculptor Who Has Lazy Week (Com.).....320
June 13—In Love With the Charcoal Woman (Com.).....
June 13—The Biter Bit (Com.).....640

GREAT NORTHERN FILM COMPANY.

Apr. 16—The Hidden Treasure (Dr.).....1000
Apr. 23—The Conjuror (Comedy).....
Apr. 23—The Four Seasons (Scenic).....
Apr. 23—A Day Off (Comedy).....
Apr. 30—Saved from the Sultan's Sentence (D.)
May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....

"IMP."

Apr. 21—The Maelstrom (Dr.).....960
Apr. 25—The Power of a Smile (Dramatic)....
Apr. 28—The New Shawl (Dramatic).....
May 2—Two Men (Dramatic).....985
May 5—Aunt Maria's Substitute (Comedy)....970
May 9—A Rural Romeo (Dr.).....
May 12—The Turn of the Dice (Dr.).....
May 16—A Doctor's Perfidy (Dr.).....985
May 19—Fruits and Flowers (Dr.).....970
May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980

LUX FILMS.

Apr. 6—Rice the Jester (Dramatic).....630
Apr. 13—Washed Ashore (Dramatic).....609
Apr. 13—The Attack Upon the Train (Com.)...357
Apr. 20—Artist's Child (Dr.).....619
Apr. 20—A Young Aviator's Dream (Comic)....367
Apr. 20—Grandpa's Darling (Dramatic).....487
Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....

NESTOR FILM COMPANY.

Apr. 20—The Cowboy and the Lieutenant (Dr.)..
Apr. 27—Days of '49 (Dramatic).....993
May 4—A Daughter of the Mine (Dramatic)..997
May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....973
June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420

NEW YORK MOTION PICTURE CO. ("Bison.")

Apr. 15—Red Wing's Constancy (West.).....1000
Apr. 15—Red Wing's Constancy (West.).....980
Apr. 19—A Husband's Mistake (Dramatic).....978
Apr. 22—Adventures of a Cowpuncher (West.)..1000
Apr. 19—A Husband's Mistake (Dramatic).....978
Apr. 22—Adventures of a Cowpuncher (West.)..920
Apr. 26—Hazel the Heart Breaker.....515
Apr. 26—Rattlesnakes.....416
Apr. 29—The Rescue of the Pioneer's Daughter..950
May 3—A Sister's Devotion (Dr.).....955
May 6—Love and Money.....1000
May 10—Cupid's Comedy.....945
May 13—Lost for Many Years.....1000
May 17—The Feud.....920
May 20—The Mexican's Jealousy.....905
May 7—Love and Money.....1000
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....960
May 31—The Tie that Binds.....910
June 3—Married on Horseback.....885

ITALA.

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Apr. 23—Isabella of Arragon.....1045
Apr. 30—The Fashionable Sport.....500
Apr. 30—The False Friar.....500
May 6—How the Great Field Marshall Villars Had an Adopted Daughter.....935
May 14—Foolshead Learns to Somersault.....580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again.....app. 1000
May 7—How the Great Field Marshal Villars
June 4—Foolshead as a Porter.....app. 510
June 4—A Pennyworth of Potatoes.....app. 405
May 21—Conquered Again.....
May 28—[illegible]
May 28—The Road to [illegible]

AMBROSIO.

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Apr. 20—Petit Jean Louis D'Or & Co.....425
Apr. 27—A Doctor's Revenge.....540
Apr. 27—Frieot Is Learning a Handicraft.....450
May 4—Who Killed Her?.....752
May 4—Blue Jackets' Manoeuvers.....220
May 11—The Secret of the Lake.....681
May 11—Frieot Gets in a Libretine Mood.....464
May 18—The Devil on Two Sticks.....app. 900
May 18—The Devil on Two Sticks.....845
May 25—Estrellita.....950
June 1—A Just Revenge.....446
June 1—Prascovia.....421

PANTOGRAPH CORPORATION.

Feb. 18—The Hobo's Dream of Wealth (Com.)..820
Feb. 25—Iron Arm's Remorse (Dr.).....980
Mar. 4—The Electric Bath Tub (Com.).....900
Mar. 11—The Mysterious Armor (Com.).....940

POWERS PICTURE PLAYS.

May 21—On Parole (Dr.).....500
May 21—A Temperance Leader (Com.).....400
May 24—The Doctor's Love Story (Dr.).....980
May 28—His Revenge (Dr.).....600
May 28—The Amateur Hypnotist (Com.).....300
May 31—The Crack Shot (Dr.).....990

THANHOUSER COMPANY.

Apr. 15—The Old Shoe Came Back (Com.).....250
Apr. 22—Her Battle for Existence (Dr.).....1000
Apr. 29—She Wanted to Marry a Hero (Dr.)...
Apr. 29—The Cigars His Wife Bought (Com.).
May 6—Jane Eyre (Dr.).....1000
May 13—The Best Man Wins (Dr.).....950
May 20—Cupid at the Circus (Dr.).....975
May 27—The Winter's Tale (Dr.).....1000
June 3—The Girl of the Northern Woods (Dr.).....935

ACTOPHONE

Apr. 27—Baby Has the Colic (Com.).....400
May 22—Proposing Under Difficulties (Com.)..1000
May 25—Love's Great Tragedy (Dr.).....1000

CAPITOL

May 16—The Heart of Tessa (Dr.).....

ELECTRAGRAFF

May 15—Love Your Neighbor as Yourself, Etc. (Com.).....1000
May 29—Proposing Under Difficulties (Com.)....

SALES COMPANY—FILM D'ART

May 19—Werther (Dramatic).....960
May 26—Don Carlos (Dr.).....
June 2—Vitellius and Heliogabalus (Dr.).....

DEFENDER FILM COMPANY.

June 10—Russia, the Land of Oppression (Dr.)..

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....

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Comedy—Taming a Husband (A. B.).
Comedy—The Englishman and the Girl (A. B.).
Drama—The Slave's Sacrifice (Cines).
Drama—One Night and Ten (A. B.).
Drama—Strength of Duty (Ecair).
Comic—A Race for a Bride (Hicks & Martin).
Adopted Daughter Field Marshal Villard (Itala).
Drama—A Fool's Paradise (Ambrosio).
"Don Carlos"—(Cosmo Film d'Arte).
Drama—Rose of Philippines (Imp).
Comic—Never Again (Imp).
Trick—Animated Cotton (Urban).
Comedy—Sadman's Cure (Cines).
Drama—Jealousy Bad Counsellor (Apollo).
Comedy—Madame's Fortune (Raycraft).
Drama—Necklace of Holy Virgin (Eclair).
Drama—The Partners (Selig) Posters.
Drama—Sentinel's Romance (Apollo).
Comedy—Artist's Good Joke (Apollo).
Scenic—Picturesque Sentari (Pasquali).
Comedy—Hope of the Village (Le Lion).
Drama—Love and Art (Vitagraph).
Drama—Mysterious Luggage (Eclair).
Drama—Battles of Soul (Cines).
Drama—Gipsy's Baby (Hepworth).
Drama—Drunkard's Son (Hepworth).
Drama—Pietro, the Mulodriver (Lux).
Comic—Boy and Purse (Hepworth).
Drama—Two Friends (Cines).
Comic—Teaching a Husband a Lesson (Hepworth).
Great Prize (Gt. Northern).
Comedy—Quarrelsome Man (Lux).
Elephant Hunt (Le Lion).
Drama—Negro's Gratitude (Itala).
Drama—Father's Crime (Hepworth).
Scratch a Scratch Can (Latour).

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Drama—Nero (Ambrosio).
Drama—Nana's Mother (Cines).
Comic—Embarrassing Portfolio (Itala).
Comic—The Flood (Cosmopolitan).
Drama—Little Cyclamen Seller (C. & M.).
Drama—Blind Detectives (Lux).
Comic—Convict's Dream (C. & M.).
Drama—Princess and Slave (Itala).
Drama—Beatrice Cenci (Cines).
Drama—Jane of Montrosier (Cines).
Comic—Burglar's Dog (Lux).
Comic—Electric Servant (Urban).
Drama—Three Fingered Kate (Walturdaw).
Comic—Wonderful Machine Oil (C. & M.).
Comic—A Drink of Goat's Milk (Vesuvio).
Comic—Adopting a Child (Hepworth).
Comic—Bobby the Boy Scout (C. & M.).
Drama—Hunter of the Alpine Glade (Itala).
Drama—Julius Cæsar (Itala).
Drama—For the King (Pasquali).
Drama—A Father's Mistake (Hepworth).
Comic—Race for a Mother (Urban).
Comic—Automatic Painting Sign (Walturdaw).
Scenic—Paris Flood (Le Lion).
Scenic—A Trip on the Seine (Lux).

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Form 62-10M. 3-10

MOTION PICTURE PATENTS COMPANY
80 FIFTH AVENUE
NEW YORK CITY

May 9th, 1910.

Mr. R. M. Davidson,
Lyric Theatre, 4442.
134 Water St.,
Binghamton, N. Y.

Gentlemen:

We have received through the Pittsburg Calcium Lt.& Film Co. application in your name for license for the Lyric theatre.

Upon examining our records we find that you are in arrears for royalty for the period from July 19, 1909 to August 2nd, 1909, and from Jan. 3rd, 1910 to Jan. 10th, 1910, and from April 4th, 1910 to April 11th, 1910.

We will grant you a new license under the following conditions:

1st. That you pay the back royalties that have accrued amounting to Eight dollars.

2nd. That you use in your projecting machine only film made by a licensed manufacturer and obtained through a licensed exchange. This film must not be loaned or sub-rented.

3rd. That you pay us $104.00 as advance royalties for so much of the year beginning May 2nd, 1910 during which you remain a licensee of this Company. If you voluntarily give up licensed service or if your license is terminated by us for breach of any conditions governing the use of licensed film before the end of said year, the said sum shall be considered as royalty for that portion of the year in which you were a licensee.

Your exchange has been notified that your service may be continued after May 16, 1910 upon the above terms only.

Yours very truly,

MOTION PICTURE PATENTS COMPANY.

By

FH-KVB.

NOTICE.

"If your exchange refuses or fails for any reason whatsoever to furnish you with Imp films released since May 27th, we will be only too glad to take you on as a customer and give you what you want."

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS 196-198 Lake Street CHICAGO

Minneapolis Portland Omaha Salt Lake City Evansville

THE BIGGEST AND BEST FILM RENTER IN THE WORLD

RELEASED THURSDAY, JUNE 2d

Percy the Cowboy

Something novel—a farcical story with a splendid western setting. Percy is sent west to grow into a man—if that be possible. It seems a task, but the cowboys take kindly to the job and send Percy back a full grown man. It starts with a chuckle and ends with a delightful roar.

Approximate Length 925 Feet

RELEASED MONDAY, JUNE 6th

Grandfather's Gift

Introducing the little heroine of The Angel of Dawson's Claim. A novel story told in good acting and exceptional photography. Two sisters are married—one without the approval of her father, who disowns her. The gift intended for one child reaches the other in odd fashion and brings about a reconciliation.

Approximate Length 710 Feet

Officer Muldoon's Double

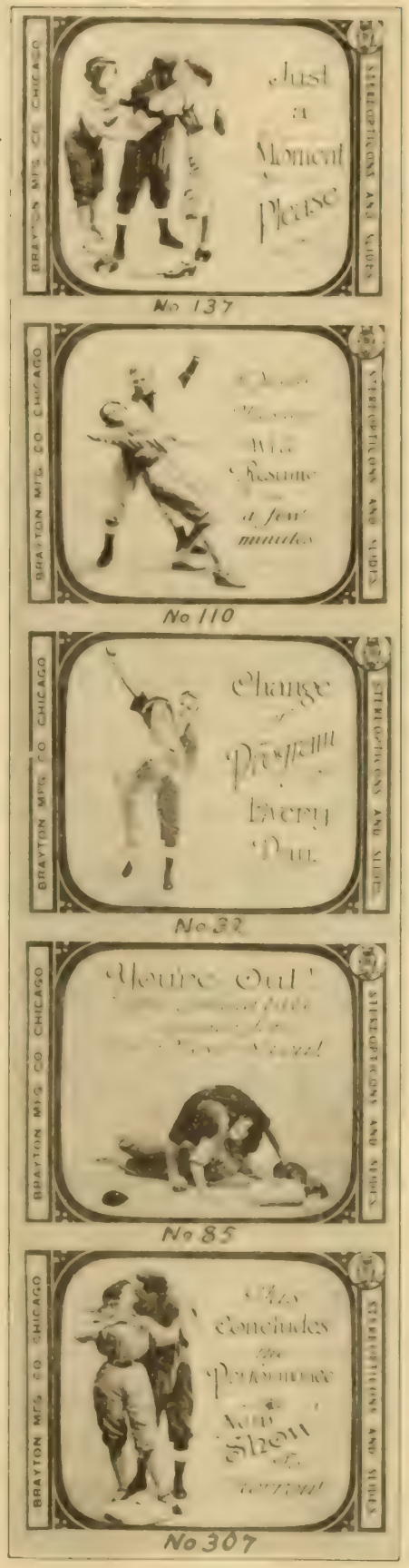
Officer Muldoon sleeps on post. An actor gets his uniform coat and helmet, and, with the aid of a make-up box duplicates his appearance, raiding the refreshment stands in the vicinity of the park. Then he restores the coat but is later discovered and punished.

Approximate Length 275 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

Superior Quality



Play Safe Buy Brayton Slides

Be the first to use these new ones

50c. EACH

Post Paid

Our specialty is nifty announcement and special illustrated "Ad" slides

NEW LOCATION

BRAYTON MANUFACTURING CO. 77-79 South Clark Street CHICAGO

The Best Slides Camera and Brush Will Produce

ECLAIR FILMS

The Film that will uphold your reputation and bring cold cash results is

"ECLAIR"

You MUST see our A. C. A. D. Series

Whether tears or laughter, they give a profound impression of real art and sentiment You cannot do without them. The public "wants them"

RELEASED

JUNE 6, 1910

A MARTYR OF LOVE--615 Feet
An appealing Story of Love that is stronger than death.

A Sculptor who has Easy Work---320 Feet
A Film that really merits the title. "Comic."

JUNE 9, 1910

IN LOVE WITH A CHARCOAL WOMAN--370 Ft.
One of our ultra comic gems. The height of the Ridiculous.

THE BITER BIT--640 Feet
An exquisite story of unselfish love. Vivacious, tender, appealing.

FREE POSTERS

ECLAIR FILM COMPANY

CHICAGO: 35 E. Randolph St. NEW YORK: 31 E. 27th St.

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London.

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

Jack Johnson Training

MOVING PICTURES OF

Jack Johnson, Champion of the World

in training for the Big Fight of July 4, 1910 with

JAMES J. JEFFRIES

consisting of 6 rounds with his sparring partners, GEORGE COTTON and MARTY CUTLER and other features incidental to training quarters

P. S. These are positively **The Only Genuine Pictures of Jack Johnson in Training,** and each reel will have the following authorization over his own signature **to prove it:**

"*These are the only authorized pictures of my training for the Johnson-Jeffries fight.*"

JACK JOHNSON, Champion of the World

EXCLUSIVE NEW YORK STATE RIGHTS

CONTROLLED BY

PARAMOUNT FILM CO., 61 WEST 14th STREET NEW YORK CITY : :

PHONE, CALL OR TELEGRAPH

JACK JOHNSON

TRAINING PICTURES

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the big fight of

JOHNSON and JEFFRIES—JULY 4, 1910

Consisting of 6 rounds with his sparring partners GEORGE COLTON and MARTY CUTLER, and other features incidental to training quarters. All these pictures have **Jack Johnson's Autograph.** No others are **Genuine.**

Book them NOW and be the First to Show them in Your City.

Write or Wire at Once for Terms.

We own and control the exclusive rights for the New England States. . . .

W. E. Greene Film Exchange

OPPOSITE MAJESTIC THEATRE · 228 TREMONT ST., BOSTON, MASS.

POWERS PICTURE PLAYS

Released June 4

HER PORTRAIT

DRAMATIC

A young mechanic saves his neighbor, a poor artist, from starvation. The artist paints a portrait of the mechanic's sweetheart and makes love to her. The mechanic sees this and in a fight stabs the artist, who to save his benefactor paints on the floor. "I stabbed myself accidentally." The artist recovers and the portrait brings the lovers together happily.

O! THAT INDIAN

A FARCE COMEDY

Jones is drunk. He takes a nap near a wooden Indian in front of a cigar store. The Indian comes to life and what he does to a chinaman, a negro wench, a cowboy and others make a bunch of the funniest scenes we have yet turned out.

Length, 900 Feet

Released June 7

HIS DUTY

A WESTERN DRAMA

The father of a consumptive girl is told by a doctor that he must get the girl into a drier climate or she will die. The poor fellow steals the money needed. He is captured by the Sheriff who lets him see his daughter, who dies. The Sheriff falls over a cliff from his horse, and the father rescues him. True to his duty the Sheriff brings the father into town a prisoner. The Sheriff's plea secures the release of the unfortunate father.

Length, 975 Feet

THE POWERS COMPANY

241st Street and Richardson Avenue - New York City

Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES CO.

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the **BIG FIGHT** of

Johnson and Jeffries

LICENSED AND INDEPENDENT THEATRES wire or write at once.

JULY 4th, 1910

All these pictures have **Jack Johnson's Autograph.** None others are **Genuine.** Get the genuine or none at all.

We Own and Control the Exclusive Rights for the States of Illinois, Nebraska, Colorado and Utah

CUSTER'S LAST STAND

Released June 1st, 1910

Original battlefield—Real Indians—Full of excitement from Start to Finish

DOES NOT RESEMBLE ANY PREVIOUS RELEASE

LICENSED EXHIBITORS TAKE NOTICE

THIS FILM PRODUCED BY A LICENSED MANUFACTURER

WE HAVE THE ENTIRE EXCLUSIVE CONTROL OF THE ORIGINAL SEPT. 19th

NELSON AND GANS

TWENTY-ONE ROUNDS FIGHT PICTURES *FOUR THOUSAND FEET*

Complete from Training Quarters to KnocKout. WRITE FOR LOW RENTAL PRICES

CHICAGO FILM EXCHANGE

46 Jackson Boulevard, CHICAGO, ILL. | 14th and Douglas Sts. OMAHA, NEB. | 401 Barclay Block DENVER, COLO. | 321 Atlas Block SALT LAKE CITY, UTAH

NESTOR FILMS

RELEASED WEDNESDAY, JUNE 1, 1910

The Lily of the Ranch

LENGTH, 950 FEET

A WESTERN Comedy Drama that will satisfy your trade as nothing else ever has. It is a thrilling picture from start to finish, with the funniest, drollest scene ever photographed. It is a worthy member of our all star feature releases.

NOTICE---Commencing week of June 6th, 1910, I will release on Monday and Thursday, to satisfy the exhibitors and exchanges who have been demanding that I do this for some time past. Owing to increased factory space and equipment I am now in a position to do this and still maintain the very high standard of excellence that has always distinguished Nestor Films.

RELEASED MONDAY, JUNE 6, 1910

The Bucking Broncho

LENGTH, 975 FEET

The funniest motion picture ever released. The story is that of a girl with many beaus who promises to marry the man who can ride "Calamity." The wrong man wins, which causes no end of funny complications.

RELEASED THURSDAY, JUNE 9, 1910

A SPLIT REEL

MR. SWELL IN THE COUNTRY

A SCREAMING COMEDY

564 FEET

BLIND LOVE

A BEAUTIFUL LITTLE DRAMA

420 FEET

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

SOLD BY

91 Dearborn Street CHICAGO — **A. G. WHYTE** — 27 Lexington Avenue NEW YORK

WALTURDAW FILM AGENCY, 40 Gerrard St., London, W, England

POSTERS FREE WITH NESTOR FILMS

We have taken out a Bianchi License, and will shortly start to manufacture under those patents.

LUX FILMS

INDEPENDENT EXCHANGES

Liberty is mine

MY advertisement of last week has been an effective blow for LIBERTY. Twenty exchanges at an enthusiastic meeting at Pittsburg have liberated themselves from the conditions imposed upon them in the trap meetings of Chicago. Twelve manufacturers and importers have also liberated themselves from the New Mamma $100.00.

Be with Us and Remain the Masters of Your Businesses

OUR RELEASE FOR JUNE 2d is:

A STRAY DOG

Approximate Length - 900 Feet

Offices will be opened shortly in Montreal, as we are Exclusive Agents in Canada for the "LUX" and "AMBROSIO" Films

POSTERS FREE WITH EVERY RELEASE

R. PRIEUR

Member N. I. M. P. A.

Write for Weekly List of Descriptions of our Films

10 E. 15th Street Telephone Call: STUYVESANT 3124 **NEW YORK**

A DECLARATION OF INDEPENDENCE

Associated Independent Film Manufacturers

comprising the leading American and Foreign makers, all of each and whom are licensees under the **Bianchi** and **Armat-Jenkins Patents,** hereby announce that they

Are in favor of an open market
Are NOT selling through any Sales Company
Are licensees under the ONLY non-infringing patents in existence

and that they are prepared to license Independent exchanges and exhibitors under those patents—without any cost or any weekly toll. They further guarantee to Independent exchanges and exhibitors

The Best Program in America To-day

as follows, beginning the week of Monday, June 6th:

Monday—Nestor, Eclair
Tuesday—Thanhouser, Lux
Wednesday—Actophone, Eclair
Thursday—Nestor, Capitol
Friday—Thanhouser, Lux
Saturday—Great Northern, Carson

This program will be augmented each and every succeeding week by the addition of the product of the manufacturers who are eager to market their own goods in their own way, including Columbia, Whyte, Art Film, Electragraff, and fourteen representative foreign makers. Remember, the purpose of THIS Association is directly opposed to that of any Sales Company. THIS ASSOCIATION STANDS FOR FREEDOM **in the trade, for everyone, all the time—not for any one little clique.** It stands opposed to exchange-grabbing, and manufacturer-bleeding. Beware of a program that is mythical, imaginary, yet-to-be-one that consists of unknown makes, and unheard-of brands. THE ABOVE PROGRAM IS REAL—read it over. YOU KNOW THE PEOPLE ON IT—their work, their record, THEIR LOYALTY **to you.** Don't run into any organization's hands NOW so that they can run you out of business **later.** Remember you can do business as long as no one corners the producing market—don't let any one set of individuals corner that market. Turn down any Sales Company, retain your independence and your inalienable right to conduct your own business in your own way. There will be no more threats of menace and harm "if you don't come in." The bug-a-boo will be a bug-a-boo no longer. You can laugh at all "scare talk." You will do business under a new, safe and sane condition, a condition that guarantees a square deal for everybody all the time.

Associated Independent Film Manufacturers

SECRETARY'S OFFICE :: 124 E. 25th ST., NEW YORK CITY

VITAGRAPH

"LIFE PORTRAYALS"

DAVY JONES' PARROT

SPECIAL RELEASE, NOW READY

King Edward's Funeral

Splendid views taken in London by our photographers, covering every important detail.

For Release Tuesday, May 31st

The Peace Maker

Charming Comedy Drama with a delightful love story and a happy reconciliation.

Approximate Length 960 Feet

For Release Friday, June 3d

Davy Jones' Parrot

A Laugh, a Scream, a Roar. A witty parrot story that will be the hit of the show.

Approximate Length, 922 Feet

For Release Saturday, June 4th

The Majesty of the Law

Powerful Dramatic Subject. A story with a high moral and a sympathetic appeal.

Approximate Length 972 Feet

POSTERS—Protraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also SPECIAL POSTERS FOR ALL VITAGRAPH PRODUCTIONS. If your Exchange does not fill your order send to us.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Vol. 6., No. 23. June 11, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

LOVE'S "C. Q. D."

A thrilling drama of love, intrigue and a wireless machine, and the parts they played at a Texas Army Post.

Released JUNE 9th, 1910

"A TEXAS JOKE"

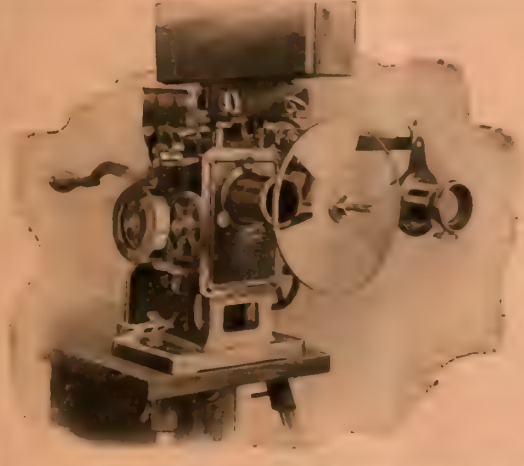
This is a Screaming Comedy of Courtship in the Panhandle Country.

Released JUNE 16th, 1910

ASK YOUR EXCHANGE TO INCLUDE A MÉLIÈS RELEASE IN YOUR WEEK'S SHIPMENT. HANDSOME POSTERS OF ALL SUBJECTS

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



AVOID DISAPPOINTMENT

We have greatly increased our force of mechanics and have added largely to our factory equipment; but we are still unable, even by running day and night, to catch up with our orders for

POWER'S CAMERAGRAPH No. 6

We are doing our best to make shipments promptly; but we cannot guarantee you against delayed shipment unless you put in your orders at once.

We cannot tell you here the good points of the No. 6. Let us send you our new catalog G, it is now in press.

NICHOLAS POWER COMPANY - 115 Nassau Street New York

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 1010 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 1008 FOR SYNOPSIS

COMING!—"THELMA"

THANHOUSER FILMS

SOLD DIRECT TO EXCHANGES BY THE THANHOUSER COMPANY

Two Releases a Week

Don't be satisfied with one! You need both in your business! Miss Rosemond and Frank Crane positively appear in the New Release, TOO—Together with the "Thanhouser Kid."

Released Tuesday, June 7th

THE TWO ROSES

A powerful, pathetic, pretty story of life in Little Italy. See Synopsis Page, then order it!

Approximate Length 1,000 Feet. No. 114 Code Word, Roses

Released Friday, June 10th

THE WRITING ON THE WALL

A bewitching drama of the West. Grab it quick and please your patrons!

Approximate Length 1,000 Feet. No. 115. Code Word, Wall

Magnificent Posters Free!===Ask Your Exchange for Them

THE THANHOUSER LETTER-BOX

These Letters MEAN SOMETHING TO YOU. Read as Many of Them as Possible—all if you can.

"Perfectly Satisfied With the Quality!"

J. A. King, Mgr., Great Western Film Co., Winnipeg, Man.—We are perfectly satisfied with the quality of your products and are pleased indeed to see an independent manufacturer turning out films like this.

"No Trouble in Getting the Audience's Attention With a Thanhouser!"

Will Hemsteger, 1214 So. Main St., Dayton, Ohio.—I have been in the picture business thirteen years and I want to congratulate you on your splendid work. I have no trouble in getting the audience's attention when I run a Thanhouser film.

"Through Thanhouser Film Our Receipts Rose 30%!"

Hayden Morris, Mgr., Elite Theater, Regina, Wash.—We have been running your films for the past three weeks. From the day we first put on a Thanhouser film our receipts have risen 30 per cent. I have noticed that whenever we run your films I have more people come and congratulate me on a swell programme than when we run three films, all of other makes. "Jane Eyre" and "The Best Man Wins" were masterpieces of dramatic portrayal.

"You're Doing the Work!"

L. C. Wallace, The Majestic, Red Oak, Iowa.—You're doing the work. Keep it up. The Patents Company took my license some time ago, but with such Independent film issuing as Thanhouser they can keep it.

"The Thanhouser Kid!"

S. H. Clark, Bijou Theater, Corning, N. Y.—My patrons have become acquainted with your film and the little girl is known here as the Thanhouser Kid.

"Looks Like the Cream of Independent Film!"

H. C. Hatfield, Savoy Theater, Duluth, Minn.—(Letter to Eugene Cline, Chicago, Ill.) I just want to let you know that the first Thanhouser you sent me—"Jane Eyre"—is fine and beats all for excellence. It looks like the cream of Independent film. Hope you can send it to me all along.

"They're There With the Best!"

W. S. Summers, Imperial Amusement Company, Washington, D. C.—We use Thanhouser films and find them there with the best.

"The Name Thanhouser Is Bringing Them In!"

Dreamland Theater, Michigan City, Ind.—Our theater has been running about ten days and in that time we have been fortunate enough to secure three of your films. They were simply fine, a case of "par excellence." We are establishing a reputation for fine pictures here and have three Licensed houses to fight. The name Thanhouser is bringing them in, and your classics are certainly winners in all respects.

"My Exchange Can Send Thanhouser Repeaters!"

Miss Dolly Spurr, Manager, The Royal Theater, Marion, Ind.—Your late releases have improved wonderfully in development, settings and costuming. Some people have the idea that they can't repeat a film with success. There's lots of difference in repeating a good one and repeating a bad one. We repeated your "Daddy's Double" last Monday, by request, and found that it went better the second time than the first. It was the same way with "Jane Eyre," and I believe we could run it a third time and pack them in. My exchange can send Thanhouser repeaters by mistake any time and I never make a murmur! I remain, as ever, a "Thanhouser Fiend!"

"All They're Advertised to Be!"

E. D. Stanton, Manager, Vaudette Theater, Michigan City, Ind.—Thanhouser Films are certainly up to the standard and are all that they are advertised to be.

"I Saw Them—They're Great!"

John Goella & Co., Lyric Theater, Newark, N. J. (Letter to Eugene Cline, Chicago, Ill.).—Say, are you buying Thanhouser Films? I saw some of them exhibited in Columbus, and they are great. If you are buying them, you must remember me.

THANHOUSER COMPANY

New Rochelle - - New York

Affiliated with the Associated Independent Film Manufacturers -:- Licensees under the Bianchi, Armat-Jenkins Patents

COMING!—"THELMA"

STRONGER EVERY WEEK!!

Motion Picture Distributing and Sales Company adds two more Independent Manufacturers to its powerful list of associates—More coming

Realizing that we must look to you, Mr. Exhibitor for our well being, we are exerting herculean efforts to provide you with a solid and reliable program of Independent films such as has never before been laid at your feet. This we have succeeded in doing in spite of bitter opposition inspired by malice and petty spite. It is our intention to keep you posted on everything we do and expect to do. We maintain no position of "dignified silence." We believe that the more you know of the present situation, the more you will feel like pitching in and helping us to continue upbuilding a program of Independent films that will be a source of pride and income, both to you and to us.

DEFENDER FILMS

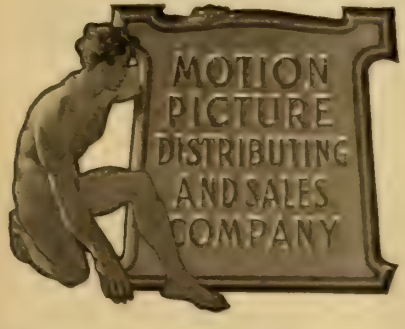
The first release of Defender Films will be entitled **"RUSSIA—THE LAND OF OPPRESSION,"** a picture of quality and unusual action. It is a powerful sermon on Russian atrocity, worthy of the pen of Leo Tolstoi. This picture will be released Friday, June 10th, to be followed every Friday by one Defender Film.

ATLAS FILMS

This company's first release will be **"THE OUTLAW'S REDEMPTION,"** a western drama of subtle movement that mingles tears with smiles. Wonderful child acting is a feature. Released, June 8th, and followed every Wednesday by one Atlas reel. Keep in close touch with your exchange and ask for the new makes.

YOU KNOW THE REGULARS

Two Imp releases, two Bisons, two Powers, Ambrosio, Itala, Film D'Art, etc., etc. They need no introduction. They are doing their very best work and are now preparing some summer specialties which will be hailed with delight by every exhibitor.



IS YOUR EXCHANGE BUYING?

Write to us—we will tell you quickly

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 East 14th Street, New York City

BISON FILMS

TRADE MARK

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala

Bernhardt's acting, you'll agree, is far beyond compare,
Caruso's voice may be likened to the lark up in the air.
Shakespeare's plays and Rembrandt's paintings, no one can despise,
While Mendelssohn's and Chopin's music calls forth rapturous sighs.
Our "BISON" motion pictures stand as high in their line,
As any of these artists who are considered superfine.

OUR OFFERINGS FOR THE COMING WEEK:

"BISON"—Release, Tuesday, June 7th

"GIRLS"

"BISON"—Release, Friday, June 10th

"SAVED FROM THE REDMEN"

"AMBROSIO"—Release, Wednesday, June 8th

"The SHIPWRECKED MAN"

"A JEALOUS WIFE"

"ITALA"—Release, Saturday, June 11th

"LINDA of CHAMOUNY"

All Our Releases Sold Through The Motion Picture Distributing and Sales Co. 111 East 14th Street, New York City

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG., 1 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

Phone 980-1-2 Stuyvesant — Cable Address: Nosib

"Let's Kill the Imp Company!!!"

Carl Laemmle Tells the Inside Story of a Fight Now Being Waged Against the Independent Moving Pictures Company of America, Makers of the Famous "Imp Films."

—I have found that it pays to keep Moving Picture EXHIBITORS posted on everything that is going on behind closed doors among film exchanges and film manufacturers. It has won me the friendship of thousands of EXHIBITORS who have benefited by the fact that I have always given them the real facts straight from the shoulder.

—Therefore I write this advertisement. I want you to read it seriously, and then do as you think best.

—A few days ago, in Pittsburgh, several film exchanges formed an agreement for the purpose of "killing the Imp Company." The result was that they simultaneously cancelled their standing order for "Imp films."

—I cant swear what was the reason for this, but I believe it must be a personal attack on me, inspired by petty jealousy and envy. I cannot believe it is caused by anything else, for I firmly believe that Imp films are the best in the world this very minute.

—Of course the attempt to "kill the Imp Company" cannot succeed. But it shows a desire among certain exchanges to accomplish that end. It also goes to prove that certain exchanges will never buy Impy films unless you (as their customer) compel them to do so. This is why I have been advertising, week after week, telling you to demand Imp films IF YOU WANT THEM!

—The whole power to make or break any film manufacturer or any film exchange on God's green earth rests with YOU, MR. EXHIBITOR. But that power is not worth a hoorah in Hades unless you USE IT.

—If your exchange is not buying Imp films you are suffering in order that your exchange may wreak its petty spite upon me. If you are content to stand for this, well and good. But if you want Imp films, if you really agree that they are the best money makers for you, then the thing for you to do is to trade with an exchange which WILL GIVE YOU THE FILMS YOU DEMAND.

—Once you take a determined stand you can get anything you want out of your exchange. You can even force my bitterest enemies to buy Imp films and furnish you with them REGULARLY.

—Now, please cut out and save the following list. It shows just what exchanges are buying ALL IMP FILMS PRODUCED. Unless your exchange is on this list, IT IS NOT BUYING IMP FILMS. If it is not on this list, switch your business to whatever exchange IS on the list, and you can get all the Imp films released every week.

NOTICE!

Imp Films are Sold Only Through the MOTION PICTURE DISTRIBUTING & SALES CO.

111 E. 14th St. NEW YORK

F. J. Balshafer, 1065 Mission Street, San Francisco, Cal.
Miles Bros., Turk Street, San Francisco, Cal
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Independent Western Film Exchange. Swetland Bldg., Portland, Ore
Allen Amusement Co., Calgary, Alta., Canada.
Applegath & Son, 141 Yonge Street, Toronto, Ont., Canada
Buckeye Film Projection Co., 319 Arcade Bldg., Dayton, Ohio.
Cincinnati Film Exchange, 214 West Fifth Street, Cincinnati, Ohio.
Central Film Service, 518 S. Walnut Street, Des Moines, Iowa.
Dixie Film Co., 722 Maison-Blanc Bldg., New Orleans, La.
Globe Film Service, 107 E. Madison Street, Chicago, Ill.
Gaumont Co., St. Catherine Street, Montreal, Que., Canada.
Kinetograph Co., Montreal, Que., Canada.
Laemmle Film Service, 198 Lake Street, Chicago, Ill.
Laemmle Film Service, 256 Hennepin Avenue, Minneapolis, Minn.
Laemmle Film Service, 1517 Farnum Street, Omaha, Neb.
Morgan Film Co., 1230 Grand Avenue, Kansas City, Mo.
Swanson Film Co., 204 North Seventh Street, St. Louis, Mo.
Texas Film Exchange, 311 Elm Street, Dallas, Texas.
Wagner Film Co., 208 N. Fourth Street, St. Louis, Mo.
Boston Film Rental Co., 132 Boylesten Street, Boston, Mass
Consolidated Amusement Co., 28 W. Lexington Street, Baltimore, Md.
Empire Film Co., 150 East Fourteenth Street, New York.
W. E. Greene, 228 Tremont Street, Boston, Mass.
Philadelphia Film Exchange, 14 N. Ninth Street, Philadelphia, Pa.
Philadelphia Projection Co., 44 N. Ninth Street, Philadelphia, Pa
W. Steiner, 110 Fourth Avenue, New York City
Albany Film Exchange, 417 Broadway, Albany, N. Y.
Victor Film Service, 12 W. Seneca Street, Buffalo, N. Y
Exhibitors' Film Co., 138 Third Avenue, New York City
Peerless Film Exchange, 416 Ferry Street, Pittsburg, Pa
Great Western Film Service, Winnipeg, Man., Canada

Independent Moving Pictures Co. of America
Carl Laemmle, Pres. 111 E. 14th St., New York

NEXT "IMPS"

Released Monday, June 13
"The Way to Win"
Comedy Length 995 Ft
INSIST

Released Thursday, June 16
A Policeman's Son
Drama Length 980 Feet
DEMAND

COMING — SOON — COMING

RELIANCE FILMS

Another New Independent American Brand—2 Reels a Week

RELIABLE ACTING RELIABLE STORIES
RELIABLE SETTING RELIABLE PHOTOGRAPHY

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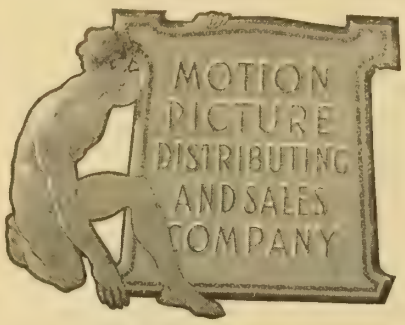

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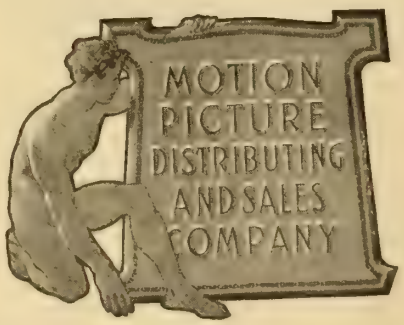

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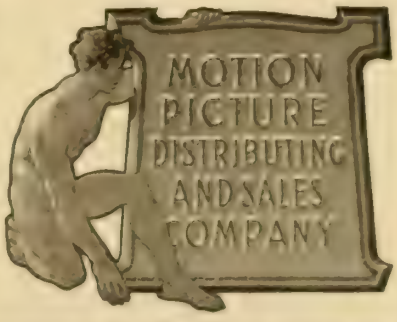

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An American-made World Beater

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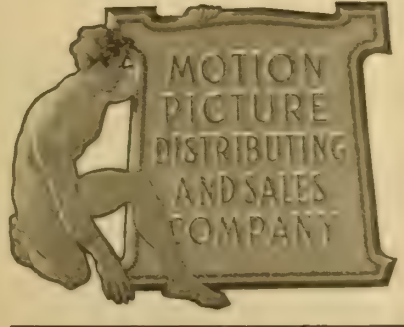

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RELEASED JUNE 11

Her Romance

A DRAMA

The daughter of a wealthy aristocrat elopes with her music teacher and is disowned by her people. The husband dies and leaves his wife and child in poverty. The little boy sells newspapers, and is struck by an automobile, in which his Grandmother is riding. The child is taken to his home by Grandmother, and she saves her daughther from being evicted by the land-lord. Then a happy reunion follows.

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DRAMATIC INDIAN WAR STORY

Wenonah is the daughter of an Indian Chief allied with the British in the war with the Americans. She is saved from death by Captain Adams. Later she helps Adams escape from the Indians. Her hands are bound and she is sent into the woods to starve. Adams captures a British Courier and takes his Military papers. He meets Wenonah and takes her to the home of his friends. Wenonah recovers the papers giving up her life for them. A powerful play superbly acted. **Length, 590 feet.**

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FOR WEDNESDAY, JUNE 15th

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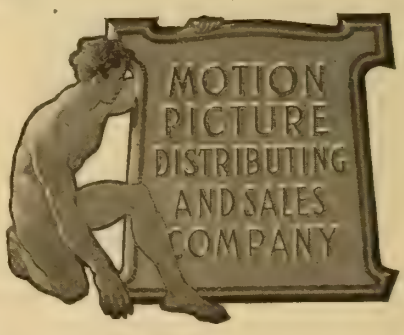

Don't fail to wire the Sales Co. for our release of Wednesday, June 8th!

THE OUTLAW'S REDEMPTION
It's a Crackerjack!

ATLAS FILM CO.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY (Sole Agents), 111 East 14th Street, New York City

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

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Entered at the General Post Office in New York City as Second-Class Matter.

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Moving Pictures Moving Up.

Persecution of good scatters it, censorship of bad purifies it. These two axioms are true and many parts of the world are living examples of the truth of the principles underlying these axioms. There are always people who from personal, selfish or sordid ideas, seem to hold a false fear that the growth of any certain good may be injurious to them or their interests; sometimes immediate financial gains seem threatened by the growth of the good they fear, and like such in olden times who, when "they saw the hope of their gain was gone" by persecuting those who brought in the good to drive out the bad, only scattered and made widespread the good they sought to kill. It is possible that in the desire shown in many places to establish the best possible good to be derived in living picture work, and make it desirable and elevating that a jealous opposition for the reasons named above may endeavor to frustrate so laudable a purpose. All right, don't let any one worry, the underlying principle always works. Persecution of good makes it grow.

True reformation consists in the elimination of evil or error; proper censorship points out that evil and common sense removes it, so the bad is purified. What a splendid thing it is that these two forces are at work, pushing onward and upward that which is right; the weak—that having no moral strength—goes to the wall; the strong—that possessing right—prevails. From these standpoints we find in looking over the moving picture world, that the moving pictures are moving up. Help the good work along.

Where Angels Fear To Tread.

Recent changes in the political economy of the moving picture field have produced many interesting facts. A month ago there were only two groups of manufacturers in the field. Now there are three. Having nothing, politically speaking, in common with each other. Verily indeed has the market been opened, and as it is the policy of the MOVING PICTURE WORLD to advocate, maintain and support an open market by all legitimate means in our power, we cannot say that we are wholly sorry for the more recent of the many changes that are taking place in the moving picture field. And those changes have made an enormous demand upon our personal time and attention.

One of the facts, or rather the consequences of this opening of the market, hardly commands our unqualified approval. "Fools rush in where angels fear to tread." While we are in favor of the open market policy, we are in favor neither of cut-throat competition nor of a lowering of the standard of quality. Prices must be maintained. We will countenance no effort or movement which is antagonistic to this principle. In the general interest of the business we shall, as far as possible, antagonize any movement for cutting prices. But it is not of this subject that we want to speak in this article.

We are always glad to welcome new manufacturers in the field and to render them every personal and technical assistance in our power, because we want to see the industry progressive, as well as open, thereby encouraging and attracting new ideas, new views, new outlooks and new men of the business.

We discourage none: we encourage all. We want the help of the MOVING PICTURE WORLD to be regarded as constructive, not destructive. Our aim is to help in the building up of an industry which is, as the trite saying is, still in its infancy. These being our sentiments, it is with regret that we notice a tendency on the part of recent entrants into the Independent manufacturing end of the moving picture field to be somewhat precipitous in their releases. We lay this charge not against one

or two or three, but against at least the best part of a dozen new manufacturers. This may read somewhat sweepingly, but our criticism is well supported by facts.

It is, as we have pointed out over and over again, no easy thing to make a moving picture technically, artistically, dramatically up to the standard required. Over and over again we have pointed out that the competition of quality has set in with unmistakable severity. The newer entrants into the Independent manufacturing end, while they may realize this, certainly in our opinion fail to grasp the difference in quality that exists. We regret this. We regret that little more time, care and attention have not been paid to certain first releases going the rounds of which probably better things were expected. In the moving picture field to-day reputations are made with astonishing rapidity. They are destroyed just as quickly. That is why in this article we wish to be understood as exalting those manufacturers who have recently made their appearance to be as careful as possible to insure that their pictures, especially their early releases, are of the standard of puality that no reasonable objection can be taken to them by any intelligent exchange or exhibitor and above all this, by that great public upon whom we all rely for ultimate success.

Raw Film for Independent Manufacturers.

The contest that has recently broken out in the Independent ranks with headquarters respectively on Fourteenth street and Twenty-fifth street, has not been without its picturesque incidents. There has been alarums and excursions, wars and rumors of wars, marchings and counter-marchings, and all the strategic, but innocuous evolutions of a war-like political campaign,—a kind of North and South contest. Take your choice, reader, as to which is North and South, Fourteenth street or Twenty-fifth street.

These commercial upheavals, changes and disturbances have their humorous sides, especially in relation to the many rumors, true and false, which are in circulation as to the intentions of opposing factions. If we were to print all that we have heard said of the Sales Company by the other side, and of the other side by the Sales Company, we should convert the MOVING PICTURE WORLD into a serio-comic publication which would have the appearance of being edited by Baron Munchausen, who, as the reader, of course, knows, is the greatest imaginative liar of history.

But there was one rumor that was recently extensively circulated and which we felt it our duty in the interests of the Independent side of moving picture making to take very serious notice of. It was this: that the raw film stock of Messrs. Lumiere was absolutely under the control of the Sales Company, who, by that means, hoped to command the Independent situation. This rumor was sedulously circulated by responsible men in the business, presumably for the purpose of frighting the associated Independent manufacturers into submission or flight. On reference to Messrs. Lumiere, we find that there is no foundation for the rumor. They have not handed, and are not likely to hand, over their raw stock to any one concern. Nor, we believe, will G. Gennert, or the Ansco Company.

Throughout the past year there have been several similar attempts made and Mr. Chester Freeman was the author of one of them, to obtain control of raw film. This, of course, would simply be for the purpose of corraling one side of the market. We are glad to see that these attempts have failed disastrously in every single instance. We hope they will fail disastrously in every other instance. If we were to give our real reasons for these aspirations, we should probably be twitted as being rude. So enough said.

The Independent side, as a matter of fact, is well supplied and is likely to be well supplied with raw stock. Besides Messrs. Lumiere, who import their own film, there is the Austin-Edwards film marketed by G. Gennert; then again the Agfa Company, that is, the Berlin Aniline Works of 215 Water street, New York City, have for some time past, marketed positive film, and are about to introduce negative film, thus placing a future supply at the disposal of the Independent manufacturers. Then, we hear of another brand of negative film of the non-inflammable kind which is likely to be placed on the market very soon.

Unwarranted Wholesale Condemnation.

It is with great regret that we have again to notice the severe censure of moving pictures by a Judge. The wide publicity with headlines given to these strictures by the daily papers is commanding great attention. It becomes us, therefore, as the leading organ of the moving picture world, to take notice of these various proceedings and cause it to be well known where we stand and what our views are on these important matters.

In the first place, we call public attention to our previous utterances in these columns wherein we have shown unmistakably that we cannot for one moment tolerate (to say nothing of defending) those whose vile exhibitions bring the whole moving picture business in contempt. Magistrate Frederick B. House says: "Ninety-five per cent. of the moving picture places in New York are dens of iniquity. More young women and girls are led astray in these places than in any other way. It is there you will find low, degraded young men, and when young girls go there I do not see how it can be for any good purpose."

It was bad enough in the first instance to have moving pictures themselves of such a nature as to merit condemnation, but it is shamefully worse to have moving picture places described as "dens of iniquity." We therefore desire to be first in asking for a general "house-cleaning."

True reformation and regeneration come from *within*, otherwise the law deals with wrongdoers from *without*, and while we have no power or authority in any of these matters, we pledge ourselves to use the great and widespread influence of these columns to propagate within the moving picture world a high standard of morality, with the desire and ambition of bringing to perfection the valuable uses of the living picture.

We also take this opportunity of assuring the authorities of every kind of our interest in and hearty co-operation with every effort to elevate moving picture work, hoping that by so doing there may be a speedy weeding out of that obnoxious element which brings odium upon an otherwise educational, profitable and pleasure-giving cause. If, unfortunately, there are those upon whom these efforts of reformation are lost, we do not hesitate to say that we hope the law will do its work. We fail to see any reason why the obnoxious moving picture shows should not be treated as the theater when its plays are justly censured, a practical illustration of which was recently given in this city. We are glad to call to notice that the magistrate in his criticism did not entirely condemn moving pictures. This, of course, he could not do. The small percentage of good which his remarks admitted show that the evil is attendant upon and not inherent with the moving picture. The fostering

of this good is part of our policy, and we appeal to moving picture people everywhere, for their own good, to help us in this work. It is to the interest of all parties that in New York City, as in all parts of the world, that under whatever circumstances the moving picture appears it shall be well and favorably received and become popular with both authorities and the public.

Its prosperity is then assured, for everyone knows that what the people love they cherish and support. On the contrary, what grows to be despised, the overthrow. Let not, then, the temporary gain of a few dollars in the hands of unprincipled, uneducated, moral-lacking, cheap showmen, jeopardise the best interests of a valuable art.

The attainment of the highest results should be the ambition of all our associates in every field of labor, science and art in moving picture work, and all may be assured that in the good work they will find no more able champion than the MOVING PICTURE WORLD.

Since writing the above, the evening papers announce that the above named Judge has this day sent to the workhouse an eighteen-year-old ruffian who used the moving picture resorts as a place to exploit his mischievous nature, causing the magistrate to again call attention to the evil he had only the day before condemned. We can only add that we trust that convictions of this kind may have a salutory effect upon this class of people, as also upon the class of people who run the resorts they frequent. We further hope that a copy of this paper containing these our views and expressions may come into the hands of the authorities, judicial and educational; also we should like to know that every moving picture exhibitor in the country might read these lines. We feel sure that there is not a right-minded man in any way interested in moving picture work who will disagree with our views and purposes.

Picture Personalities.

MRS. ARMAND KELLERMAN.

Editorially, in next week's WORLD, we shall speak approvingly—as, indeed, who would not?—of the refining and elevating influence which women are having in the moving picture field to-day, and simultaneously with this announcement, we have the opportunity of presenting to our readers a picture personality of the opposite sex: that of Mrs. Armand Kellerman, a friend, who has lately arrived in New York from Sidney, N. S. W., Australia, for the purpose of taking an active part in moving picture work, in which she is somewhat interested in Australia.

Mrs. Kellerman is already vicariously known to fame, in virtue of the fact that she is related to the renowned Australian diving Venus, Miss Annette Kellerman, who, although of Australian birth, has made her chiefest success in the United States, a country which is always ready to welcome, acknowledge and reward talent or ability of an exceptional nature. The lady who is the subject of this notice, has only been in New York a few days, but in that short space of time has, with remarkable alertness of mind and decision of character, acquainted herself with the position of matters in the American moving picture field. It is, perhaps, regrettable that her arrival should have coincided with the outbreak of hostilities between Twenty-fifth street and Fourteenth street. In other words, the Sales Company episode. No doubt, she will learn much about the political upheaval as even we, who are growing somewhat used to this sort of thing, are doing. Mrs. Kellerman has on hand several other business enterprises, but she is aprticularly interested in the moving picture end of things, and it is probable that she will open up an Australian agency for several American and European-made [illegible] she is well qualified by business ability, training and breadth of outlook to succeed in this enterprise. We have pleasure in welcoming her into the cosmopolitan picture field as we always do bright minded men or women who enter into the field for the good of the business and for their own material advancement.

GEORGE L. BARROWS.

This very excellent portrait of the genial G. L. Barrows, will, no doubt, be welcomed by the thousands of friends he has made from Coast to Coast, from the Lakes to the Gulf, in the course of a twenty-year career in photographic and moving picture work. Originally associated with the late firm of E. & H. T. Anthony & Co., he next represented the optical house of Carl Zeiss in this country. More recently he has been identified with the Berlin Aniline Company, whose well-known Agfa products he has marketed with great zeal and ability. So much so, that he has made them popular all over the United States. The sale of these products has brought him into prominence in the moving picture world, wherein the negative and positive film stock of his company are rapidly acquiring a great reputation. Mr. Barrows is the possessor of that valuable asset to a business man, a genial personality, on which account he is both respected and liked. Then his methods are clear, straight-forward and manly, another series of valuable assets to a business man. We are glad to include him in our little gallery of picture personalities, because, as we have said over and over again, the moving picture field has plenty of room for straight-forward, honorable men of business. George L. Barrow has youth on his side. He is only thirty-three, so that a long and prosperous career is probably before him, and it may reasonably be expected that he will have it. We wish him every success.

AN EVENING IN A BROOKLYN MOVING PICTURE THEATRE.

By Rev. William Henry Jackson.

Specially written for the Moving Picture World.

Desirous of proving the nature of an ordinary moving picture theater from the standpoint of a respectable citizen who takes his family with him, the writer visited one in South Brooklyn, for which a dime admission is charged. The general appearance of the place, in a business section, was not really objectionable, comparing favorably with adjoining stores. The "show" was what is commonly called clean, and there were certain entertaining features which many enjoyed and doubtless felt they had passed a pleasant evening. Measured by the true standard of the mind and memory, upon reflection I found little profit and noted several things which would have been best left out and the time and space given to something more valuable. The repertoire consisted of seven numbers, beginning with "The Clay Baker," representing a fairly well acted play with the usual moral.

The title of the play is a poor one, as lacking any descriptive explanation, young people could not understand how it represented the struggles of an old potter in his years of endeavor to manufacture an unbreakable article. In a pottery district its points would have been appreciated, but these were lost upon a city audience—had it been possible to give even a five-minute explanation the scene would have been valuable; lacking these its best points were lost, especially to the young.

An illustrated song, "Dreamland," exceedingly sentimental, very exaggerated and poorly sung. The colored pictures were, however, excellent in coloring and showed a great advance in color picture work.

"On Time for Business" proved a good laugh maker. The young man, a late riser, in his struggles to dress and get to business on time, meeting with many impossible accidents, greatly aroused the hilarity of old as well as young, and gives an opportunity for a good laugh, as much as the ridiculous situations created as in the fun derived therefrom.

"Two Lovers and a Coquette." This is a typical French scene, clever in its execution no doubt, but baneful in its effect, especially upon the young, who, not understanding this peculiar phase of French life, ask questions which it is hard to answer—indeed, in answering they must needs be told that which it is best they should not know. The adult audience seemed indifferent; the whole represents a life so entirely un-American that it was regarded only with stolid curiosity as to the outcome. The whole thing gave no pleasure, was positively unprofitable, in that there were several vivid lessons in deception, was hard for parents to explain to children, therefore it became entirely unwholesome.

"Elastic Transformations." This is both good and clever, besides being mirthful. The magician is always a welcome addition to an evening's enjoyment. The moving picture makes possible more seeming impossibilities than were at the command of the unaided magician or conjuror of former days, the result being a round of wonders, inexplicable, instructive to those who wish to look at them intelligently and fun provoking. "Elastic Transformations" are very good.

"The Kid," an abrupt title for "the pranks of an indulged boy." There is something of a pleasing comedy in this, the pranks of an indulged boy need not be called bad—boys will be boys—and, when as a result of these "American boy" performances, a motherless, father-indulged boy brings into his home a new and evidently worthy mother, the subject is good and may be enjoyed, as indeed it seemed to be by the audience.

"A Child of the Sea," a tragic sea story, lacking its chief lesson in the need of a few words of explanation which might easily be thrown upon the screen. Throughout this story a few words of explanation in addition to the simple, brief announcements, would have given great value and made it instructive; without these it is very ambiguous to young people, especially when two interpretations may be possible to any scene, one good and one bad. Too often the natural mind sees the bad, whereas a word in season will direct to and point out the good. The sea waif grows to womanhood; is placed in great temptation and is rescued from a moral death, even as in childhood she had been rescued from a physical death. The moral is good; the development, for reasons stated above, poor. If these defects can be remedied such stories as these can be made profitable.

A reflective summary of the whole after a short period of time whereby the writer might only write after mature thought to dwell upon, shows that as a whole the entertainment is "spotted," and not even good in spots—bad in spots. Everything about the moving pictures themselves might be classed as good. The two glaring defects were the introduction of a questionable subject, and lack of timely explanation in those subjects where a few words would direct the mind to a right comprehension of the best lesson possible from the picture. Of the young people present there are at least two classes, those with parents and those without parents. A "show" cannot be called "good" or first class when parents have to act as explainers, censors or moral filters to their children; and if parents are not there and an unrestrained, unexplained scene is left to interpret itself, evil is a more natural result than good; under such conditions any film which shows a view of life after the manner of a French love scene where a series of unexplained deceptions are presented, the suggestion is harmful. If instead of "Two Lovers and a Coquette" some really intelligent subject to counterbalance the legitimate for making pictures had been introduced the Brooklyn dime exhibition would have been more commendable.

THE TALK OF THE TOWN.

That immensely fine comedy "The Peace Maker," which the Vitagraph Company released last week.

* * *

The realism of the battle scene in "'Mid the Cannon's Roar," the best war picture ever done by the Edison Company.

* * *

The joke on the conductor on a car on the East Side by members of the Biograph Company. One of the props needed in the production of "A Child of the Ghetto" was a street car in the tenement house district. The Biograph producer "borrowed" one so deftly that even the conductor was unaware of it. But he was a gallant chap and tried to shield the poor but pretty factory girl from the (Biograph) policeman. When the action was so real that the onlookers did not know that a moving picture was being taken, what must be the pleasure to be derived from this intense Biograph drama when it is seen on the screen?

The librarian of one New England Public Library, in his annual report, attributes a falling off in reading to the popularity of the moving picture houses. Another librarian noticed a marked increase in the call for certain works that have been filmed. When doctors disagree, who is to decide?

VAUDEVILLE VITIATES THE PICTURE.

By Thomas Bedding, F.R.P.S.

Memorial Day with me, as with many others who read this article, was a day of disappointment. It rained on Memorial Day. I am told that this is a feature of the 30th of May. The superstitious may reason, or rather delude themselves with the pious belief, that nature is in sympathy with the country in mourning for its honored dead. Anyhow it rained. If I am not mistaken, it rained last year. I know it rained two years ago. On that day I simply flattened my nose against the window pane and studied nature through sheets of H_2O, meditating on things in general and nothing in particular. This year I passed a considerable part of Memorial Day in talking picture politics. If the Sales Company has done nothing else, it has got itself talked about. I suppose this is a good advertisement. Innumerable people who a few weeks ago were ignorant of the politics of the moving picture, are talking Sales Company, are talking associated Independents, are talking "fillums." New people are coming into the business all the time, and those who are the recentest of "new chums" have a nice intellectual problem before them in unravelling the inter-relationship and standing toward each other of the three parties in moving picture politics to-day—the Patents Company, the Sales Company, the Associated Independent Manufacturers.

Do you remember the story of the actor who had a holiday? Do you know what he did with that holiday? It was only an afternoon's holiday. He went to a theater and saw his brother and sister Thespians act. Then, again, there is the equally funny story of the London bus driver. After many years of driving his ramshackle old bus, he got a day's holiday. What do you thing he did with it? He took an omnibus ride and sat beside a friendly driver. A third story of course related to the waiter-man, who also had a holiday and spent it by going and helping a brother waiter to do the "Yes, sir; comin', sir," business at a restaurant.

This prepares you for what is coming. Myself on the evening of last Memorial Day, feeling the need of an evening's change, I went to enjoy the picture entertainment, but I came away saddened and disappointed. I cried aloud in my sorrow, and in the hearing of my companion, a lady: "Where on earth are pictures to be nicely seen, properly shown, in New York City? Is there a picture house, *per se?*—a house running the picture by itself, for itself, in the center of things in New York City, that is, between Fourteenth street and Fifty-ninth street?"

The theater I went to not many months ago gave me pictures, songs, and lectures. It gave me, say, an hour of good pictures, probably fifteen minutes of song and lecture. Now it gives me ten or fifteen minutes of picture and about fifty minutes of rotten, contemptible, revolting vaudeville.

This is the burden of my complaint—a complaint that has been made before, and is best repeated in the interests of New York managers and proprietors and operators of moving picture theaters. You are disgusting, you are repelling a large section of the public who would be firm and consistent patrons of moving picture theaters by interjecting vaudeville of such ridiculous nature that I have heard audiences openly jeer at it. Better, I should think, give a good program of pictures with only a bi-weekly change instead of a daily change sandwitched between thick chunks of vaudeville, the stupidity, stiltedness, artificiality and antiquity of which is only equalled by parallel quantity, or rather lack of quality, characterizing the talking plays of which I wrote last week.

The fact of the matter is the picture is a novelty, and always will be a novelty, because it is based upon the concrete realization of one of the most wonderful phenomena in the natural world, namely the persistence of vision, a function of human sight. What is more wonderful in the world than light and the phenomena of light? Each day that we rise from our beds this wondrous thing is presented to our eyes. We live in and by light. Without light we could not exist, and when we go to a moving picture theater and see those exquisite productions on the screen, we know, or if we do not know we at least feel, that fundamentally it is light which has made those pictures. Even the small child if nine or ten seems to have some little foreknowledge of what will come to him in later years, namely a realization of the real meaning or explanation of the amazing phenomenon on the screen which, as it were, transfixes his childish face with its childish wonderment, on the moving picture before him.

This is the moving picture end of things. This is the truth and the philosophy of it. Is it not a disgusting shame, then, for those of us who love the picture for its own sake here in New York City, when we go to leading moving picture houses and have to endure the stupidity, the inanities, the crudities, sometimes the indecencies and the obscenities, of cheap low vaudeville? Do, for the love of heaven, Messrs. Exhibitors of New York, cut out this obnoxious part of your entertainment. Do appeal to the higher instincts of the public, trust the public, give the public of your best in the way of pictures, songs, music, lectures if necessary, but make the picture the chief item in your program. Exalt it, dignify it, respect it, reverence it. Put it in the most beautiful musical setting you can. Surround it with the best possible accessories, decorative, aesthetic, refined, and you will find as surely as the rising of to-morrow's sun that the public, the great generous public which knows a good thing when it sees it, will respond to your efforts to entertain, instruct and please it, with what it wants, and what it is asking for,—the picture at its best, for itself and by itself.

Now, do not write any letters to this paper and say that you are obliged to put in vaudeville because of "so and so and so." Don't, if you ever meet me, tell me any cock and bull story about the picture not being strong enough by itself to draw the public. It is strong enough in other parts of the world, in Australia, Britain, France, it is strong enough in other parts of the United States, as these columns testify over and over again. If it is not strong enough in New York City, it is not the fault of the city, and its people, it is because, as the records of Broadway show each year, as they are showing right now, that New York managers have not got brains or wit enough to give the public what it wants. Amen!

This past week we were pleased to receive a visit from Mr. H. R. Raver, of the Motograph Company, of Baltimore, Md. Mr. Raver showed us several of his advance releases (both negative and positive), and we are very pleased to perceive in them very high technical and artistic quality. Indeed, it is seldom that first made pictures incline towards such very high technical excellence as these Motograph releases.

Springfield, Mass.—A. L. Page and Victor Trembly have leased a large store on Exchange street and started to alter it into a moving picture house.

In one of the police courts of Greater New York during the past week a man was arraigned on a charge of brutally beating his seventeen-year-old daughter. The fact that in the assault the girl's nose was broken apparently received only passing notice of the court and reporters. An arraignment of moving picture shows received the most attention. In justification for the assault the father pleaded that his daughter was wayward; that she refused to obey him; went to parks and moving picture shows with strange young men and returned to her home at late hours. Of course, no young girl should behave in this manner; neither should a father resort to punishment by such violence; nor does it appear reasonable that moving picture shows should have been scored as they were by the Justice who presided at the hearing, if the newspapers reported him correctly. All officers and administrators of the law should receive the heartiest commendation in every movement directed to the maintenance and defence of morality in a community, particulrly where young people are involved, but it seems hardly justifiable for anyone to so sweepingly indict picture shows as the newspapers say they were at the hearing of this particular case. The comments attributed to the court by the newspapers were most severe; in fact, it hardly seems creditable that they were correctly reported. The court is alleged to have said: "I wonder how any respectable girl can go to a moving picture show. More young girls are led astray in these places than anywhere else. The shows are a blot and a stain on the community. They are frequented mostly by degraded young men and boys, and young girls do not go there for any good purpose. Ninety-five per cent. of these shows should be suppressed, for they are sinks of iniquity."

* * *

The unrestricted character of this language impels the belief that the court's remarks were not taken verbatim by the reporters and with the commonplace eagerness so frequently manifested by the daily press to get a rap at moving picture shows the sentiments of the Justice were garbled to suit one purpose. Nevertheless, the facts do not support the arraignment. It is true that many moving picture places in Greater New York are not properly conducted and should not be in existence and they are patronized by people, young and old, and of both sexes, who seek such resorts. Respectable young girls do not frequent them knowingly, and should they unwittingly get into them they do not go there again. Such places are "a blot and a stain on the community," but they by no means number ninety-five per cent. of the existing moving picture shows, not by any means. There are in the neighborhood of six hundred such shows in Greater New York. Is it fair to assume that all but about thirty of these are "sinks of iniquity"? Such a proposition is ridiculous in the extreme. Without the least trouble I can count off more than thirty places running picture shows that are operated by respectable, law-abiding citizens, who guard the sanctity of their homes and their families as jealously as any other citizen of the community and who would not allow even their names to be associated with questionable resorts, much less conduct them.

* * *

It is not fair that such people should be thrown under a cloud by unqualified charges, nor is it fair to make the general assertion that young girls do not go to picture shows for any good purpose; nor do we believe that the court to whom the remarks are credited intended to say so, or did say so.

* * *

The statement that more girls are led astray in moving picture shows than anywhere else, is also weak in face of existing circumstances, if people will take the trouble to look into them. Time and again the writer has been in such shows and witnessed the ejection of men who were trying to force their attentions upon girls and women. Can more be expected of a management, and would the ejections be made if the places were of the character charged? If the true source of the downfall of girls and young women is sought, turn to the many dancing "academies" in the city. Seek out the scores of Raines law hotels. Go to the "assemblies," "shadow dances," "annual reunions," "anniversaries," "benefits" and like affairs where the spielers congregate. Visit these places and no sensible person can doubt the responsibility they bear for girls and young women going astray. The truth is that the wayward girls who float into the limelight conceal their visits to the places named by telling their parents they have been to picture shows, and so the latter is indicated for demoralizing their morals.

* * *

To further demonstrate the injustice of this last attack upon the picture houses let me impress the point that as reported by the newspapers no distinction was made as to their management, location or reputation. Too much such sweeping charges one must assume that they are all alike. They are not. Nearly all the theaters that formerly gave straight vaudeville shows and have since supplanted them with pictures are under the same managements as before the change; the houses are conducted under the same stringent rules and the audiences, both as to respectability and numbers, are the same. What are known as picture houses embrace many grades. A large number of them are in the same grade of respectability as the transformed theaters. The capital invested in them is too great to permit the managements to incur an unenviable reputation. The comfort, entertainment and protection of their patrons are the box-office keynotes. There are other places known as nickelodeons, nickelettes, etc. While many of them are not as pretentious as the others I have mentioned, they are not the less respectable, and any person who is not disposed to seek or court evil influences or associations may patronize them with perfect freedom and every assurance of safety. Some of these last mentioned places are not of this character, as already admitted. The community would certainly be better off without them, but their existence should not be used as a club for indiscriminate assault. They have, in a measure, been responsible for many evils, but not by any means to the extent that the dance halls and Raines law hotels have. For better proof of this, seek the fallen ones in the Tenderloin and neighboring districts. Scores of them have time and again told of how they started on the downward path, and they have not blamed the picture shows, either.

I have repeatedly pleaded that the moving pictures be given a fair show, and I do it again. Do not jeopardize the legitimate business interests of law-abiding citizens who are conducting respectable places of the most popular entertainment of the day by throwing upon them a blanket of unqualified charges. Surely they have been harrassed enough in the past by municipal regulations that have taxed their purses and bound them so securely that they were, figuratively speaking, like the unfortunate offender of ancient times who paid the penalty in the stocks. All the municipal departments of the city have had a whack at the poor picture man. The Electrical, Building, Police, Fire and Health departments, with the energetic and persistent co-operation of the Board of Fire Underwriters, and a quite frequent turn by the Tenement House Department, have led the picture in a merry waltz towards perfection of details. To guard against the protection of life, limb and property no page of law books, or pamphlets of department regulations, have escaped inspection, and the picture man has toed each scratch like a little soldier. Those who found the pressure much stronger than their bank account went out of business. The tearing down of this part of a building and building up of another, tearing out of wiring and rewiring, fireproofing this and strengthening that, has almost driven the managers to asylums for the care of overburdened picture men. To-day the moving picture projecting machines are so burdened by devices required by the various regulations that they look more like an aeroplane than the delicate piece of mechanism the makers made them. With automatic shutters, flame shields, top and bottom magazines for the full reel and the rewinder, and various minor parts have entailed great expense to the picture man, not to speak of the non-inflammable film. Everything demanded by the authorities, even to the leasing and even buying of adjoining properties to afford the means of egress demanded, the managers have complied with. Everything is fireproof but the operator.

Still the battery is not available. He must yet contrive some means to make himself impregnable on the moral question. Perhaps, when time is hanging heavily on his hands, some alderman will introduce an ordinance providing that, under penalty of life imprisonment, no picture show manager shall admit anyone to his place without first requiring the person to subscribe to a register an affidavit that the patron is of good moral character and is entering the show merely to be entertained by the pictures, and not by any of the other patrons.

* * *

Referring to municipal regulations brings to mind a suit that has been entered in the Supreme Court of New York. A man claims $25,000 damages for the death of his thirteen-year-old daughter. The proprietors of the Lincoln Square Theater are the defendants. In descending an aisle while the house was darkened the girl tripped and plunged against the balcony rail, which was so frail the child was precipitated to the orchestra floor. The place was formerly a straight vaudeville house. The miserable balcony rail escaped the vigilance of the municipal departments until this child was killed. Now the officials are raising a hue and cry about the present criminal code being ineffective in cases of this nature and they urge that the lack of safeguards in many moving picture theaters be made the subject of official inquiry. Great! The horse has been stolen, but lock the door anyway. But why again make the picture man the goat? Why not look after the safeguards of other theaters? The Lincoln was a straight vaudeville house until but a short time ago. In this case it seems quite clear that if official inquiries, or the inspections that are supposed to be made, had been attended to at the proper time, the child would not have met her death. The codes are not as much in need of amendments as inspectors are of animation. Perhaps that accounts for more inspectors being found around picture machines than elsewhere.

POSTERITIS.

By F. H. Richardson.

Here in New York City a new and startling disease has sprung up. Applying a descriptive name to it seems something of a task since one will insist it should be "Color-Madoritis," another will suggest "Poster Bug," while a third will insist that just plain "Damphool" best describes the malady.

The writer, however, is inclined to think that "Posteretis" fills the bill better than anything else as a descriptive term to be applied to the new, strange affliction that is rapidly fastening its fangs on New York City moving picture theater managers.

It must be admitted that one or two neatly printed, framed posters adds to the attractiveness of the average theater front, besides giving the prospective patron an idea of what particular brand of joy awaits on the inside. It does not follow, however, that because one or two posters look well, half a dozen or more are going to thrill the passing throng with admiration or cause them to be bitten by the Buy-a-ticketus bug. Nay, nay, Pauline! Not so! On the contrary, a front plastered over with posters—posters on the walls, on the ticket office, on easels and on a line extending across the front, presents almost anything else than a pleasing, attractive appearance.

In the amusement world the great spread or banners almost invariably proclaims the sideshow—the fake. At any rate such a display immediately predisposes the average man or woman to look askance and wonder when he or she buys a ticket whether or no they will, later on, have cause to remark sotto voce to themselves, "stung!"

The writer has heretofore pointed out in these columns the fact that it is the quietly rich, dignified front that predisposes the passer-by to enter; not the garish, poster-plastered, cheap-looking, tawdry get-up, supplemented by a shrill phonograph or leather-lunged barker. If the show is really good the regular patrons will very soon discover the fact and the casual passer-by will enter more readily if the front be decorated in a quietly rich way, than if it be plastered with cheap looking posters in all the colors of the rainbow.

The writer has, here in New York City, on Fourteenth street not far from Broadway, counted sixteen posters on one front at one time. Nor was this all, since, in one instance at least, but three of the posters really had any connection with the films that made up the programme. The rest of this marvelous color display was a lie! Time, time and again have I passed fronts carrying five, six and eight posters, some on the walls, some on a line strung across the front and others on easels. How awful it looked! Whether the [illegible] was a fake or not the front said it was pretty enough! [illegible] passing [illegible] well and usually transit [illegible] the other would not have been so bad though even then it is doubtful if more than two posters can be seen to advantage on any storefront [illegible] or more than four on a front of larger size. [illegible] need for multiplication since two will usually cover the front pretty well. Be that as it may, the displaying of posters on [illegible] being almost entirely confined to a color scheme, or a color motif. Pretty nearly all of the best will adjust the harmonies of any house in terms of tone and not only will it have the individual theme but it will adjust the business as a whole.

ADVERTISING A MOTION PICTURE THEATER.

By J. C. Sweet.

The motion picture theater can be successfully advertised, or it cannot, just the same as any other business. It is possible to waste an ad, that will attract and hold the attention of your prospective patrons, and give them the impression that your entertainment is just the kind they want to attend. Then it is up to you to give a show that will create in them the desire to call again.

The size of newspaper space to be used should altogether depend on local conditions, and each manager must judge for himself what size ad will give him the best results. A four inch single column ad will give ample room for the display of the name of the theater, price of admission, location, etc., as well as a list of the films to be shown. Some managers do not change their display ad at all, giving a list of the films as news item in another part of the paper, while others change their display every time they change the film.

A short synopsis of the feature film, set up to look like a news item, with the announcement of the theater at the end, will attract the attention of many people. Talks about the quality of your entertainment will attract others, and little bits of information about the personalities of the players, the making of the pictures, etc., will create in some people the desire to see the player or incident mentioned.

Above all, do not "knock" or exaggerate, for when you "knock" a competitor you actually help to advertise his theater, and when you exaggerate the facts you destroy the feeling of confidence which you must create in your patrons to be truly successful. A patron will think more of your theater if there is more to the entertainment than was promised, while, on the other hand, if the complete program is not shown as advertised, many people are sure to feel dissatisfied.

With the posters that are now furnished by the manufacturers and exchanges it is very easy to arrange an attractive bulletin for your theater. If you can get photos of some of the prominent actors and actresses of the various companies they can be attractively grouped in your lobby. In the lobby, as well as in the theater itself, neatness counts, and a fresh, clean appearance will add much to the charm and attraction of your theater.

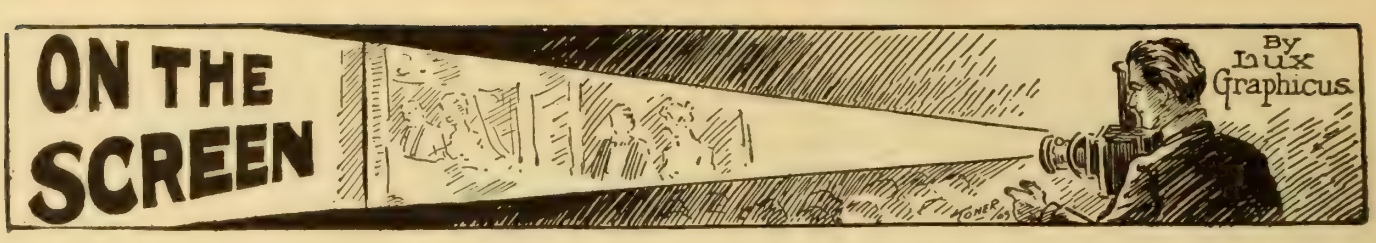
Circulars can be used to good advantage as supplements to your newspaper ads. Give one to each person leaving the theater and also distribute them carefully around your town or city. Circulars can be almost any size and any wording, some managers giving only the name and location of theater, price of admission, titles of films to be shown, etc., while others issue small newspapers of one or more pages, giving information about the theater, films, etc.

Use stereopticon slides to call attention to the coming films, contests, etc. The slides may be made to order by the slide makers, or you can make your own on specially prepared glass.

Have a souvenir day, giving away advertising pencils, a novelty mirror, fan, or any one of the numerous novelties which can be obtained. Prize contests can be used to good advantage in many ways. Several of the slide makers are making puzzle slides which can be used for a contest.

The exhibitor must decide for himself what forms of advertising he will use, but if he tells his story in plain, common-sense language, and states the actual facts, he will find that his advertising appropriation will bring good returns.

Carl Laemmle, in the best of health and spirits, arrived in town this week on his way to Europe, with his family. Carl says business never was better, and he must be well satisfied with the outlook when he can take so long a holiday. Incidentally he remarked that agencies for Imp films had been established in all European countries and the demand for them was so great that arrangements had been made for the printing of the positives in Europe.



Glenn H. Curtis was not quite near enough to me to acknowledge the salute that I offered him as he swept down the Hudson at an altitude of many hundreds of feet on Sunday morning, May the 29th. It is the first time that I have seen an aeroplane in actual operation. I stood on the banks of the river just by Grant's Tomb, which, as my readers know, gives one a splendid view right up the noble Hudson.

* * *

It was by the merest accident that I formed one of the comparatively few people who saw Curtis pass. Shortly after eleven o'clock, in the course of a morning's walk, I heard a passerby say to another, "He has just left Yonkers." In a flash I knew that the "he" meant Curtis, and that Yonkers was only a few miles up the river. So in a few minutes I secured a point of vantage whence to catch a sight of the famous man bird.

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Then in a little while a tiny speck was seen to loom up the river above the hills. This speck gradually grew larger and larger, until at length an excited remark was heard: "There he is!" The man and his machine were distinctly seen silhouetted against the sky. The intrepid aviator and all the details of his machine were visible to us and the hum of the motor could be heard. So he swept through the air at sixty miles an hour and in a few minutes was lost to sight. I guess that as he passed where I stood he was some seven or eight hundred feet above the water level. Even I, with my imperfect vision, could pick out some of the details of the machine.

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It is an eerie, creepy sensation, that of seeing an aviator in full flight for the first time. You feel somewhat inclined to turn away in a half-formed expectation that man and machine must inevitably fall to the earth. It is all so strange, so unreal, so wonderful. It is hard to realize that motor power can be exercised so high up in the air and the dirigibility of the machine rendered absolutely certain. However, there is the phenomenon, wonderful as it is.

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While I was looking at Curtis sweeping by, I seemed to feel the duplicate of a sensation that I experienced many years ago when I saw Captain Baldwin, the renowned parachutist, make his first ascent in England. Up went the balloon, then one saw the speck of a man in a folded parachute, dropping from the car aerostat. One's heart went into one's mouth. But in a trice the parachute had expanded, and the man bird sailed gracefully down from the sky in a transverse direction and finally landed in safety.

* * *

Now, why am I referring to Curtis and his flight in a moving picture publication? Simply because none of the stationary photographs that I have seen of him are satisfactory. They show him and his machine without motion, and motion is essential, I take it, to a proper understanding of how man and machine comport themselves through the air. As I looked at the man-bird passing down the Hudson I had a mental hope that some enterprising film maker was taking moving pictures of this wonderful phenomenon. So far, however, I have not heard that such was done.

* * *

But an ordinary moving picture, that is to say, a picture made with a lens of the short equivalent focus of, let us say, three inches, could hardly do such a subject as this thorough justice. Last year in the Moving Picture World it was pointed out that the time would arrive when the telephotographic moving picture would become a necessity. In other words, that the equivalent focus of the taking lens must be considerably lengthened in order that larger pictures of distant objects can be obtained. This can only be done by the adoption of the telephotographic principle.

* * *

I could quite see that, as Curtis sailed down the Hudson, if a moving picture machine were turned upon him, having a telephotographic attachment to the ordinary lens, thus very considerably lengthening the equivalent focus of the combination, you would get not the small dot which an aviator usually represents in a picture, but a very much greatly magnified image, in which the details of the machine and the man and his actions would be visible. The moving picture is doing so much for popular education nowadays that it surely will not be long before the little hint I am giving will be adopted, if it has not already been adopted.

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I may be wrong, but I believe the only pictures taken of aviators at high altitudes show them merely as silhouettes. Of course, there are many pictures of aviation machines in flight at comparatively low altitudes, but then, as the element of risk is comparatively slight in these ventures, the pictures lack supreme interest. What we want to see, of course, is the picture of a man like Curtis 1,000 feet high, with his nerves at their tensest, and the machine responding to, conflicting with, or dominating the air currents at that great height. We want to follow the man through the air on the moving picture screen. Who will show us this life size?

THE AMERICAN KINOGRAPH COMPANY'S RELEASES.

It is safe to assume that the projection room of the American Kinograph Company, of 124 East Twenty-fifth street, New York City, will become a popular rendezvous for that section of the trade which is interested in the Independent side af the moving picture field. There is a beautiful projector there, which is in the hands of Louis Kleiman, an operator who certainly knows how to show a picture in excellent style. He is intelligent, willing and obliging, and treats his machine with all the tenderness with which a man treats a favorite horse. We like an operator to love his machine, because, if he does so, and if he understands it, he is almost sure to throw a good picture. In this respect, then, the American Kinograph Company are certain to secure suffrages of the renters and exhibitors to whom it is appealing, because it is not always the case that pictures are well shown in importers' and manufacturers' projection rooms.

There are at least three Kinograph releases which are slated for early exhibiton and which we think will convince the renter and the exhibitor that this company has command of a series of pictures of exceptionally high quality. There is, first of all, the picture entitled "Lieutenant Rose, R. N.," a Clarendon subject which has created immense interest and excitement amongst all those who have seen it in the company's inspection room. This film shows how a young officer and his bride-to-be are undergoing a series of adventures at the hands of modern brigands, and are rescued by a battleship from which both a searchlight, working on the shore indicates the peril of both the sailor and his lass, and a really practicable gun, play leading parts. The scenes in this film, which is 960 feet in length, are indescribably thrilling. Fancy a band of modern pirates putting a young officer on board a small ship and then scuttling it. You see the doomed man struggling against the inrushing waters; you see him half drowned in the sinking ship before the rescuing party arrives. And then the intense realism of that gun work from the battle ship. It shoots down the piratical rascals who are pulling across the water for dear life. Of course all ends happily; but before this stage is reached there are very many thrills which, if we mistake not, will arouse the enthusiasm of every moving picture audience of this country before which the picture is shown.

Much comment has been made on the inefficacy and inefficiency of the English comedy picture when presented before an American audience. The British and Colonial "Drowsy Dick's Dream" will entirely put to rout the misconception that has hitherto existed with regard to the alleged inability of the English makers to make comedy subjects suitable for this market. Drowsy Dick, poor fellow, is a tramp who fell asleep and dreamed a beautiful dream. Dick dreamed that he rescued a Queen, and that the Queen fell in love with him and promoted him to the position of King Consort. Dick's adventures at the beautiful court and amidst the gaily attired noblemen and noblewomen of the country, would, we are convinced, make a cat laugh. And then the

intense pathos of the denouement. We are shown the nuptial chamber of her Majesty with King Dick in attendance upon his royal bride. But before the moment of all moments arrives poor Dick wakes up to find that it is only a dream. We do not hesitate to say that this will be an intensely popular comedy subject amongst the American Kinograph Company's releases. And to use the popular saying, there are others.

This company is importing a very large number of high class subjects of a similar character and it is, in our opinion, superfluous to say, that when the exchanges, the renters and the exhibitors and the public see these pictures, they will have a very strong chance of making a great name for themselves.

A NEW SCHEME.

And now comes the Itala Film Company, says the Kinematograph Weekly, of London, with a new (patented) scheme which, if practical, would immensely cheapen the cost of film subjects to the exchange and, presumably, therefore, to the exhibitor. In brief, the company proposes to place four pictures on the standard film in the space now occupied by one. Each one of these tiny pictures are to be of a different subject. A reel will therefore carry four subjects. The aperture of the machine is to be covered by a plate which will close all but the space occupied by one of the pictures, viz.: one-fourth of the aperture. The pictures of subject No. 1 will occupy the upper left hand corner, so that with an aperture allowing of only their exposure, only those pictures would, of course, be projected, and they would form a subject exactly the same as we have now. The film is rewound and the aperture changed to fit subject No. 2, in the lower left hand corner, and again we have a full thousand (or the length of the film) feet of an entirely different subject. Again the aperture is changed and still again, giving 4,000 feet of pictures on the same film which now carries but one subject. That is the scheme and but for two things the writer sees no reason why it should not work perfectly well. But one of these two things will, I fear, prove an insurmountable stumbling block, viz.: the fact that the light must be concentrated on a spot one fourth the size of the present aperture. Now for a small picture not requiring strong light this might easily be done, but where one is projecting a picture, say 14 x 16, I rather fear that such concentration of light would set any film on fire instantly, though running at normal speed. Mind you, the same light strength would have to pass through the smaller aperture to project a picture of given size having equal brilliancy as now passes through the standard aperture, and when you attempt to force such light intensity through an aperture ¼ of an inch by a trifle less than ¾ inch the heat will, by comparison, be enormous. Unquestionably, given a high grade condenser, the light could be put through, but what of the danger from fire? Another interesting thing in this connection is: how small can a photograph be made and still be capable of projection with clear, sharp definition? The writer does not know. At first glance, however, he would imagine it would quadruple the magnification of every imperfection in the film, and the granularity of the emulsion would make it almost impossible to get a sharp image on the screen. I may be all wrong in this respect, however, but that is the way it looks to me. If the scheme really is practical it would effect an enormous saving, since we would have four complete subjects on one reel, thus not only saving the extra cost of three reels of film stock, but also reducing shipping charges correspondingly.

PATHE LIBERALITY.

Theaters and exchanges should be very grateful to Pathe Freres for the generous treatment handed out to them last week by this concern in connection with the films of the late King Edward's funeral. A portion of the film was sent by mail from England on the "Mauretania," and on Thursday morning, the 27th, Pathe Freres had received the film, with the exception of two important sections. Two of their employees spent three hours searching in every department of the post-office, endeavoring to locate this missing package, without success. Ultimately on Friday the package was delivered to them, it having by error of the post-office been placed among the second-class mail, although first-class postage had been paid.

Pathe Freres could have worked Friday night and expressed the film on Saturday, but a delay they considered would be prejudicial. They were unable to keep their promises as to delivery owing to this unfortunate delay, so they handed over their orders to the Vitagraph Company of America, whose film had arrived on time.

When you consider that Pathe Freres had four operators specially taking the negative for several days in London, it will be seen that they made a great sacrifice. In addition, they had gone to expense in advertising and obtaining orders for the film. It may also be stated that their film was most complete. It showed the scenes at Buckingham Palace at the time of the King's death, the proclamation as King of George V., and scenes during the lying in state at Westminster, in addition to the scenes in connection with the funeral processions in Westminster, London and Windsor.

AN EDUCATIONAL FILM.

A wonderful film, and the first of its kind is to be released by Pathe Freres on Monday, June 12. The film is entitled "Sleeping Sickness," the dread fatal disease so common in Central Africa, which, up to the present, all eminent doctors have failed in being able to remedy. In order to obtain this micro-cinematographic film, Pathe Freres a year ago placed their laboratories in Paris at the disposal of Dr. Jean Comandon, so that he might make his experiments and pursue his researches on their behalf. A number of observations through the microscope of the blood of a rat previously inoculated with sleeping sickness, form the subject of the film. The rapid multiplication of the trypanosomes and the rapid progress of the disease are clearly shown, and serve to inoculate the lay mind with a far better idea of what sleeping sickness is than the most simply worded treatise on the same subject could do.

PATHE FRERES AGAIN SCORE.

When Hammerstein opened his roof garden on the Victoria last Monday he discarded his old moving picture machine and installed a Pathe Professional Model. He some months ago installed one of these machines in his Victoria Theater, but had intended using his old machine for the evening Summer shows on the roof, but the Pathe Professional Model gave such a far superior picture in his theater, that he decided to install a second one in the roof garden, for we all know Hammerstein always wants the best. He has already secured as his headliner Mlle. Polaire, the French artiste, so famous for having the smallest waist in the world, and has billed her far and wide, but she has already, probably unknown to Hammerstein, appeared in many a less famous house in this country, for Pathe Freres have already used her in several of their pictures.

BIG AIRDOME NEAR Y. M. C. A. BUILDING.

J. H. Hallberg, 30 Greenwich avenue, New York City, has installed Motiograph No. 1 and dissolving outfit, double lamp "Hallberg" Economizer and four flaming arc lamps for the big airdome which has recently been opened up by E. G. Cahn, at Fifty-seventh street and Eighth avenue, New York. This airdome was opened last week, and Mr. Cahn had a band of 18 pieces the first night. It is next to the Y. M. C. A. Building, and Mr. Cahn expects to keep open in the afternoon, and has provided a large tent for the purpose.

The Yankee Film Company, 344 East Thirty-second street, New York, announce a special for their first reel. This is a special negative that they have procured of James J. Jeffries on his ranch, a reel of about 800 feet, portraying perfectly the unbeaten heavyweight champion of the world, going through his regular daily routine of pleasure and work on his much talked of alfalfa ranch.

First we see the big fellow and his wife welcoming a party of guests arriving in their automobile for a day's outing, followed by several scenes on his property, the beautiful pastoral settings such as are only found on the far West. The following pictures let us in on his secret of physical culture training, such as driving, milking cows, raking and pitching alfalfa hay, then tossing his fair guests on top of the hay wagon and driving off at a furious pace to the barn.

The big fellow demonstrates his power and agility to his friends by pulling off numerous athletic stunts and by the playing of practical jokes on his guests. Then we see our champion toiling as a laborer, laying irrigation pipes through his vast acreage, after which he and Mrs. Jeffries partake of as the apple of his eye catch a dozen pullets for dinner, for his own healthy appetite and that of his guests.

The closing pictures show James J. Jeffries and Mrs. Jeffries speeding their departing guests after a most enjoyable day's visit.

Exhibitors, don't fail to get this reel. If your exchange doesn't get it for you, wire us and we'll wire you where you can get it.

TONING LANTERN SLIDES.

[The following formulæ for toning lantern slides are due to Ernest Marriage, F.R.P.S., a well known English photographer and one of the best makers of lantern slides in the world. Many of the formulæ are also applicable to moving picture positive films and we recommend them to film makers for experiment.—Eds. M. P. W.]

Most of the experiments, the results of which are detailed below, were made upon slides which were brown in color. Slow lantern plates, but not chloride plates were used. It is important that the slides be thoroughly washed, and it has been my invariable practice to harden the gelatine in a bath of formaldehyde (40% commercial solution 1 part, water 8 parts), for five minutes, after which the slide is rinsed and dried before toning.

Toning by a Single Solution.—Some reducers affect the color of a slide—the Howard-Farmer reducer and ammonium persulphate—the action is probably due to sulphur toning.

Ammonium Sulphide. 1.—P. B. solution 1 dram, water to 1 oz. The simplest and nastiest toning solution; all operations should be carried on out of doors. The first alteration in color is in the direction of blue; a brown slide turns blue black, but longer soaking changes the image to brown. Very little alteration in density. Perhaps very slight increase. The colors obtainable are good, but in no case warm.

Schlippe's Salt. 2.—Though antimony in some form is presumably deposited, the action is chiefly a sulphur toning.

Sulphantimoniate of Potash.....	15 grains.
Ammonia	1 or 2 drops.
Water to	1 ounce.

The color of the toned wet slide is misleading. It appears a warm brown with increased density, but when dry the color is a bluish slate, very similar to what is produced by a weak bath of ammonia sulphide.

Ferguson's Copper Solution. 3.—The bath is made up as follows from three 10% solutions: sulphate of copper 75 parts. neutral potassium citrate 570 parts, are mixed, then 66 parts of potassium ferridcyanide are added. The opacity of the slide is not altered but the color of the deposit is changed to a distinct red, whilst browns of various tints are obtainable if the toning is stopped at earlier stages.

Iron Process for Blue. 4.—

1 ounce 1% solution ammonio-citrate of iron.
1 ounce 1% solution potassium ferridcyanide.
95 minims glacial acetic acid.

The solution is a deep blue color and can be used over and over again. After standing some time it will separate, but this does not affect its action. Before using shake the bottle. The slide tones rapidly in this bath to a full blue color; the color is rather crude. For most subjects it is best to leave a trace of the original silver image unaltered, in the case of a brown slide this plan gives a greenish tint. The subsequent application of an alkali alters the color of a slide toned in this bath, ammonia gives a blue black, whilst soda carbonate produces a brown and at the same time reduces density. To preserve the tint the slide must be varnished as soon as dry in the case of ammonia.

Ammonio-Citrates of Other Metals. 5.—Solutions of copper, cobalt and manganese can be made up in a similar form to No. 3. My results, though interesting, were of no practical value except with the first mentioned metal.

Gold. 6.—

Ammonium sulphocyanide	10 grains.
Chloride of Gold.....	1 grain.
Water to	8 ounces.

The color of a brown slide turns towards blue black with slight gain in density. By pushing the process to its limits a blue color is reached which is suitable for frost and snow effects or seascapes.

Platinum. 7.—An acidified solution of potassium chloroplatinite has no apparent effect on a slide. I tried potassium chloroplatinite 2 grains, hydrochloric acid 30 minims, water to 1 oz. The addition of a trace of chloride of copper bleached the slide. Mr. Somerville's platinum toning solution changes the slide to a warm brown. The formula is:

Potassium chloroplatinite	2 grains.
Mercury bichloride	1 grain.
Citric acid	9 grains.
Water to	1 ounce.

Bromide of potassium was omitted and hydrochloric acid 30 minims took the place of the citric acid in my experiments. The opacity of the slide is increased. If after washing a developer is applied, the color is changed to a strong purple black with considerable increase in density. See Fig. 19.

Other Toning Solutions. 8.—Chlorides of other metals may be used to tone slides. Copper, iron, mercury and nickel in dilute solutions turn the color of a brown slide towards blue. Any solution which, when sufficiently strong, will convert the metallic image to a salt, forms a toning bath giving blue tones, but a weak solution must be used, otherwise the action is too rapid and the slide is bleached. I may instance in this connection iodine, potash, ferridcyanide, and the acid bichromate of potash given below. In every case considerable reduction in density takes place, and the blue color obtainable is not pronounced. Formulæ 4 and 6 are to be preferred.

Bleaching Methods. 9.—

Potassium bichromate	5 grains.
Hydrochloric acid	10 minims.
Water to	1 ounce.

Wash the bleached side until the yellow stain is removed.

10. Potassium iodide	40 grains.
Iodine	4 grains.
Water to	1 ounce.

Wash the slide to clear the stain. The image is converted into silver iodide, yellow by reflected, brown by transmitted light and increased in opacity. A solution of iodine in methylated spirit has precisely the same effect. Light does not alter the appearance of the image, nor does an ordinary developer.

11. Copper chloride	44 grains.
Hydrochloric acid	10 minims.
Water to	1 ounce.
12. Ferric chloride (P.B.).....	15 minims.
Hydrochloric acid	15 minims.
Water to	1 ounce.
13. Bichloride of mercury.....	¼ ounce.
Hydrochloric acid	15 minims.
Water to	5 ounces.
14. Chloride of nickel.....	44 grains.
Hydrochloric acid	10 minims.
Water to	1 ounce.

The action of all these metallic chlorides (11 to 14) is very similar at the outset, the image being converted into a white deposit. The slide should then be thoroughly washed. In the case of 12 a rinse in dilute hydrochloric acid (1 part, 60 parts water) is necessary. It is also desirable with 13. The mercury bleached image is not affected by exposure, but is of increased density, and warm brown by transmitted light. The other three formulæ give deposits of chloride of silver which darkens on exposure. The color after full exposure to sunlight generally inclines towards pink, or in a strong slide to violet and purple; 14 gives a more purple tint than the other two. Baths 11, 12 and 14 reduce density; the amount of foreign metal deposited in the image being probably minute, the alteration in color is chiefly due to the controversion of silver to silver chloride, and of a developed to a printed-out image. Chlorides of cobalt, manganese, tin and zinc are inert.

Potassium Ferridcyanide. 15.—The exact strength is immaterial. I generally use a saturated solution. When the slide is thoroughly bleached, which can be judged by the appearance of the image through the glass, it is washed until the yellow stain is removed. The image is a creamy white and density is diminished, the slide is only useful n so far as the color may be altered by chemical means, exposure to light and application of developers produce no change.

Treatment of Bleached Slides, made by 15.

16. Chloride of cobalt.....	44 grains.
Hydrochloric acid	10 minims.
Water to	1 ounce.

A greenish deposit in the image. After sunning, the general effect is brown. The results are unattractive.

17. Copper bath, 11. No appreciable alteration until the slide is sunned, then good pink tones. Density reduced.

18 .Iron bath, 12. Slide rinsed with acidified water. The slide is changed directly to greenish blue, identical result to 4.

19. Iron protosulphate, a 5% solution.

Gives fine purple black color immediatelv. The image viewed by reflected light has a blue appearance similar to 4. It seems probable that iron is deposited, whilst the silver is reduced to the metallic state. The high-lights keep clear, and the process gives great increase of density. Rinse in a weak acid bath and then wash.

20. Manganese chloride	44 grains.
Hydrochloric acid	10 minims.
Water to	1 ounce.

Not much alteration in appearance by increased density. After sunning, the image is slightly tinted pink, but the general appearance is white and opaque, as with 13. Not a useful process.

21. Mercury bath, 13. A white deposit is added, on seasoning the color of the slide changes to brown.

22. Nickel bath, 14. Results were similar to copper (17) color, slightly bluer. Experiments were tried with other metals failed to produce results. Uranium in the case of zinc possibly there was gain in density, but as subsequent staining failed to produce any indication of pink in the deposit, it is most probably inert.

Bleaching by any Process, then treating with

23. Schlippe's salt, bath 2. The resulting colors are very warm yellow browns accompanied by increased density. Bleaching with mercury (13) gives the greatest strength. Potassium ferrocyanide (15) appears to be an orange tint. Iodine (10) is a satisfactory method.

24. A dull green can be obtained by partly bleaching in 15, treating 23, then, after washing, toning in 4. See Figs. 15-16.

Ammonium Sulphide. 25.—Slides toned by this process are affected by solutions of metallic chlorides, but the value of such methods is very doubtful. Ammonium sulphide following iodine 10 gives good brown tones.

CHICAGO NOTES.

"A Night On the Coast," "Monastery in the Forest," "Mountain Lake" and "The Marriage of Esther," a few near future releases of George Kleine, are all subjects replete with beautiful scenery. The uplift of the films to-day is due to such magnificent scenic productions and educational reels as these, and it seems to be the policy of the Kleine people to lay great stress on this matter in their selections, which are always the best obtainable.

E. W. Lavezzi has a method of his own of putting steel teeth on worn-out sprockets, which saves not only the price of a new sprocket but also the price of a star and arbor on some makes of machines. There seems to be no other method, at the present time, of putting teeth on the intermittent sprocket without increasing its weight. The extremely low cost of repairing sprockets by this method makes the invention a most practical one, and the everlasting durability makes Mr. Lavezzi confident of its future success.

The steel tooth bands are pressed on, then turned and milled with the rounded tooth, which makes the sprocket practically in one piece. Old, worn-out sprockets may in many cases be made better than new by this most practical method. Mr. Lavezzi has evinced his confidence in this process by his offer of ten dollars to any Chicago operator who can put his repaired sprockets out of order by doubling the speed of the machine.

The afternoon of Decoration Day we dropped into the Pastime Theater to see the Lubin picture, "A Veteran of the G. A. R." This picture was well received. The second subject, however, was one that was hardly suitable to the audience that gathered on Decoration Day to see a picture concerned with an old soldier, as was the Lubin subject. This picture was an old Pathe—old enough at least, to be returned to the manufacturer, called "A Lucky Husband," and deals with the adventures of a woman who goes to meet a lover and imagines that she sees her husband in everybody she encounters, until at last, frightened, she returns home, to find it all a dream. This picture has been denied a police permit in Washington, D. C., and certainly should not have been selected for exhibition to the mixed crowd that attended the Pastime on that day. This picture is hardly to be considered an example of Pathe's work, which is always of the highest quality, and we think that the management of the Pastime showed poor judgment in taking it out of the exchange; the more especially so, as there are very many subjects which are much more suitable for holiday exhibition than this is. One instance that we can name is from the same maker, now about five months old, which was shown at this same house some time ago, namely, the film, "A Well Earned Medal," which, though a foreign picture, is very well adapted in sentiment to the day, and offers excellent opportunity for the pianist to do good work, as she did when we saw it.

The Pastime has adopted a novel method of advertising its show in advance. In the lobby is displayed a card on which are posted the names of the first two films which have been booked for the week, with the names of the makers and the days on which they will be shown at the Pastime. This scheme has some advantages and some disadvantages as well. When the claimed and the imagination [illegible] are harmonious it will enable them to look [illegible] to keep away from the other fellow's programme, but, on the other hand, if they are inclined to [illegible] it possible for the competitor to practically duplicate the [illegible] program. [illegible] remarks apply to any two houses only, with six changes some other time, things could be [illegible] as the competitor of the man [illegible] booking could lead him to [illegible] a change [illegible] would lead to [illegible] which mean extinction of one or the other [illegible]

A Vanflex [illegible] screen has been installed on the Ashland Theater, on West [illegible] street, near Ashland avenue. This is the only [illegible] on the West Side at the present time. In placing this screen, Mr. Power has put it at the extreme rear of the stage, which has several advantages. It leaves the stage available for other uses if it is desired to so use it, and it improves the appearance of the picture to those who may be seated in the front rows by increasing their distance from the screen, as is well known, seats near the screen are not the best for seeing moving pictures. Mr. Power advertised his [illegible] rather heavily, with 500 one sheet posters and 10,000 small hand bills. It seems to have paid him, [illegible] he has a full house at every show. Also, vaudeville has been cut off of the bill, without any great loss of business, the program of the Ashland now consists of two reels of good pictures and two songs, which is quite sufficient, as they are well presented. The Ashland itself is a rather long house, with interior decoration in terra cotta and buff, and seats 900.

The only competitor the Ashland has is the Grand Theater, only half a block away, which also runs pictures only. This is a nice little house, showing three reels, [illegible] ately, they seem to get rather old films, as two of them were very rainy, though the third was in good condition. Still, they are doing good business, and had a full house most of the time.

NOTES FROM BROOKLYN.

A warning has been sounded from a Brooklyn pulpit to mothers that they keep their young children away from moving picture places, because, it was declared some of the pictures shown, particularly those depicting crimes, have a demoralizing effect on the young mind. The clergyman admitted that most of the pictures were pleasing, but said the objectionable ones did creep in and do a great amount of damage among the young.

Admittedly pictures of the sort mentioned have an evil influence on children much the same way as the dime novel and cannot fail to arouse some imaginative boy to a deed which would bring shame and disgrace upon himself and family. In the same class with the pictures mentioned are those which depict the death agonies of some unfortunate creature. There were recently exhibited before an audience composed largely of children in a Brooklyn moving picture place three separate death scenes on the same reel, with all the attendant writhing and agony on the part of the victims. At the same place and on the same evening every other picture thrown on the screen was climaxed by the death of one of the characters. It was a veritable chamber of horrors. What is there elevating in such pictures and what can they arouse but the most morbid sentiments? The effect is nauseating to an adult, therefore it must be harmful to a child from whom scenes of this kind should be hidden.

Any proprietor who descends to the use of such pictures to get an audience, no matter who they are made by, is an enemy to society. However, the method of making these unworthy exhibitions is not by warning mothers to keep their children from the moving picture places as has been done by a Brooklyn clergyman, for the children will probably go anyhow, but to strike at the root of the trouble by protesting to the Board of Censors that all the pictures they O. K. are not fit for juvenile entertainment.

L. J. R. HOLST JOINS THE LUBIN COMPANY.

We are pleased to hear that our old friend, Mr. L. J. R. Holst, formerly of the Ozark Camera Co., New York, has succeeded to the position as manager of the Experimental Department of the Lubin Company. We have followed Mr. Holst's career for the last fifteen or sixteen years. He was one of the pioneers in the manufacture of Reflex cameras. He is a man of great executive and mechanical knowledge, and in welcoming him into the moving picture end of things we are convinced that he will be a decided acquisition. We wish him every success in his new position.

OPERATOR'S COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

How to Tell A. C. from D. C.—Lowell, Mass., writes, "What answer would you give to this question: 'How can you, or would you tell alternating current from direct before connecting up your lamp?' Please dont mention polarity indicators, water test or volt meters."

If Lowell is asking this in good faith, well and good, but it must be remembered that the purpose of this column is to give aid to operators and managers, not to solve puzzles, as such. There are several ways, beside those named by Lowell, by which A. C. may be distinguished from D. C. before connecting up. You can touch one pole of the switch with one hand and the other with the other hand, thus taking a "shock." The alternation will be plainly felt. You may make a magnet by coiling one of the wires several times and inserting a small bar of iron in the coils. Hook in an incandescent lamp to start current flowing and if it be A. C. the iron will vibrate with the alternations. Also there are other ways but this is, I think, just a little out of the province of the Column, since it can, I believe, be of slight practical benefit to anyone. In any ordinary case one can step to the phone, call up the light company and find out, look at the meter, if one is there, look for a transformer (not there if it be three wire system and not sure if two wire parallel system) or one can find someone to give the necessary information in three minutes, so why bother testing at all? Moreover you can get a shock in two seconds and that will tell you.

* * *

Inside Decoration.—Mt. Clemens, Mich., asks for decorative scheme for his theater. Sends sketch and says it seats 430 people. Has 18 inch stucco moulding at top and walls are flat.

I think, Mt. Clemens, unless you were to employ a high class decorator, you would be able to procure a much more satisfactory effect by the use of papers than by use of paints. It is quite possible to work out some really beautiful effects in paper, and effects which by no manner of means look cheap. Whether you use paint or paper, however, use burlap for the dado, either of shade to correspond to walls or plain burlap to be painted after it is put on. No matter whether paint or paper is used, block out both ceiling and walls in panels. If paint is used you may secure, from any decorator, stencils suitable to properly decorate the borders of the panels. If paper is used there are many panel decorations possible. As to the color scheme, there are many, but a combination of dark red dado, russet or dove colored walls, with panels of a lighter shade and ceiling some light, complimentary color will look well as also will dark green dado, lighter green walls with very light yellow panels (greenish yellow) and ceiling same as panels will look well. The stucco moulding may be the same as the walls or panels and picked out in bronze paint. I will put you in touch with a paper house which makes a specialty of paper decorative schemes for churches, theaters and halls.

* * *

Licensed and Independent Releases.—Cleveland, Ohio, asks how many reels the licensed and independents put out weekly, also "how they are rated as to the number of exhibitors to the population of the city."

The licensed manufacturers are putting out about 30 reels per week just now, and the independents 21 reels. The claim of the licensed manufacturers is based not so much on quantity as on quality. Superiority in this latter is disputed by the independents, however, and in this matter the writer refuses to be interviewed. His wife can pull his hair sufficiently to keep it growing. No need to get the manufacturers taking a yank at it. Your query concerning rating is not clear. I don't exactly know what you mean.

* * *

Not Square with the Screen or.—Ardmore, Okla., Leroy Bickle, Mgr. Theatorium Amusement Company, writes: "Will you please tell me what is the trouble with my picture. It is out of focus about two feet on left hand side of the screen. When we focus that two feet the rest of the picture is out. Have had three different objective lenses but it is the same with them all. Also would like to know if you are the Mr. Richardson who was manager of Laemmle's Memphis exchange, from whom I used to get such encouraging letters when I took service from that house at Oklahoma City. Hoping to see my questions answered in the best paper in the world, I am, with best wishes, Leroy Bickle, Mgr. Theatorium."

I am inclined to think your machine sets to one side of the house instead of facing the screen squarely, neighbor Bickle. If not, then you will have to tell me what make of machine it is and even than I may not be able to help you, though I certainly will try. Propositions like that are sometimes very tough ones unless one is right on the ground. Yes, I am the guilty man! I remember you well, too. Glad to hear from an old friend, though we never met personally.

Lens Puzzles—Aberdeen, Wash., writes: "A new house has started here. The throw is 96 feet and he wanted a 12 foot picture. I figured that he needed an eight inch lens and he got one. It did the work all right, but we had to hold it about three inches from the machine to get it to focus at all. With my own machine I throw a 13 foot picture at 78 feet. According to figures my lens should be 6 inch, but according to measurement it is but five. My lens throws a 17 foot picture at 96 feet. His lens will focus only as above while mine will focus at any length. Will you kindly explain this for me. Will the table of lenses you were going to get out be in the book the World is printing?"

Friend Aberdeen, you ask me to explain something that I doubt if the Bausch & Lomb folks themselves could offer intelligent information on. Lenses are darned queer things. I may say, however, that the projection lens will only focus when its back lens is away from the film a distance equal to its equivalent focus, which amounts to the same thing as the first statement, exactly. As to the discrepancy in measurement and figures I cannot offer any explanation. Lenses, as I said, are queer things and one finds them doing the most unexpected, queer freaks only too often. The rules I have given from time to time are the best that can be given, but I do not recommend them as entirely reliable. As to your statement that your lens will "focus at any length," I don't think I quite understand. If you mean it will focus when placed at any distance from the film you surely are mistaken, for that would controvert all optical laws as applied to lenses. The apparent discrepancy between your lens measurement and your figures may be in part accounted for by accurately measuring your aperture with alipers and proceeding as directed in my answer to New York City, p. 882, May 28th issue. On such a small picture and so long a throw the smallest variation in aperture width must be taken into account. No, the lens table won't appear for the reason that I find it is not practical. It would call for very long focal lengths in condensing lenses and for several reasons I found their use would not be practical or even desirable. Get two 6½ and two 7½ lenses and experiment until you find which gives best results.

* * *

A Modest Request.—From a certain city comes a letter, in part as follows: "I have been appointed on the examining board of the Moving Picture Operators' Union and my time is very much taken up, especially as at the present time I am very busy repairing machines. I therefore write to ask a personal favor, viz.: Won't you please send me a list of questions, with answers thereto, pertaining to the machine, lamp and rheostat,—something that would be suitable for such an examination. I would prefer something that has not been published and will not be later on. I have written up a few, but I have not the time to spare at present, so would ask you to kindly favor me in this respect. . . ."

Now, I like to accommodate, and realizing fully that this good friend's time is very valuable, while I have nothing at all to do but lecture one hour each day, act as inspector at a large factory which turns out something like ten machines a day, write for the Moving Picture World and write for the Frank A. Munsey Company—realizing, I say, how idle I am as compared with the good brother, I shall, of course, hasten to comply with his very modest request by putting in three or four days compiling a series of questions and answers such as he desires, and will then dig down into my stamp box for about six or eight cents in stamps to send them to him. I'm surprised the brother didn't ask for more, knowing how valueless my time is. Frankly, however, a set list of questions for an examination is of very slight, or at least very doubtful value. Each applicant should be examined by asking questions which occur to one at the time, the whole tending to determine his real, practical knowledge in the following: Electricity, its terms and what they mean; figuring resistance, horse-power, etc.; knowledge of resistance, transformers, switches, wire splicing, insulation, various series and multiple rheostat connections and their exact effect in amperes, and such other things as occur to the examiner concerning electrical devices and the current; figur-

ing lenses and measuring their focal length; what effect has "throw" on illumination, if any? What effect has size of picture on illumination? How would you set your carbons for A. C. and D. C., noting carefully how exact the applicant gets them as to side alignment and advance of lower carbon, etc. Have applicant make a splice and see how perfect it is, taking time of making into consideration. Have applicant set a shutter and explain what the real office of the shutter is. Question him concerning his knowledge of local laws pertaining to the operating room and moving picture theater. Ask him how many times the intermittent acts to each turn of the crank. Ask him what points he would look after if sent out to set up an outfit to give a show in a church and hook onto one of the church circuits. (Answer: Size of wires, size of meter, if any; capacity of transformer, if any, and size of fuses.) Ask him what he would do if he found the wires were large enough but the meter too small. Ask him what he would do if he found a transformer on the pole outside the building and it proved to be too small. Such questions as enumerated above are practical and tend to bring out the man's real, practical knowledge. Catch questions are of slight value and are not fair, anyhow. The writer will undertake to question a man and in five minutes tell you whether or no he is a competent operator or not, so far as knowledge goes, but that leaves the question of laziness, lack of interest in the business, etc., etc., still open to question, and no matter how much a man knows, if he hasn't the ambition to apply his knowledge it is of slight value to him or anyone else.

PHILADELPHIA NOTES.

If all the exchanges were conducted like the Philadelphia Projection Company they would not be kicked out from decent buildings as undesirable and dangerous tenants. We are not the only ones to say that the Philadelphia Projection Company is the safest film exchange in the country, as the fire underwriters have gradually decreased the premiums to the lowest notch. Mr. Carrick, although a smoker himself, has trained his staff to wage a strong war on smokers, and no matter who is the caller, let him be the president of the Sales Company or the most desirable exhibitor, he will not be allowed to enter the premises if he carries a cigar, a pipe, or a cigarette. The orders are so strict that even an unlighted cigar stump is not allowed in the place, and the holder of such is politely asked to leave it outside the door. No matter at what time the fire inspector may pop in, he will never see a sign of smoke and is sure to find everything in perfect order, with no reels exposed, except the ones on the rewinders. The Philadelphia Projection Company is a very busy place, and if you want to talk business, never call in the morning, as the staff is too busy delivering reels. As a rule, all the exchanges claim that Mr. Exhibitor is a general kicker, but this does not seem to be the case with the Philadelphia Projection Company as the numerous exhibitors that you are sure to meet every morning seem to be delighted with the service, have a broad smile and are always ready to crack a joke instead of finding fault with the service. We will not say that Mr. Carrick buys every independent production, but he buys largely of every production fit to be shown on a screen.

As film exchanges are not welcomed in good buildings, the Eagle Film Exchange, after a fruitless search for larger quarters, have decided to remain at the old stand. With a number of alterations they have succeeded in improving the old quarters and have better facilities for an increasing business.

The Philadelphia Film Exchange have made a very good move in taking the offices at 934 Arch street, vacated by the old Mutual Motion Picture Supply Company.

Geo. W. Bradenburgh is the only independent who does not seem to pay any attention to the present muddle. He is not on the side of the Sales Company, nor on the side of the insurgents, but forms a faction by himself and is too busy in his extensive importation and exportation of films to worry himself with the regrettable split in the independent ranks.

The Penn Motion Picture Company has been reorganized under the leadership of Harry Durst and the plant entirely renovated. Mr. Durst is full of life and he hopes soon to enter the field as a new independent manufacturer.

At the Electragraff Company they were very busy printing positives for Geo. Graff, who intends to make a Western trip to place his productions before the public.

With Chas. A. Calehuff, business is very good, and the new Edison Model B Kinetoscope is in great demand and promises to be a leader. Mr. Calehuff is not skeptical; he does not worry at all the rumors circulated by persons wishing to pull down the industry, but, on the contrary, he sees everything in bright colors and he is sure of a good future that he is adding a still larger automobile to his delivery system.

The Liberty Theater Supply Company is another well-conducted licensed exchange where they seem to have no time to listen to the foolish rumors and the woes of the dissatisfied ones. The place looks prosperous, and on account of its splendid location, on a business thoroughfare, must do a rushing business.

S. Lubin is still located at 926 Market street, but it will not be long before he moves to his new factory. Fred. W. Singhi invited me to accompany him to the new plant and I was surprised to find such an imposing block of new buildings. In general, manufacturers send out exaggerated illustrations of their factories, in which they try to show more buildings and many things that they had in their mind, but never accomplished. In the present case, Mr. Lubin has been very modest in the illustrations of his new plant and I found on the grounds the very buildings shown in the Moving Picture World of March 26. Mr. Lubin will have the largest studio in the country under one single roof. He will not have the largest factory, but surely the most up-to-date plant. This new plant is not a remodeled factory or a succession of buildings added one to another, to meet the increased requirements. No. This new plant is the work of many years of experience and the plans have been carefully studied and worked out by the different department heads, while the construction has been constantly watched by the men who will have to turn out the work. As Mr. Lubin decided that no good work can be done with poor tools and as it is the ambition of Mr. Singhi to bring the Lubin films to the highest standard, no expense has been spared on the new plant. With such facilities at their disposal, the men will have no excuse for bad work, especially when under the leadership of Mr. Singhi, who has already given us proof of his ability to make a name for the films of his company. As we gave a general description of the new Lubin factory in our issue of March 26, we will wait until everything is in place and in working order to give a more complete description of the details.

It would be a good thing if our New York exhibitors could forget that they are New Yorkers and take a few trips to see what others are doing. The New York exhibitor is like all New Yorkers—he is selfish, he believes that he is the leader, that he has nothing to learn from others. Well, if the New York exhibitor would pay a visit to Philadelphia and Chicago, he would find that the two next largest cities of the United States are far ahead of Manhattan, and that if all the shows were conducted as they are in Philadelphia and Chicago, with good music, proper sound effects, clean, neat-looking houses and the cancellation of cheap vaudeville, we would have less opposition from the press, the authorities and the clergy. We cannot blame the enemies of cinematography to always hurl a stone at the moving pictures when we see New York exhibitors, who want to lead the world, make such a disgraceful show of their lobbies by disfiguring them with numberless posters of very poor taste. The shows on Fourteenth street, New York, and even on Broadway, look more like the old cheap joints of the Bowery.

Otto Miller telegraphs us that the independent exhibitors of Philadelphia have called for a mass meeting on Sunday to denounce the tactics of the Sales Company. More particulars next weeks.

* * *

Chester.—I found no change in Chester, the same number of houses running the same shows. Otto Miller of fame is still taking an understudy service. Frank Moore is still the same contented exhibitor; no matter what may be wrong, he always greets you with a pleasant smile, and his smile must be his winning card, as no one likes to enter a show place to meet a sad face. Mr. Moore claims that the country exhibitor, who has no transient trade and has to depend exclusively on his local patrons, must pay the greatest attention to his film service, machine, light and help if he wants to keep his cash receipts on the increase. The ugly posters of Fourteenth street, New York, are not shown in Chester, as they would give a cheap appearance to the moving picture theaters and chase away the patrons.

The Greenberg Brothers have enlarged the seating capacity of their theater, and as they are satisfied with the prospects they are talking of building a new and larger place.

Wilmington.—The storm of Tuesday, May 24, so badly wrecked the electric plant of Wilmington that the majority of the moving picture theaters had no power for two days. The same houses are still in existence in Wilmington and

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Receiving TWELVE REELS of the
BEST INDEPENDENT FILMS WEEKLY
Don't you think that will handle you?
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Sprockets Repaired, Steel Teeth

Upper and Lower - - $1.00
Intermittent, Any Make Machine, $1.50

$10.00 offered to any operator in Chicago who can put my repaired sprockets out of commission by doubling speed of machine.

If Your Film Exchange Don't Handle Them, send your repairs direct to me. Sample furnished to Jobbers and Exchanges.

E. W. LAVEZZI, 3042 N. Ashland Ave., Chicago

They're Coming Back

Who's Coming Back?

WHY THOSE OLD CUSTOMERS WHO COULDN'T stand our 50 cent rate, but the new 25 cent rate has appealed to them.

Chicago Song Slide Exchange
Dept. 1, Ninth Floor
MASONIC TEMPLE :: CHICAGO, ILL.

Notice to Exhibitors

A NEW FILM EXCHANGE IN
PITTSBURG, PA.

THE PEERLESS

WE have everything for the Moving Picture Theatre and are in better shape to supply your Film Program than any other exchange.

We are the only exchange in Pittsburg buying films through the MOTION PICTURE DISTRIBUTING AND SALES CO., distributors of:

IMP, BISON, POWERS,
ATLAS, DEFENDER,
FILM D'ART, Etc., Etc.

We can give you the very Program you need, and guarantee prompt service. GET BUSY. Write or wire.

Peerless Film Exchange
416 Ferry St. PITTSBURG, PA. Phone 2519 Court
J. L. FAY, MANAGER

all seem prosperous, notwithstanding the competition of the Grand Opera House—not an unfair competition.

Mr. Harris, of Pittsburg, leased the Grand Opera House and placed in charge Mr. Bradfield, the well-known manager of the Family Theater, of Philadelphia. Mr. Bradfield is an experienced exhibitor; he loves good music and good pictures; he hates cheap vaudeville and he is for a polite and clean service. Mr. Bradfield shows three reels of good licensed pictures with one illustrated song. The pictures are very good and shown properly by a conscientious and experienced operator; the pianist is a master on the piano, knowing how to give the proper music and effects, while the singer is one of the best that money can secure. The ushers, resplendent in new uniforms, are exceedingly polite. No wonder that Mr. Branfield can pack the Grand Opera House.

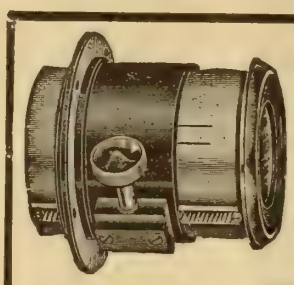
* * *

Baltimore.—Pearce & Scheck seem very well satisfied with the business; they report many new patrons, especially south of Baltimore.

The Blue Mouse, the home of the mirror screen, has added a new feature, a brand new pipe organ.

The accompanying cut illustrates how the Blue Mouse advertises the Imp films.

In the very near future Baltimore will boast of a new industry—the making of moving pictures. It is no dream, but a reality, as I have been invited to visit the new plant of the Motograph Company now in course of construction at Dupont Park, a suburb of the Monumental City. Harry Raver, the president of the Motograph Company, seems to have the correct idea and knows that many of the independents have failed as manufacturers for the lack of sufficient capital, of practical eexperience and for trying to make pictures at an extreme low cost. As with financial trouble a manufacturer cannot pay proper attention to the details of the productions, Mr. Raver eliminated these possible troubles by securing sufficient capital to enable him to work with a free mind. Believing that the very best talent cannot work if they have not the proper tools and facilities, Mr. Raver did not stop to look at some old falling down buildings that he could remodel for a factory, but he bought a good-sized lot, on which he is now erecting a building specially adapted for his manufacturing purposes. JNO. M. BRADLET.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15 00
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All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

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"A Knot in the Plot" (Biograph).—A lively picture which contains much of human nature and a good deal that causes one to wonder why it is that such a twist sometimes gets into events. This is a love story and represents how it sometimes happens that a persistent wooer will win a maiden when conditions seem to point irresistibly to someone else. There are some touches here which scarcely go well with a wedding, but under the circumstances do not seem entirely out of place. Perhaps the most amusing feature of this comedy, for it is a comedy, after all, is the astonishment upon the faces of everyone when they discover that the persistent, though apparently ill favored, lover has won and that the wedding ceremony had been performed without their cognizance. Sympathetically acted with the spirit which characterizes all the work of the Biograph players, this is an excellent film, and one that contains all the elements of life and activity which are important factors in making a picture popular.

"The Brave Deserve the Fair" (Lubin).—An interesting question is raised in this picture. It is an illustration of blood transfusion, with a love story followed by a wedding as a finale. The question that arises is this: "Would transfusion of blood under such circumstances have the effect of making a couple love each other more strongly, or would they be more irresistibly drawn toward each other under such circumstances?" The brave in this instance received his reward. He no doubt deserved the fair and the audience will join in his exultation when he gets her. The physiological phases of the question had better be left to the scientists to discuss, but there is opportunity for some extremely interesting speculation in a case of this kind.

"The Sisal Industry in the Bahamas" (Lubin).—The production of sisal as a substitute for manila is a recent industry, but it meant the upbuilding and commercial development of the West Indies. This picture graphically presents the industry from the planting of the sisal to the manufacture of the fibers in ropes. Although this is an industrial film many of the scenes possess marked scenic beauty, with many picturesque touches which add materially to its interest. The colored girls and the comfortable looking colored matrons in their picturesque costumes are uncommonly attractive touches in the landscape.

"In the Great Northwest" (Selig).—A love story laid in the great pine forests and among the snowclad hills of the Northwest. A poor little country girl is deceived and maltreated against her will almost, only to discover her mistake too late. The principal interest is in the scenery and costuming, which depict phases of life in that little known territory. It brings to those who have never been in such a country a representation of a strange land and a strange people. One does not like the story, though this argues nothing against its strength or dramatic quality.

"Friends" (Kalem).—A love story illustrated by the action of one young woman who rejects a young man's proposal when she discovers that her friend loves him, too. The interest centers in the sacrifice of the girl, who proves to be a true friend. The tenderness represented is sufficiently marked to make a favorable impression.

"'Mid the Cannon's Roar" (Edison).—Perhaps one of the best war pictures ever put on a motion picture screen. There is a natural character to the various scenes that seems to stamp them as genuine, and as one sees one after another scene appear and disappear one seems to be living through something actual rather than pictured. The love story is so well told and the acting is so sympathetic that one never loses sight of it for a moment. Yet there are battle scenes which a short time ago would have been considered marvels of motion picture production. The scene in the gorge where charge after charge is repulsed; the scene in the fort where the gunners are hurling shell into the ranks of the enemy; the sudden shift of scene, showing the effect of the shells as they strike and burst; the scene in the fort after the final stand, all these are soul-stirring, emotion-arousing scenes, and keep one wondering what is coming next. Then the reconciliation of the two men, that is indeed a fitting climax to what is one of the most interesting, consistent and altogether pleasing war pictures the writer remembers to have seen.

"A Mirror of the Future" (Pathe).—Two lovers are out walking and each buys a mirror from a peddler which has the faculty of illustrating the future. What they see is [illegible] upon the screen in a novel manner and [illegible] only that a heap of [illegible] sunshine.

"A Prince of Worth" (Pathe).—Turned away by his father because he marries a poor girl, a young prince secures the leading actor in a vaudeville entertainment. His father watches the clever performance and is so pleased that he accepts his son and his fortune. Max Linder plays the leading part and some of his trapeze work is exceptionally good.

"Auntie at the Boat Race" (Vitagraph).—Here is a thrilling story based upon a Yale-Harvard boat race. It will interest because of the views of the race representing the scenery so graphically that whoever has been there will recognize it instantly. Along with it is a love story, an attempt to make Harvard lose by kidnapping one of the crew and the discovery in time to prevent. It is all life and hustle and bustle and holds one's interest at the highest pitch throughout. Such films are interesting, not alone because they are well acted, but because they reproduce life as it actually is. And one can look at such pictures without tiring.

"The Brother, the Sister and the Cowpuncher" (Essanay).—A Western story with numerous complications to enhance its interest, chief of which is a love story that almost results in a wreck of two lives through the perfidy of the girl's brother. But the picture ends well, since it establishes right relations in all instances and brings back the only wanderer to better ways. The acting and interpretation are quite up to the standard of this company, and with a picturesque setting the picture should be popular.

"The Messenger's Dog" (Gaumont).—An interesting picture of what a dog will do to serve his master, however unworthy he may appear to be. When the bag of valuables was lost the dog, though solely wounded by a shot from his stepfather master, holds watch until his master returns looking for his lost money. It is a graphic representation of canine intelligence and faithfulness.

"Pete Has Nine Lives" (Gaumont).—A humorous series of illustrations showing how hard Pete tried to find relief from his woes in death. But try as he would the machines would not work properly, and he is left disconsolate at the thought that he cannot find relief from his woes in the joys of death.

"A Sailor's Friendship" (Pathe).—A heart story based upon the friendship of two sailors, and showing that not always do the romantic betrothals of young people hold good. This story ends differently from some of these yet everyone seems happy, and the disappointed sailor, it is [illegible] leaves the lovers to their happiness and returns to his own love, the sea. Not a story that will impress more strongly, but it is interesting while it lasts.

"Love of Chrysanthemum" (Vitagraph).—A Japanese play with picturesque Japanese setting and acted by a Japanese company. It is the heart story of a young, devoted Japanese girl, a tender little love plant, married to a wealthy man many years her senior whom she does not love at all. When an American appears and makes love to her she believes him implicitly and finds great joy in her new experience. But it is short lived and she speedily discovers that he was only fooling her. Heartbroken, she kills herself as the only means of escape from an intolerable existence. The principal attraction of the picture lies in the reproduction of Japanese life and scenes by Japanese actors and in real Japanese setting. It will arouse the sympathy of the audience quite as strongly as "Madame Butterfly" arouses the emotions, and one will not be able to forget the impression. It is one of those films taken from life which are much too real for one's peace of mind and which not infrequently arouse one's emotions more than the speaking drama does. With actors far above the ordinary, with staging as accurate as careful study can make it, and with photographic effects of unusual quality, this picture will rank as one of the best the Vitagraph Company has ever produced. Its popularity will not stop with the first few days' exhibition, as the charming characters, especially the child in the leading character, around the Japanese setting is an artistic triumph and will prove unusually attractive to a large proportion of those who see it.

"The Impalement" (Biograph).—A [illegible] humorous film, ending as it naturally must it when things come to his feet. It happens to what extent the infatuation of a man for a woman will lead him. In this instance, supposing he had caused the death of his wife that he might wed the other, but as sometimes is the case the end does not make a strong impression and all who see it. The fact that a man may be infatuated with a woman not his wife is confirmed by too many unpleasant experiences of that character, but the punishment [illegible] always seem to satisfy and [illegible]

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A Child of the Regiment

Length 850 Feet—Posters Free

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tainly. Neither does the unfortunate wife always awake to a realization of her fickle husband's worthlessness in time to save herself from endless sorrow, or some desperate act which either destroys her life, or in some other way mars her future. The lesson taught so dramatically here is salutary and will unquestionably make a difference in some lives.

"A Veteran of the G. A. R." (Lubin).—A dramatic picture based upon a shock sustained by a veteran that destroyed his memory and causes a series of complications. His home is sold, but his comrades buy a part of the articles the veteran loved, and then when the Memorial Day services are done, memory glimmers for a moment, and he draws the sword from its scabbard. A certificate for a large sum flutters to the floor. The ending is, therefore, a happy one. The picture was released on Memorial Day and was a fitting story for the occasion.

"Down with the Woman" (Pathe).—A comedy having for its object a sort of travesty of the present movement in favor of women. This broadminded individual undertakes to prove his opposition to the movement, but when trouble comes to him it is woman who gets him out of his difficulties.

"Russia, the Caucasus Mountains" (Pathe).—An interesting scenic film, representing a number of the most striking sights in the Caucasus Mountains. Photographed with a full appreciation of the majesty and grandeur of the scenery, the reproduction deserves hearty commendation from every standpoint. The touches of life here and there add much to the attractiveness of the picture as a whole.

"The Mule Driver and the Garrulous Mute" (Edison).—A frontier story, well acted, and developing the astonishing fact that a balky mule team can, under certain conditions, make a mute talk. The story has some complications and is more too clearly presented. In the end the man who allowed himself to be arrested so his friend could escape, and who plays the part of a mute to save himself from the consequences, is released under very pleasant circumstances.

"The Little German Band" (Gaumont).—A mirth provoker. It is an illustration of the effect of music upon different people. But interest is enhanced by the introduction of excellent stagecraft, some of which is evidence of good management.

"Jarnac's Treacherous Blow" (Gaumont).—A reproduction of a famous duel fought on July 10, 1547, which gave to the language a new word, coup de Jarnac. When his opponent was unguarded Jarnac struck him across the back of the knees. His life might have been saved, but he would have been a cripple, and preferring death he refused all aid. Duels are not pleasant, and this one, because of the vindictive treachery displayed, is even more repulsive than the average, but because of its historic importance is really of some interest. The acting is good, and the staging accurately reproduces court and other scenes in the time of Henry II.

"The Peacemaker" (Vitagraph).—A graphic reproduction of a tiff between two young lovers. It is nothing else, but because of its heart interest and the fact that very many actual events of this sort occur it possesses a great deal of real interest. It serves, too, to show how silly and senseless most such disagreements are, yet frequently dire consequences result from such slight difficulties and misrepresentations as this. Not excepting the vaudeville, this picture was the best item on the program at Keith's on Tuesday evening. It created a ripple of laughter all through the piece which ended in a burst of applause for the clever work of the Vitagraph players.

"Levi's Dilemma" (Essanay).—An amusing picture photographed in the very heart of the Chicago Ghetto, and therefore true to life. Poor Uncle Levi gets into all sorts of trouble, partly because he will not consent to the marriage of his clerk and his daughter. After many moving incidents, heartbreaking in their effect upon him, he consents to the wedding. The interesting part of this picture is the characteristic scenes and the acting of the principal personages. Even though the difficulties through which Levi passes are to him the depth of sorrow, to the audience they grow more and more humorous as the film runs. But it all ends happily. The old man gets his money back and the young couple are allowed a wedding.

"Henry's Package" (Essanay).—Once again the company's capable comedy hero gets into the limelight and does some marvelous stunts with a variety of packages. The first package, incidental to the imbibing of a varied assortment of drinks, is somewhat influenced by package No. 2, a vase, which from time to time becomes the receptacle for a great variety of articles, including a purse containing a large sum of money. And here was Henry's salvation. Philosophically he accepts it as an intervention of Providence in his favor, and even though the vase is smashed the money is sufficient compensation to satisfy the scolding wife, and peace spreads its mollifying wings over the Henry household.

"The Navajo's Bride" (Kalem).—An interesting Indian story, melodramatic in its love affairs and the complications which surround the young lovers. It is a valuable picture, nevertheless, because its interesting love story, because it illustrates so much of the Navajo's life and places in enduring form those phases of life and character which will be forgotten with the disappearance of the race. The love interest helps, but as a whole the picture is most valuable for its reproduction of these valuable historical features and incidents.

"One Can't Believe One's Eyes" (Pathe).—A new bit of clever acting strung together to prove to a jealous Colonel that he was mistaken in his belief that his wife was talking to an officer. The various rules work and the picture ends with the Colonel settled in his belief that his eyesight is really playing him false.

"Ines de Castro" (Pathe).—A romance of the court of Portugal during the fourteenth century. A girl of the court, whose only crime was her beautiful face, was imprisoned because the prince fell in love with her. While the story is working out the audience is looking upon scenes in one of the greatest of historical intrigues, and obtains a clear idea of what frequently occurred around the courts of early rulers. Costuming, staging and acting are alike valuable contributions to the knowledge of that period, and the excellent pictorial quality completes an exceptionally attractive film.

"Her Life for His Love" (Urban).—The dramatic story of the love of a slave girl for her master and the sacrifice of her life to save his. The charm of desert scenery, with vivid reproduction of what one infers the scenery is for a background adds much to the picture's interest, though the desert court scenes and the reproduction of the court intrigues are good assistants in creating and maintaining interest. There are some scenes which will linger long in the memory, like the court, the balcony scene, the den of bravos, the grounds of the palace, the woodlands, the wounding of the slave and her death. All these are pictures well worth seeing for themselves, entirely apart from their significance in the story. The photography is unusually clear, with perfect tonal quality, even in the most difficult scenes. Altogether it is a picture which will stand out from the common run with strong emphasis.

"Making Salt" (Urban).—An educational picture, showing the various processes required in the production of seasame salt. Of course it is understood that salt is produced in a number of ways and that the method shown here is only one. After seeing this picture one has a clear impression of this particular method of producing salt. It is a valuable addition to the growing list of educational films.

INDEPENDENT.

"A New Excuse" (Imp).—A comedy in which Hemprock puts over a new one on his wife and succeeds in allaying her suspicions by announcing a trip to Africa, when he was really sent to jail. The piece has little dramatic reality, but possesses a certain degree of humor and keeps the audience feeling good as it runs. It is lively and in some respects novel, consequently it is attractive.

"A Winter's Tale" (Thanhouser).—The review of this picture in last week's Moving Picture World was a satisfactory criticism of an excellent piece of work. The present writer can add nothing to that criticism, yet he wants to express his own appreciation of such an altogether excellent work. The pictorial characteristics of the film are made a prominent feature and are never lost sight of. Every scene was set with fidelity to the original, but always with the development of the pictorial feature as an important factor. Then the acting. It would be a captious critic indeed who could discover a flaw in it. Every actor seems to appreciate the opportunities of his part and to make the most of them. Seldom, indeed, is the final scene, where the supposed statue comes to life, so well done, and involuntarily one rejoices with the King of Bohemia in the return of his lamented queen. Few, indeed, will be the releases of the month to surpass this, and few, indeed, are the pictures that seem so complete and in every way satisfactory. Mr. Thanhouser deserves the heartiest congratulations upon his success.

"Perils of the Plains" (Bison).—A reproduction of an erstwhile familiar scene on the plains where a renegade rallies a band of Indians to wipe out a family traveling alone across the prairies. In this instance they were foiled by soldiers,

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but in many instances they were not. As a scene from the great book of the West this picture is interesting and may give a fresh view of the perils that beset the pioneers.

"The Eagle's Egg" (Great Northern).—A strongly dramatic story of true lovers, acted with the appreciation of the opportunities of the story which are characteristic of this company's work. The films produced by this army steadily improve, and this one is no exception to the established rule.

"Foolshead Marries Against His Will" (Itala).—Another of those comedies in which Foolshead has come to be a favorite character. If there is any difficulty in the calendar in which this unfortunate person doesn't plunge it would be interesting to discover it. In this picture he is presented as a married man, though he did not want to be. It is funny enough to suit the most exacting.

"The Knot in the Handkerchief" (Itala).—A story which is lively enough to keep any audience interested from the time the first scene appears until the last one leaves the screen. Acted with the spirit that characterizes the Itala players, and clearly photographed, it is an interesting film.

"His Revenge" (Powers).—One death by starvation and another partially starved is not a pleasant subject for contemplation, though its dramatic power is not denied. However, love proves stronger than the desire for vengeance, and the man sentenced to starve is released. It is a pleasant ending for what looked for a time like a disagreeable tragedy.

"The Amateur Hypnotist" (Powers).—A very funny film based upon the stunts men will perform when under the spell of hypnotism. To see men fighting like a cat and dog is funny, and when the amateur hypnotist steps in and captures the girl in the case the audience is in sufficiently good humor to applaud him. The picture is a novelty with some because of its rough house features.

"The Tie that Binds" (Bison).—A strongly dramatic story, based upon the perfidy of a man who makes love to another's wife and uses an accidental incident to prove his unjust assertions to her. Years after she discovers her mistake, but only at the deathbed of her son, and just before she herself passes away. It is a powerful drama, sympathetically acted, and drawn true to life, but unpleasant to look at, principally because it contains so much truth.

"The Crack Shot" (Powers).—Not what its title would indicate, but a sensational marital mixup which develops some interesting complications. From the shooting and wounding involved in the picture one might believe that crack shots were numerous; but it ends happily with the worthless husband killed in a railroad wreck and the woman left free to marry the man of her choice.

"The Watchmaker's Hat" (Eclair).—A comedy made up of a series of complications based upon a husband's discovery of a man's hat in the drawing room and his prompt accusation of his wife. There are many humorous situations which serve to deepen the mystery; but in the end everything is made straight and the husband apologizes for his hasty and altogether unwarranted action. It is one of those comedies in which the destruction of property plays an important part, but aside from that is a pleasant picture.

"Life of the Alpine Shooters in the Frontier Outposts" (Eclair).—An educational film, representing some of the phases of life on the Alpine frontier. Some of the most interesting scenes deal with conditions which exist in that region of perpetual snow and ice.

"A Reno Romance" (Imp).—An amusing travesty based upon the ease with which divorce can be secured at Reno. But here an interesting complication arises, and those who are anxious to be divorced, and are in reality divorced finally, discover that they love each other, and even with the divorce papers in hand they do what every other couple similarly situated would do. See the film and be convinced.

"Proposing Under Difficulties" (Electragraff).—A humorous picture, representing the difficulty a young man experienced in proposing. Just as he was ready each time some unexpected and untoward incident occurred to prevent. Finally he proposes by telegraph, a highly sensible thing to do under the circumstances. The writer does not remember having any previous film from this house, and is free to say commendation should be the portion of the firm for its excellent work. The film is not particularly strong, but it is lively and amusing through the unexpected happenings. Acting is sympathetic and photography is clear.

"The Lily of the Ranch" (Nestor).—The handsome stranger, an automobile and a susceptible country girl, a triangular combination that has made more stories than one cares to remember, and probably will continue making them as long as the triangle exists. The handsome stranger is

IMP TRAGEDY AVERTED.

The arrest of a moving picture crank almost witnessed the real thing in Coytesville, N. J., a few days ago. One of the Imp companies had finished its work and the actors were sitting on the porch of Ferrando's Hotel. Along came James Karney, a policeman, apparently under a little liquor, it is said. He sat down near the actors and made Will J. Chatterton the subject of his remarks. Chatterton at first chided him, then ignored him altogether. Suddenly Karney reached for his hip pocket and drawing an ugly revolver, levelled it at Chatterton. Irving B. Rubinstein, in charge of properties for the Imp, was cool enough to see the impending danger, and with one quick jump reached the policeman's arm and wrested the pistol from him. The act was so quick that those about young Rubinstein did not realize how nearly they were witnesses of a tragedy. Disarmed, Karney was easily held until the arrival of Mayor Abbot, to whom Rubinstein handed the revolver. The "prop" man is the hero of his company to-day, and there's one man there who can't praise Rubinstein's heroism too highly—his name is Chatterton.

Correspondence.

Fitchburg, Mass., May 27, 1910.

Editors Moving Picture World:

Gentlemen.—After watching the Kalem release, "Fighting the Iroquois in Canada," several of our patrons remarked on the fact that the Indians, at the time the picture is supposed to represent, were fortunate owners of breech-loading rifles. I may be wrong, but I am under the impression that guns of this type are an invention not over, about, sixty years of age. With the present talk of pictures replacing the drama mistakes of this obvious character are unpardonable.

Keep up your good work in striving for accuracy.

H. F. JACKSON,
Manager Bijou Amusement Company.

THE EXHIBITORS' GOLDEN TIME.

Redwood Falls, Minn., May 22, 1910.

To the Editor:

I have been a silent but very much interested reader of your valued publication for some time and I long for it to arrive each week with as much eagerness as the school boy does for vacation days or the "old swimming hole." I have read with great interest the writing of different authorities. Now and then there is one I have felt like responding to, but being a little exhibitor, away out here in the Northwest, where you have to get a State map to locate me, I decided it was not my button. But you can attach a fuse to a keg of powder, light it, and no matter how long the fuse, if it keeps alive, when it reaches the powder there is an explosion. I am the keg of powder and the Moving Picture World is the live fuse, and it has reached me. I am going to explode and I only wish I was big enough, that there was enough of me, to make a loud report so I would be heard the world over, for I doubt very much if there is one exhibitor among the thousands but what will say amen to all I have to say.

In The World issued May 21, 1910, there appears an article entitled "The Exhibitors' Golden Time," which to my mind would sum up any exhibitor if he had one spark of life left in him. I appreciate the humor it gives the exhibitor in saying he is the backbone of the business. The article says besides having the pride of this position, he has had the profits and in having the profits he has had a very good time. Now I don't know much about the business. Please keep in mind what I said before, that I am only a little exhibitor. If we have had all the profits, why is our host Mr. Rentz not as rich as Mr. [illegible] is worth his millions and why don't we have anything when he started in the [illegible] business. I never heard of anyone making such remarks about exhibitors when I fail to see where the good time comes in. Speaking from my own experience, I am located in a town

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little town, being a county seat with about 2,000 population, and it keeps me busy thinking of new schemes to keep the people coming. It takes more than good pictures to keep things moving in these country towns, for expenses are just the same if you have a crowd or not, so if worrying is having a good time, then we have lots of it. The exhibitor is the one that has come out on top, so everybody says and by everybody we mean the manufacturers, the renters and the public. Certainly the public imagines we are getting rich because they don't know. The manufacturers and renters make the cry to add more to their already accumulated wealth. No one hears the exhibitor say he is making money unless he has an object in doing so to decoy some wandering Willie to hand over his cash for his business and get stung. I make bold to say that I don't believe there is a motion picture show West of the Mississippi in towns of 4,000 and under but what is for sale. Why? Because we are paying too much for film service now and everything else in proportion.

Now arises the question: Do we little exhibitors in these small country towns that practically use all the output of the manufacturers by putting on every day changes amount to anything in keeping up the picture industry? If we do, then take warning, Mr. Renter, that just as soon as you raise on your film, just that quick we go out of business. For we can raise the price of admission above ten cents no more than we could swim across the Atlantic. The public would simply think it was graft and quit at once. The article in question winds up with a simple illustration (and to my mind it is simple because it doesn't give full details) about a well known theater in New York City that pays $140 per week for film service and the receipts were $3,500 per week. You don't say a word about the other expenses, house rent, music, hired help, electric bill, advertising, etc. My books for the past year's business will show an average of perhaps $15 a week clear of all expenses. If that is getting rich quick I will have to be shown where it is. In closing, I agree with the writer of the article that now is the exhibitors' golden time, only in a little different way. Now is the exhibitors' golden time to stand pat for better films in every way, especially moral and educational, each one using every exertion to make his entertainment high class, catering to the best element in his town, thereby putting motion pictures on a plane equaled by none, and pay no exorbitant film rent for it either. Mr. Editor, whether you submit this to the criticism of the many readers of your valued paper or confine it to the waste basket I don't care; a part of that which was in me has come out, I have exploded and I feel better, and I hope to read the thoughts of some of my brother exhibitors.

Yours very truly,
CHAS. HUNTSBERRY.

WHERE THE GREAT SCHEME FAILED.

The meeting at the La Salle Hotel, Chicago, was a huge farce, and although I greatly enjoyed myself at the antics of a number of sheep without a leader, I kept my impressions to myself.

At the close of the banquet I did not dispute the assertion that the new Sales Company would not live two months.

I had not been present at the different meetings, but the spirit that prevailed at the banquet posted me on what was in store for the independents—a split. True enough, we had some very fine speeches; everyone praised the new combination, but it was easy enough for a man knowing human nature to see that all the cheering words were from the lips and not from the heart. In other words, most of the speakers were already planning a revolution, while talking and toasting the new Sales Company.

The leaders of the Sales Company had a very good scheme—a scheme that should have been carefully studied and supported by every true independent. There is no doubt that the Sales Company would have been a great success if the leaders had not been too sure of themselves. Yes, overconfident that they had mastered the situation, they acted carelessly and unintentionally showed their game; at least, gave good ground to certain suspicions.

The Alliance had been killed. Well and good. The blows had been so well administered that everyone, taken by surprise, did not fully realize the danger of placing themselves entirely under the control of the new Sales Company, with no association to protect the exchanges or check the doings of the leaders. As no one had realized the danger, it would have been better for the leaders to not wake up the cat. But they were too jubilant of their supposed success and they accidentally aroused the lethargy of the members in presenting a yearly memento' service for the Alliance. We know the rest, we know how coldly such a motion was received and we know that this funeral service opened the eyes of many.

Another blunder, a very serious blunder, was the farcical bidding in of a discredited newspaper and a small newspaper man as the spiritual adviser of the Sales Company. Swanson made a fair auctioneer. It was a fine comedy, well prepared and, without offending the manufacturers, I can truly say that no moving picture ever produced had been studied and staged with more care. Nothing was missing. Bankrupts, supposed to have turned every cent to their creditors, had nearly robbed jobs of large denominations stuffed in their pockets to drop in the hat. Other men well known to not pay their bills had greenbacks for the monkey. Excuse the word "monkey," but no other word can be found to suit a farce or comedy. Cartoonist Morgan made a slight mistake he should have represented W. H. Swanson as the organ grinder and he should have placed "the pearl" on the organ to represent the monkey passing the hat.

I noticed that honest business men, men paying their bills, were not cheerful givers, while the largest amount was collected from men from whom their creditors can get nothing. There is perhaps a reason. The reason is that honest men paying their bills are not the ones to cheat Uncle Sam, while the dead beats are always willing and ready to cheat anyone, as long as they can see a dollar in it. The collection was nothing else than a cheating game, as it was asked for the purpose of padding a subscription list to obtain second class rates. Many, too many, of the persons present at this outrageous begging scene got a chill and naturally raised the question that if the new Sales Company was dishonest with Uncle Sam what would they do to the little manufacturers?

The two above named points were blunders, and blunders that quickly spread dissatisfaction.

To this add the personality of the monkey. A man who "refused $6,000 for his paper!" a man who, according to his own statements, refuses daily offers from the licensed interests to remain true to the independent cause. Yet this man sold himself to another trust, abandoned the true independents that he could not force to enlist under the new independent trust.

Many honest men, men never thrown down by the Motion Picture Patents Company, men who had worked for a year to help the independent cause, men who are known to pay their bills and who have a clean business record, felt very sore when they found themselves totally ignored and when they realized that new men, just kicked out by the Moving Picture Patents Company, were placed in charge of the new Sales Company.

Is it, then, to wonder that intelligent and honest men asked themselves, in the face of these blunders, if the new Sales Company was really a scheme to help the independents at large or favor a few selected ones? Another very grave blunder for the Sales Company was to select officers in the quarters of the Imp Company.

The muddle of to-day shows that I sized up the situation very closely at that memorablee banquet. My outspoken methods did not please the schemers. The Moving Picture World was a power to be reckoned with and as it could not be controlled by a passing of the hat, a little conspiracy was hatched to discredit this paper at the Chicago meeting by exposing its Chicago representative as an unfaithful servant.

The "News" published on April 23 an article signed with my full name as the Chicago representative of the Moving Picture World.

Last Summer, when free to contribute to any trade paper, I submitted three manuscripts to the "News." Two of them were accepted and published and, at my request, my name was omitted. The third manuscript was not accepted and not even returned. These three manuscripts, written in New York, were delivered by myself as an individual before my connection with any trade paper.

In April, 1910, when it was necessary for the "independent organ" to hurt the reputation of the Moving Picture World prior to the meeting in Chicago, and to reduce me to silence, the "News" editor dug up this old manuscript. On April 13, when I was sent the proof, I wired from Chicago to not publish anything with my name or the name of the Moving Picture World. The "News" paid no attention, but published the article as coming from J. M. Bradlet, Chicago representative of the Moving Picture World.

These few facts are the plain truth and will show the character of the man in whom the Sales Company put so much dependence.

JOHN M. BRADLET.

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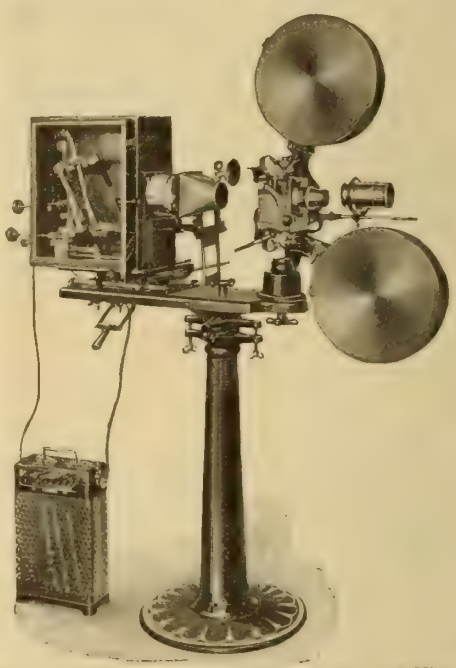

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Lubin—Granfather's Gift (Dr.).....710
Lubin—Officer Muldoon's Double (Com.).....275
Pathe—The Flag of Company "H" (Dr.).....918
Selig—The Barge Man of Old Holland (Dr.)...1000

Tuesday, June 7th.

Edison—The Slyness of Shorty (Dr.).....750
Edison—Mr. Bumptious on Birds (Com.).....250
Gaumont—A Night on the Coast (Dr.).....600
Gaumont—The Monastery in the Forest (Sc.)...400
Vitagraph—A Modern Cinderella (Dr.).....977

Wednesday, June 8th.

Essanay—Burly Bill (Comedy).....989
Kalem—The Price of Jealousy (Dramatic).....
Pathe—The Empty Cradle (Dr.).....607
Pathe—Lucy Consults the Oracle (Com.).....341
Urban—The Nightmare (Dram.).....824
Urban—The Mountain Lake (Scenic).....196

Thursday, June 9th.

Biograph—A Victim of Jealousy (Dr.).....987
Lubin—The New Boss of Bar-X Ranch (Dr.)...950
Melies—Love's "C. Q. D." (Dr.).....950
Selig—The Range Riders (Dr.).....1000

Friday, June 10th.

Edison—The Bellringer's Daughter (Dr.).....1000
Pathe—Dimitri Donskoj (Dramatic).....706
Pathe—24-Hour Automobile Race (Scenic).....276
Kalem—The Exiled Chief (Dramatic).....
Vitagraph—Over the Garden Wall (Dr.).....973

Saturday, June 11th.

Essanay—The Ranchman's Feud (Dramatic)....980
Gaumont—The Marriage of Esther (Dr.).....695
Gaumont—Lerin's Abbey on St. Honorat's Island (Scenic).....285
Pathe—An Unexpected Friend (Dr.).....626
Pathe—Floating to Wealth (Comedy).....361
Vitagraph—The Altar of Love (Dr.).....995

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

A CHILD OF THE GHETTO. The land of Providence is ever ready to aid the helpless and afflicted to stay the incident of infinitesimal tragedy constantly may attract celestial ken. By hook or by crook the surest and as the story of the wise goes the best of it be done, so the slings and arrows of fortune erect to greater endeavor. At the visitation of the Angel of Death to the little home taking off the poor widowed mother of little Ruth, the poor orphan realizes she must henceforth fight life's battle alone. From her squalid room in Rivington street, New York she goes through the Ghetto seeking for work. After a time she secures a bundle of work at a shirt factory to take home and finish. She completes the lot and starts back to receive the pittance with which her labor is to be rewarded. As she enters the office the same grave son of the proprietor is imploring money of his father who positively refuses to accede. The youth is desperate and while the father is examining Ruth's work he extracts several bills from his father's wallet which lies on the desk. The loss is discovered and the boy fearing detection contrives to have Ruth blamed by slyly pressing the notes in her work bundle where they are found in the search. Officer Quinn is sent for, but before he arrives Ruth seizes upon a chance to escape realizing her inability to prove her innocence in face of the convincing evidence, and makes her way to her room but as her name and address are on the books and her face has been seen by the officer, he finds little difficulty in trailing her. She eludes him however by going down the fire escape and boarding a trolley car bound for the suburbs. All trace of her is lost by the officer in the congestion of Rivington street, and when the car makes its last stop she is well out of reach of her pursuers. On she trudges until she faints from exhaustion and is found later by a young farmer who brings her to the house and puts her in the care of his mother. Here she is treated as one of the family, and her hitherto sorrow clouded existence changes to sunshine. Here she learns to smile. As time goes a strong attachment grows between the young farmer and herself until a betrothal is imminent. At this time Officer Quinn is accorded a vacation, and with a friend goes for a day's fishing at the brook that borders the farm. Desiring some milk he goes to the house to procure it. The young farmer and Ruth are standing by the well, he on the point of proposing when Quinn appears. The farmer offers to get him some milk, and while sweetening his return the officer is struck by the seemingly familiar face of Ruth. After he returns to the water's edge he still puzzles, until at last it dawns on him who she is and he goes back with the intention of doing what he deems his duty, but the couple are now betrothed and a glance in her honest face convinces him of her innocence, and instead of arresting her, he wishes them luck. The subject is of a most interesting nature, while the scenes in the Ghetto are the most realistic ever attempted.

A VICTIM OF JEALOUSY. "All other passions have their hour of thinking and hear the voice of reason, but jealousy breaks at the first suspicion into frenzy and sweeps the soul in tempest." These lines of Pierre Beaumarchais cleverly demonstrated that in this Biograph story. It shows the extreme unreasonableness of a person obsessed with this what might be termed disease. The young husband's irrational jealousy makes him suspicious of every attention bestowed upon his wife. Even the minister, who performed their marriage ceremony, making a pastoral call arouses him. They attend a social gathering, and his ill-concealed perturbation at his young wife's affability with all present spoils her evening's pleasure and finally induces her to ask to be taken home. Arriving home, a stormy scene ensues, and there might have been a separation but for the wife's subtleness in pleasing within his range delicate reminders of her own gentleness. He is awakened from his present dementia and promises never to act so foolishly again. The next morning as he is about to leave for his office he is sincere in his protestation of faith but upon returning to his library to seem some business papers, he hears a man's voice issuing from the reception room and upon entering finds his wife's milliner who has come with her hat. He orders the man out and unjustly upbraids his wife. Not only that, he instructs his valet to watch. This of course, is fine for the valet as he sees gain in it. During the afternoon lady friends of the wife call and beg her to accompany them to the art studio to look over some paintings they think of purchasing. While at the studio her friends are called away for a few moments and ask her to wait until they return. Meanwhile, the valet has learned of the wife's visiting the studio and so informs the husband. The intelligence throws him into a frenzy, and rushing home secures a revolver and leads to avenge his fancied wrong. The wife's sister sees this and hastens to apprise her of her danger. Up to now the friends have not returned and the wife is pinned in a very embarrassing position, but the safety entrance but into an entrance room from which she escapes by another door. In some unaccountable way the wife has been dropped and went with the returned strangers and during the [illegible] but as the street door [illegible] wife made to enter it was locked against her. Believing there to have been some confession that she knew was at the bottom and visiting the friends whom she supposed to be friends who now [illegible]. He, with a pistol, is [illegible] to the flat and was determined to avenge [illegible] at once as it is only upon his return [illegible] to meet her [illegible].

EDISON MFG. CO.

THE SHYNESS OF SHORTY. Shorty of Bar X ranges at Lightning Pete's place. Hot Joy, the celestial who presides over the culinary department, goes to be broke at Shorty's make up. Shorty fails to appreciate Joy's joke and literally mops the floor with the said Hot Joy, whereat Bailey causes amusement. Shorty seeing Bailey laughing suspects that he is laughing at him. Bailey is quick with his apology, which he seconds with an invitation to join her. Shorty accepts and as he is about to take a drink, sees a reward notice offering $5,000 for the capture of the Trumper gang of cattle thieves, signed by Ross Turney, the Sheriff of the County. He and Bailey have some conversation about this. Finally Shorty leaves to go to visit his boss.

While he is in the barn with her horses Ross Turney and his young bride arrive and register at Bailey's. After Shorty has ministered his team he leaves the stable to go into the adobe room. Hot Joy, who is passing with a bucket of dish water, mutters some Chinese imprecations which falls upon the ears of Shorty. Hot Joy makes a quick exit but not altogether a voluntary one, for he is tightly grasped in the powerful hands of the little teamster of the Bar X.

Bailey and the young Sheriff Turney are conversing over the exploits of the Trumper gang and Turney's confidence in being able to capture them, when they hear some shooting noises in the region of the kitchen. Shorty rushes into the room excitedly gesticulating and ordering Bailey to desist the action of Hot Joy, and telling him what he would like to do to the celestial. The Sheriff chuckles, whereat Shorty turns abruptly upon him and asks him if he is laughing at him. The Sheriff tries to pacify Shorty but to no avail for he is mad all the way through. He grips Turney in his powerful hands and something startling is apparently going to take place when Mrs. Turney comes into the room. The sound of her voice stops Shorty who bows gallantly to the Sheriff's wife and is introduced to her by the Sheriff. Bashfully Shorty backs away and shows that he wishes the floor would swallow him up.

Shorty again meets the Sheriff and his wife at the dinner table. He is seated opposite Mrs. Turney and several little courtesies of the dinner table are mutually extended. While they are dining there arrives at the outer room a party of rough looking characters none other than the famous Trumper gang. Bailey meets them and is evidently in their confidence, for he immediately appraises them of the presence of the Sheriff and his wife. He tells them to wait until all is quiet, when he will signal them from the window of the hotel bar. They sneak away, acquiescing with Bailey's instructions.

Night comes on all have retired. We see Shorty coming into the darkened barroom in a despondent frame of mind. He is evidently meditating upon the fact that he will never know a woman's love. The proximity of the bar suggests to him that he drown his nefariousness by imbibing spirituous liquor. This he proceeds to do. Half an hour later we see Shorty still busy with the bottles and in a state of decidable inebriety. While he is in this condition Bailey comes down the stairway with a lighted candle and wigwags at the large window. Shorty can't quite make it out, and from his reposing position behind the bar awaits developments.

The Trumper gang enters the room and is conducted by Bailey up the stairs. They enter the room of the Sheriff and, before he can help himself, pounce upon him. Shorty in the bar below hears the shriek of Turney's wife as she is struck down by one of the roughs. He shakes himself violently, draws his two forty fours and prepares for action. His mind is befuddled, but he manages to get a hazy idea of what is going on. As the gang enters the room with the captured Sheriff and jeers him, something which the Sheriff says starts Shorty to action. In a drunken way he covers the gang with his guns. One of them, thinking Shorty too drunk to shoot straight, takes a chance at drawing his weapon, but Shorty is there with his trigger finger and the outlaw suddenly becomes a wiser man and throws his hands skyward. Shorty backs the crowd up against the wall, at which juncture Mrs. Turney comes down the stairway with her husband's revolver. She quickly releases Turney, and at this point the startled guests of the hotel enter and come to the aid of the Sheriff.

Shorty, of course, is made the hero of the occasion, Mrs. Turney showering him with expressions of her gratitude. Turney tells him that he will get the $5,000 reward. Shorty declines it and offers it to the bride as a wedding gift. This

THE BELLRINGER'S DAUGHTER. [illegible]

[illegible]

[illegible]

[

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JUNE 6th, 1910

A Child of the Ghetto

An Innocent Victim of Fate's Cunning

Life in the New York East Side is most vividly portrayed in this Biograph production. It tells the story of a young Jewish orphan girl who is falsely accused of theft, but is finally cleared of the injustice by a kindhearted and reasoning policeman, who reads her innocence in her honest face. In new environs she is made to forget her persecutions and her life becomes brighter. The scenes in the congested East Side are the most realistic ever attempted.

APPROXIMATE LENGTH, 989 FEET

RELEASED JUNE 9th, 1910

A Victim of Jealousy

Showing It to Be the Worst of Human Weaknesses

This subject shows the unreasonableness of a person obsessed with this, what might be termed, disease. The young husband's irrational jealousy makes him suspicious of every attention bestowed upon his young wife, making her life as well as his own almost unendurable. There are many incidents shown to impress him what a fool he is, until finally when his wife's patience has been tried to the extreme, and she threatens to leave him, he is awakened and realizes his weakness.

APPROXIMATE LENGTH, 987 FEET

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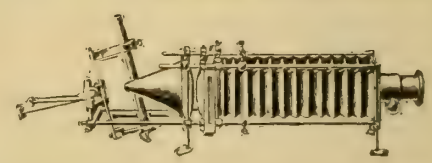

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Uncle Sam's vigilant and heroic patrolmen of the coast in an exceedingly interesting and instructive series of drills showing their daily routine of duty, drilling with breeches-buoy, life-boat, resuscitation practice and the various other duties that go to make up their daily life. A short film that will entertain and please any audience, and make every one wish that the subject were longer. No. 6641. To be released June 14th. Code, Virgulaire. App. length, 250 feet.

OTHER EDISON FILMS

THE HOUSE ON THE HILL. A snappy story of adventure with splendid light and scenic effects throughout. A gang of counterfeiters, whose rendezvous is a supposedly haunted house on a lonely hillside, is accidentally stumbled upon by a young novelist and captured after a thrilling fight. A film replete with mystery and action which will hold your audience enthralled from start to finish. No. 6642. To be released June 14th. Code, Virgular. App. length, 745 feet.

A CENTRAL AMERICAN ROMANCE. Produced with the assistance of the officers and sailors of the U. S. Battleship "South Carolina." A melodrama that will quicken the pulse of every American. A young American adventurer, whose chivalrous nature brought him to imprisonment and the death sentence in a Central American town, escapes at dawn through the aid of a black-eyed senorita and leads a band of "Jack Tars" to the rescue of his fellow prisoners. Your audience will watch the escape and rescue scenes with bated breath and, when the Stars and Stripes emerge triumphantly from a bitter fight, will burst into spontaneous applause. No. 6643. To be released June 17th. Code, Virgulilla. App. length, 1000 feet.

SPECIAL FOURTH OF JULY FILM

THE STARS AND STRIPES. (A Story of Paul Jones.) A picture that throbs with the glorious spirit of '76, of danger and heroism, liberty, patriotism and love. In it is graphically depicted the terrible battle on the high sea between the "Bon Homme Richard" and "Serapis." Realistic, thrilling, inspiring,—an indispensable Independence Day film. No. 6648. To be released July 1st. Code, Vlaggestok. App. length, 1000 feet.

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week the vast weight it contains. Lest he take up to the blackguardly action of his chief lieutenant, Rapp Mills, two words arise and dispose of will to law. But Mills leaders seize and spirit on the stairway. In a fight ends with the two pounding heads and wearing shirts considerably, but to result is covered by solemn greed.

BURLY BILL. Burly Bill is a representative of the long-haired men of the wilderness, and a great big, generous, noble and sympathetic man was he housed with somewhat hard hearted in the subject of the kind. Burly Bill was make your house and will also make a long name in your list of.

For De Peisters one evening started to go to the theatre, getting just two members with the maid. There is a worthy woman in the house who has children, great and little, and after entering the maid to watch the babies while they have for the theatre.

We are next shown the theatre of the Newlyweds during the. Mr. Newlywed is a thirsting man and has not telegraphed up his wife to tell her that evening of the theatre party, because he has to meet him at the station and to leave the baby. Baby, however, has just retired for the night and effect upon awakens for could she out-cradles that he can come to be home during her sweet dreams when she will meet her husband. All the baby is broke.

We return to the De Peisters. The maid receives a note from her beau, Jimmy, to come to today's Hall immediately, that a dance is in progress and he needs a partner. The maid knows if she disappoints Jimmy she may lose her the chance of "getting off" so she resolves to leave her orders for a short time until she can see Jimmy and explain to him.

She is gone but a few minutes when Burly Bill and his pal slip up to the house and with the dirt up on a pantry break the window below. Burly Bill slips into the house and finds it deserted save for the sleeping infants. The sight touches his heart and he finds he cannot commit robbery where the cherubim Angels are hovering near.

By a strange coincidence they next try the home of the Newlyweds. Bill enters and to his surprise finds another deserted infant. The baby awakens and Bill of his generous soul finds the infant's bottle and administers to its every wants. He is about to leave when a happy thought comes to him. Why not remove this little one to the others of the next house? The baby seems to regard the scheme as quite satisfactory and crows approvingly.

So Bill to the infinite disgust of his pal leaves this house untouched save for the worthless kid which he deposits tenderly into the arms of his bewildered pal. Bill explains his scheme but the crooked partner, thinking Bill has gone crazy, returns the baby to Bill and makes a hurried getaway.

The Newlyweds return and find their baby has vanished. After a fruitless search the terror-stricken couple call the police.

The De Peisters are next shown returning home and discovering the maid gone and the family circle increased by one. They call the police and inform them of the unaccountable phenomenon, suggesting the possibility of some Evil Genius having visited their home and turned the maid into a baby. But the maid enters, with fear and trembling, unable to give an explanation, which is not necessary as she is followed in by the Newlyweds, who have been informed by the police that their baby might possibly be found in the house next door.

There is a happy reunion when their baby is returned to them. Then Mrs. De Peister finds a note explaining it all. It reads:

"Don't leave yer kids in the house alone.
You never can tell what will happen.
"Burly Bill."

THE RANCHMEN'S FEUD. Hiram Matthews, a Western ranchman, owns an apple orchard which borders on the property of Jesse Forsyth. The former and his wife are picking apples in the orchard from a tree, the branches of which droop over the fence of the Forsyth property. Forsyth and Matthews have never been on good terms and when the former who has brooded long over supposed ills done him by Matthews, finds this latter and his wife trespassing on his property, he orders them off at the point of a shotgun. Matthews argues that as the tree is planted upon his ground he is owner of the fruit on the branches which overlap the two properties. The other man disagrees and threatens to shoot Matthews if he dares trespass. Matthews summons the sheriff, who advises him to go to law.

Matthews' son now returns from an Eastern college and, unaware of the enmity between his father and Forsyth, meets the latter's daughter. It is a case of love at first sight but Forsyth coming on the scene of the tete-a-tete, orders his enemy's son from the premises and drags the girl into the house.

Young Jack Matthews goes home and persuades his father to call on Forsyth, and endeavors to patch up the old misunderstanding. Matthews agrees and goes to the Forsyth homestead and offers to forget old misunderstandings and to be friends, but Forsyth is obstinate and refuses to shake hands.

The next day young Jack dispatches a boy with a note for Nellie, Forsyth's daughter. The note is delivered, but the girl's father, slipping quietly upon her, suspects that the note is from Jack and as he writes must inquire its contents prior to letting gleefully give.

Jack sends the girl any two or more gains of pro-boy-and-a-wagon. Forsyth, accused of young Matthews, sometimes, sends the girl upon errands which Jack away. The latter comes with the old man and before the latter is out of sight is seen toward the house. Jack's cunning accomplished Nellie draws an excuse and leaves the young boy.

Jack enters the house and is upon into the house by the former's unsuitable. Forsyth Matthews, and engages a with many of his cut and kicks him to get the sheriff, who, when this side to the house.

The cut must of course be and when the she sends upon the errand, then that the gun behind mantle of the old man's Winchester flung out of the open window and pointed significantly at him. Nellie, seeing the move and offers to help, with gun before he the cut to be pointed and offers to accompany the sheriff to the Matthews home.

He is given before Jack, who, realizing that Nellie will suffer if he countermands the old man, refuses to Sheriff Forsyth as an accomplice. The sheriff, upon to the report of the boys and the older Matthews is directed to go.

The next day Jack suffers a relapse and is taken with a violent fever, raging in his delirium and calling for his sweetheart, Nellie. The doctor thinks that the only hope for the boy is to see Forsyth's daughter and upon his advice Mrs. Matthews accompanied by a cowboy, calls on Forsyth. She pleads for the life of her son, Nellie, convinces her that her love's life may be saved, when, after some argument he agrees to do. Nellie, very reasonable, leaves him to join them.

In the end Jack is temporarily well on the road to recovery when Nellie slips tenderly into his arms and the two old men are brought together by the girl who makes them promise that in the future there will be nothing but the best of pals and neighbors.

LUBIN MFG. CO.

THE NEW BOSS OF BAR X RANCH. The new boss is a woman, but that interesting discovery is not made until Dick Shirley, waiting on the station platform and looking for a man to alight from the Overland, steps in to prevent Ricardo Pinto from insulting a woman passenger. The dainty little woman asks Dick if he can direct her to Bar X Ranch and Dick is taken aback. The letter merely stated that E. R. Dunn would arrive to take possession of the newly purchased property and no one supposed that the E stood for Emily. Dick helps her into the wagon and they start for the ranch. Out in front of the ranch house the boys are sunning themselves and wondering what the new boss is going to be like. When they see a woman in the wagon with the foreman there is a hurried sprucing up and they do their best to impress the new arrival with the elegance of their manners with the result that they overdo it and become ludicrous. The new boss fits very easily into the new life and the riders fairly worship her. She is pleasant to all but it is broad-shouldered Dick Shirley who seems to be the favored suitor and this is made more apparent when Pinto comes with a note, presumably from Dick, saying that he has been hurt. She hurries with Pinto to the scene of the accident, her agitation betraying the real state of her feelings. But the note was a ruse. Pinto, partly for revenge and partly through the evilness of his passion, has plotted with some of his companions to gain possession of Emily, and when they are a safe distance from the ranch his fellows seize the little boss and carry her off to their shack in the tangled growths of the foothills. Soon Dick and the other punchers come riding up to the ranch wondering why there is no cheery word of greeting. One of the men picks up the note the boss has dropped and in an instant they are all astir. An Indian marks the trail and while the others mount he follows the telltale tracks across the country, leading eventually to the shack where Emily, bound and powerless, has been tortured by the threats and caresses of the roughs. It is but the work of a moment to release her and a second later Pinto is caught unawares and compelled to raise his hands. One by one the others emerge from the shack to be surprised into bloodless surrender and they are bound with the ever ready lariats and taken off to the ranch to be held until the authorities can be reached. Dick shares his saddle with the little boss, and when home is reached and she slips from the horse's back into his willing arms it is to rest there contentedly until one of the other riders coming upon them unawares rapes them with his lariat.

THE WILD MAN OF BORNEO. The wild man is not wild—at least when he starts out to be. Nothing could be less suggestive of wildness than the fun-loving college boy who is induced by his chums to turn professional freak. There is a circus in town and when the boys find a masquerade suit dropped by some guest at a ball, they, closing about sunrise they conceive the idea of getting one of their number up in the wild man suit and selling him to the circus proprietor as a side show attraction. Tom Hadley is something of an athlete and shines in college theatricals, so he is appointed the wild man while

GAUMONT.

(George Kleine.)

THE MARRIAGE OF ESTHER. [illegible] of the Victory of those Israelites who did not return from the captivity. No expense has been spared in presenting this beautiful work as is evidenced by the names of the artists who took the leading parts, names well known to every Paris theater goer.

Mlle. Gravey, of the Theater de la Renaissance, as Esther; M. Leonce Perret, of the Odeon Theater, as Assuerus; Mr. Legrand, of the Odeon Theater, as Mardoqu.

The story of Esther is particularly filled with incidents of romance and is particularly [illegible] opportunities for the display of taste in art and strength in dramatic production.

Both have been exhibited to a marked degree in this magnificent film which presents [illegible] detailed staged scenes in rich colors.

There is a notable absence of gaudiness in the colored work which comes as a surprise to [illegible]. All the work is in tones of the most pleasing.

There make-ups and type of features is quite unusual and [illegible] with a certain [illegible] clarity to each scene. The properties and costumes are carefully chosen, [illegible] as to the use of the oriental [illegible] wear, the natives are adorning themselves [illegible] to emerge to [illegible] possessor shows that [illegible] expense [illegible] has been stinted to make the [illegible] Jews [illegible] is evident throughout [illegible] to be used [illegible] and the grandeur of the [illegible] are scenes [illegible] whose magnificence [illegible] of [illegible] dresses and [illegible] [illegible] of the [illegible] and [illegible] add to [illegible] [illegible] [illegible]

missionaries of their day among the masses of heathendom in the neighborhood of Lyons and Nice.

G. MELIES.

WHITE DOE'S LOVERS.—It is a beautiful morning in Indian Summer, and White-Doe is out in her birch bark canoe, engaged in a fishing expedition for food. She paddles home under the overhanging trees and vines, lights the small fire in front of her tepee and cooks her primitive breakfast. The air is bracing, the birds are singing, life is free and good. Also White-Doe is happy for she had caught a gleam of admiration in the eyes of a stalwart cowboy, when she visited a ranch a few days before with her offering of plaited baskets and the famous blankets of her Navajo tribe.

She begins her work of basket weaving, dreaming the love dreams of her people and her heart singing with coquetry and the happiness of conquest, for she is also loved by a brave of her tribe—a wealthy son of a chief with a hundred horses.

Feminine vanity is the same in palace or on plain, and her love of admiration drives her to the side of the stream, where she gazes into the limpid water and ceases to wonder, in her satisfaction, that she is beloved of two strong men.

The cowboy comes seeking her and finds her at the side of the stream, where they pass a happy hour. The Indian lover also seeks her this morning, but the tepee is empty and the fire is dying out. In the soft turf he knds the print of a pale-face's boot and his heart grows heavy with hate, while the sign of the Great Spirit, set in the heavens for their guidance, seems to become clouded and grow farther away. In impatience he awaits White-Doe's coming, and when she rides up on the saddle of his rival, he draws his rifle to his shoulder. The girl springs between him and the equally eager cowboy, and, knowing that she can not avert a battle, and feeling proud that two such great warriors should sue for her favor, she suggests that they fight it out with knives, her hand in marriage being the prize to the victor.

They fight, a fierce battle of hate—now with the advantage to the white man and again to the Indian. Their struggles take them out of sight behind the tepee and White-Doe awaits in anguish to see which will return to claim her. A groan, a thud and a silence tell her that the battle is over and the Indian emerges from the shadows and places her upon his horse. He takes her away to his wigwam, and at the summit of a hill she turns and looks back. All is quiet in the valley. Nothing moves save a riderless horse who noses uneasily the dead body of his master, lying cold and still by the side of the river, while a cardinal thread of his life's blood trickles down to join the larger stream.

THE STRANDED ACTOR.—This is a sentimental little story of Mr. J. Booth Walker, a stranded thespian of the "legitimate drama," who has been touring the West with a company presenting "Othello." The company has yielded to the stress of bad business and has closed, while Mr. Walker, finding no easier way to return to Chicago, is counting the ties along the railroad. He comes to a small station, where several half intoxicated cowboys are assembled, and the idea comes to one of them that Mr. Walker be made to do a "stunt." They fire at his feet until he dances, but he is so adept at the graceful art of Terpsichore, that they soon watch him in admiration, and reward him with liberal applause. A letter is discovered by one of them, which shows that the actor is trying to return to the bedside of his sick child, and the good natured cowboys make up a purse for him, fill his pockets with cigars and his heart with cheer, load him upon a passing train and send him rejoicing to Chicago and his little family.

PATHE FRERES.

THE FLAG OF COMPANY "H".—It is during an Indian uprising that Company "H" accompanied by its mascot, a fine bulldog, is encamped on a hill. A party of Indians overpower the sentries and attack the camp. Company "H", although hopelessly outnumbered, bravely endeavors to repel the onslaught. The Captain seeing all is lost, orders the Sergeant to take down the flag from its post, and to secretly bury it in order to prevent its being defiled by the Indians. The Sergeant does this watched by the dog, and he has barely time to report back, before the Captain falls mortally wounded and the rest of the brave company gradually succumb, the Sergeant alone not being killed outright, he being severely wounded and half covered with his comrades' bodies.

The Indians having taken possession of the camp, proceed to search for the supply of liquor, and finding it soon become senseless from continual overdoses of the firewater. The Sergeant after a great effort, succeeds in freeing himself sufficiently to call the dog, who responds to his whistle and he then gives this almost human animal his instructions. Jumping over the prostrate bodies of the Indians the dog proceeds to the spot where the flag is buried and with his paws removes the earth covering it and taking it in his mouth dashes off. In so doing, however, he arouses some of the Indians who have now slept off their stupor and who start off in pursuit on horseback. Across mountain, valley, stream and ravine this four-footed hero dashes pursued by the blood-thirsty redskins until finally he reaches the main camp of the regiment. Suspecting a tragedy the Colonel orders the bugler to sound the alarm and as soon as the men are assembled the regiment led by the brave dog dashes for the scene of the fight. Arriving there it is short work for them to repel the Indian warriors and retake the camp.

The Sergeant is discovered and half carried, half walking is taken to the Colonel to whom he relates the events as they happened. The exertion of telling his story is too much, and he falls dead from his wounds at the Colonel's feet. With bared heads, while the faithful animal licks the face of the last of the gallant company, the Colonel spreads the flag saved from desecration over his body, and then this animal, desolate at its loss, lies down beside the dead body, determined not to be parted even in death.

This finale is one of the most wonderful scenes ever laid before the picture loving public and it will be a marvel to all, how it was possible to obtain a dog that would perform throughout this film with such wonderful intelligence.

THE EMPTY CRADLE.—The home of a Police Sergeant is desolate owing to the loss of his only child, a baby, whose cradle is a silent witness of his and his wife's grief. Weeks go by and the Sergeant, grave and changed, is on his rounds when he finds an old woman worn out with cold and fatigue, clasping a baby in her arms, and who is homeless and penniless. She is led to the station house where the warm-hearted police look after her. The cold and fatigue, however, have been too much and she falls over dead, leaving the babe bereft of its last friend. When the question of placing the child in safe keeping is brought up, the Sergeant offers to take it to his own home and later he is seen entering his home with the baby under his cape. His wife is dozing and stealthily approaching the empty cradle he slips the child in. A few minutes later a plaintive cry startles the woman out of her sleep and turning to the cradle she is astonished to find the baby. Her husband explains, and his wife, compassionate, gladly takes the little one to her heart.

LUCY CONSULTS THE ORACLE.—To lift the veil that shrouds the future, and know the mysteries of her destiny, is the desire of Lucy as she hesitates to accept her lover's proposals. As if in answer to her thoughts a peddler offers her through the window a book by means of which a speedy answer to any question affecting the future can be easily obtained.

So Lucy takes the book and alone with her maid the questions are put and answered until having satisfied herself as to what the future will bring she at last makes her decision.

DIMITRI DONSKOJ.—The Trepoff family consists of four members, father and son, both woodcutters, and mother and daughter, who are happy, although extremely poor. There comes a day, however, when father and son are seized by Tartar soldiers and carried before the Khan who calls upon them to abjure their faith. The son strikes the proffered Koran to the ground, emphatically refuses and is killed on the spot by the tyrant. Trepoff escapes and regains his home. The Tartars follow him and carry off the daughter before the despairing eyes of her parents, both too old and helpless to offer resistance. Trepoff then appeals to Dimitri Donskoj the valiant defender of the oppressed Russians, and at the head of a few followers Dimitri invades the Tartar camp, rescues the girl and restores her to her father.

AN UNEXPECTED FRIEND.—A neighbor calls on a working man and borrows one of his hard-earned dollars. Some weeks after, owing to a strike, he is himself in want with his child sick and unable to purchase the necessary medicine. He tries to obtain the return of his loan and ultimately to get rid of him she knowingly gives him a counterfeit dollar piece. Overjoyed he rushes to the drug store and tenders it in payment for the medicine. The druggist sees that it is false and has him arrested. The policeman on his way to the lockup allows him to go in and kiss his sick child. At the station house the policeman overcome by the sad sight substitutes a good piece for the bad one and the charge falls to the ground. A few months after we see the working man, restored to prosperity, and his child well again, welcoming the policeman to supper at their home.

FLOATING TO WEALTH.—Bothered by his creditors whom he is unable to pay, Mr. Moneyless retires to his wretched bed. In the night the Paris floods reach his room, and flooding it the bed floats out through the streets, and it is seen floating for many miles, an unusual and amusing spectacle. Ultimately it floats into the parlor of the house of a wealthy woman, where he awakes and saves the owner and her money. In return for this she agrees to marry him thus freeing him of all his cares.

VITAGRAPH COMPANY.

THE RUSSIAN LION.—The famous wrestler, "The Russian Lion," is giving an exhibition of his skill, at one of the sporting clubs and advertises that he will give a prize of one hundred dollars to any one who can throw him.. This advertisement comes to the notice of the "Russian Lion's" former teacher and at one time champion; he decides to attend the club exhibition and try to win the prize.

The teacher has long since given up the wrestling game and has been working at his trade, but sickness and lack of employment has put him in hard straits and he is willing to take a chance at almost anything, and the one hundred dollars is a very tempting bait, besides his little girl is very sick and he must have funds.

He calls in one of his friends and tells him about his plan to meet the "Russian Lion" on the mat that night. The friend helps him to get in shape and together they go to the club. The wife at home offers up her anxious prayers for her child and her husband's success.

The assembled audience at the club cheers the "Russian Lion" as he appears before them, and the announcer issues the challenge of the evening—a duplicate of the one advertised. The ex-champion accepts the defi and they prepare for the contest, which is a splendid exhibition of the different styles of wrestling. The poor teacher is defeated and returns to his home disheartened.

His wife consoles him and leaves the room to attend to their sick child. While she is gone, the "Russian Lion" comes in and tells his teacher he recognized him while he was wrestling with him and came to call on him in remembrance of past favors and services. He bids his old friend good-bye, but before leaving he places unseen on the table a large sum of money with a bill which he owed the teacher for one hundred and fifty dollars. There are discovered by the ex-champion after the "Russian Lion" is gone. The poor fellow shows his wife and child the money, and there is general rejoicing at this unexpected good fortune.

HOW CHAMPIONSHIPS ARE WON—AND LOST.—In the first scenes of this picture we have a chance to see Mr. James J. Corbett as an actor in his "glad rags" and society, where Mr. Corbett meets Miss Florence E. Turner. "The Vitagraph Girl," leads her into the mazy waltz, and while they are dancing she falls fainting into his arms. He leads her to a sofa, and, with the assistance of her chaperone, revives her, tells her she should take more exercise and invites her to his physical culture studio. She accepts his invitation.

The next evening, with her chaperone, she calls to see him and arranges to take some lessons under his instruction. In the gymnasium he explains to her the uses of the one hundred pound punching bag. Professor Cooper now takes her in hand for a few exercises, showing how to reduce the waist and hips, the method of removing flesh on the upper part of the body, strengthening the back, hips and thighs and abdominal muscles.

At home Miss Turner practices the methods taught her by Mr. Corbett and the Professor. This scene gives a fine idea of the advantages of physical training at home as an aid to health, strength, grace and beauty.

One month later, the fair pupil is seen at the studio taking a lesson in boxing from Mr. Corbett, the great exponent of the art of self-defense. This is where the result of Mr. Corbett's lessons to his pupil shows itself in the skill displayed by Miss Turner in their friendly little bout, in which she proves herself to be his master.

In the following scenes Mr. Corbett and his sparring partner, Tom Kennedy, in ring costume, give illustrations showing the famous "knockout" blows: The Sullivan and Corbett battle and the last rally and knockdown. Fitzsimmons and Corbett, Fitz knocking out Corbett, showing the famous solar plexus blow. Jeffries and Fitzsimmons battle, Jeff knocking Fitz down in the second

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round of their first meeting. This blow actually ended by fearless cowboys and dauntless riders of the Western range later. The toeing and throwing of the handkerchief, the invention of the jump by the notable red skin, an ensemble picture of unusual moral interest, were it a theme of love, hatred and revenge, making a picture welcome to patrons, simple to plot and construction that its advent will be a feature on the market.

Two sisters own a large Western ranch. Mary the eldest is in love with Bess May the County Sheriff and the foreman of the ranch is displeased with her attentions to him and his actions make it necessary to discharge him. He then becomes a cattle rustler and jack enemy of the Sheriff. A raid is made on the ranch one night and a number are wounded. The Sheriff swears vengeance and organizes a posse to rid the country of the outlaw element.

ROMEO AND JULIET IN TOWN.—Romeo Brown and Juliet Smith appreciate the old adage "True love never runs smooth." Owing to the unfriendly relations of the houses of Brown and Smith their meetings are clandestine and only spasmodic. They are wending their way down the Zigzag Avenue of Shantytown, Wyoming coming and nestling words of love, not even to be disturbed by a village dog fight or watting factions of Brown and Smith until taken respectively over the parental knee. They are for a time separated, but like the proverbial cat "They came back." The barn dance—Romeo Brown out contrives to kidnap the fair Juliet by descending from the hay loft by a rope and carrying her off to his enchanted castle consternation prevails but they beat the army of the factions to the Justice of the Peace who said as Shakespeare wrote:

"Get home, godding yet and into yer beds.
I've married these young uns yeh mutton heads."

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THE BARGEMAN OF OLD HOLLAND. Johan is a poor Holland peasant and pleads for work for the sake of his motherless babe, but is refused, and in desperation and in a moment of melancholy places the baby box adrift in an open boat, trusting to fate that some God-fearing and benevolent person would find and give the boy a home. He himself becomes a wanderer in the fields. He finds a purse but too late. The wife of the bargeman of Bergen finds and gives the boy her home and love she having no children, but four years later the stork visits the home and heaven blesses them with a baby girl. Fifteen years later the children are grown up and cherish more than a sister's and brother's love for each other. By chance one day Johan meets the boy and recognizes him has an interest in the barge to be near him saves his life when he has plunged into the water to rescue his supposed drunken father the bargeman. His identity is made known and unbounded happiness rules the boy and girl, for they realize the bright world that has just opened to them.

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May 21—Unexpected Aggie (Italia)
May 24—A Father's Grief (Great Northern).
May 24—Mary Ruth
May 24—The Parson Temperance Leader (Powers)
May [illegible]
May [illegible]
May [illegible]

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May 9—Love Among the Roses (Dr.).....983
May 12—The Two Brothers (Dr.).....993
May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
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June 6—A Child of the Ghetto (Dr.).....980
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May 24—All on Account of a Laundry Mark (Com.) 450
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June 3—The Piece of Lace (Dr.).....995
June 7—The Slyness of Shorty (Dr.).....750
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June 3—Lillian and Anetta (Scenic).....144
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June 6—The Flag of Company "H" (Dr.).....918
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June 8—Lucy Consults the Oracle (Com.).....341
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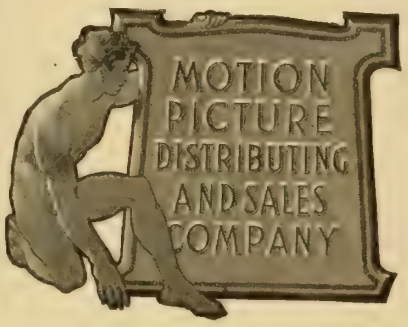

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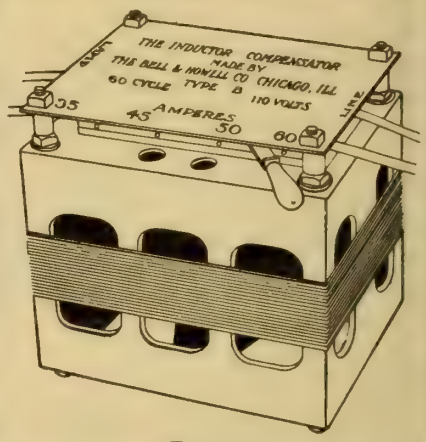

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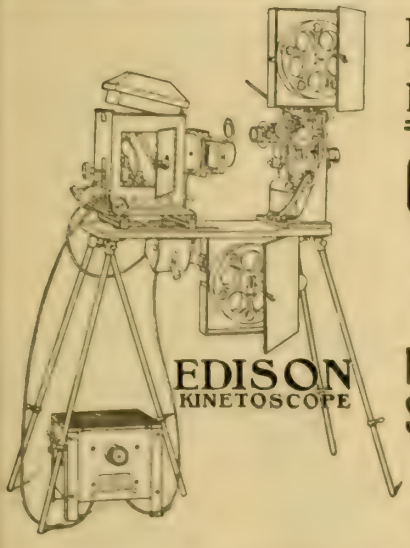

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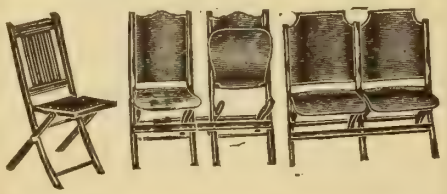

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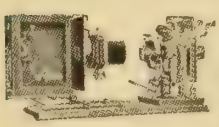

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SAVED FROM THE REDMEN.—Big Bear sneaks into the barracks in hope of getting away with some horses. Two stand saddled and it seems an easy matter to get them, but as the Indian is about to be off, Ned West fires. This startles Big Bear, who loses no time in getting away. When the soldiers inquire regarding the noise, Ned haughtily tells them of the incident and they all think it a joke. He rides off with both horses to keep his rendezvous with his sweetheart, who is the daughter of Major Gregory. The Major hears of the attempted horse thieving with anger and says he will see to it. Mrs. Gregory asks that Ned take good care of Annette, and away they go. Big Bear goes from the barracks to his tribe and they go with him to find Ned. They come upon the happy lovers who are taken unawares. Ned is knocked unconscious, while Annette whips up her horse and dashes off. The Indians go in pursuit of her. When Ned comes to, he mounts and makes haste to the barracks. Luckily the Major and his soldiers are ready to accompany Ned without loss of time. Annette, meantime, has been doing some hard riding with the Indians steadily gaining, and Big Bear eventually reaches her and takes her off at a furious pace, while the balance of the redmen turn to meet the soldiers. Ned, however, succeeds in getting by them and catches up to Big Bear and his captive. He saves himself from another blow from Big Bear by shooting him. When they reach the cottage Ned is made comfortable and happy—Annette seeing to both, while the soldiers cheer.

GIRLS.—How many girls you hear say, "Oh! I wish I were a man." It is the usual condition, always wanting something that you have not got. What is next to actually being of the masculine gender, is to don his raiment, and this suggests itself to a bevy of college girls. They select Belle as their model, and when she is fully attired, with her hair tucked up under a soft hat, she presents a figure that many a real man would envy. She runs out, followed by her friends, who laughingly watch her jump into a carriage and ride off for adventure. Belle visits a friend, who resents the familiar greeting offered, and is amazed to discover in her guest, Lee chum Belle. They go off arm in arm. Eva's sweetheart comes soon after, and the butler, with threats of concealing he is a party in the joke, tells the direction his young mistress has taken. Poor Harry, his foolish jealousy has much to feed upon for he witnesses many exchanges of caresses. When he upbraids Eva, she snaps her fingers at him and runs off to join Belle. After leaving a note with the butler goading him on, Eva and Belle drove away. Harry loses no time in following them and is subjected to a long chase. When they finally reach Belle's starting place and Harry discovers the fraud he is dumbfounded. The girls have not finished with him. Oh, no! he is dressed and thrown into the water, all as a cure for his jealousy.

THE POWERS COMPANY

HER PORTRAIT.—A young artist, in bad luck, is starving in his attic studio. John Gray, a mechanic, who is in the adjoining room, hears the artist's moans and he brings the artist food and loans him money to live on. The artist buys the mechanic to bring his sweetheart to the studio to see his pictures, and that he offers to paint the girl's portrait. The artist paints the picture, falls in love with the girl, and during Gray's absence from the room he embraces and kisses his friend's sweetheart. Gray enters and sees this. He orders the girl to leave despite her protests of her innocence. Gray denounces the artist and beats him. In the struggle the artist grasps Gray by the throat and Gray stabs the artist with a knife and runs out. The artist believes he is mortally wounded, but he wishes to save Gray, so he writes with a quill upon the floor: "I stabbed myself accidentally."

Gray, repentant-stricken, gets a doctor who assures him that the artist is not seriously hurt. The artist recovers, and leaves the painted portrait of the girl in Gray's room. In a pretty love scene the mechanic and his sweetheart are reconciled to each other.

"OH, THAT INDIAN!"—Sooker has been to a stag party, and he is "loaded to the gunnels." A wooden Indian stands in front of a cigar store. Sooker leans up against the Indian, goes to sleep and he has a dream. The Indian wakes up, takes a drink out of Sooker's bottle and the two go off for the dearest treat in Sooker's canoe. They enter a bar room, the Indian scalps the bartender in a rousing comedy scene. The two have adventures with a Wild West cowboy and after a funny fight the Indian gets his scalp. A Wild West chase in front of the store of the home, the Indian gives chase in a scene that is quite exciting. A Chinaman gives up his scalp and at last Sooker gets to his home. His wife orders out the Indian, who goes after her and gets her scalp. Poor Sooker is sick with horror, but the Indian drags him out and makes him drink gasoline at an automobile garage and then as Sooker is about to light a cigar there is a grand explosion, and

HER ROMANCE.—Helen Rogers, the daughter of a wealthy widow is engaged to be married to Truxston a wealthy swell. She falls in love with her music teacher, Dubois, who is ordered to apologize for her mother's conduct. Dubois comes in, Dubois ties Plenston up to a table cloth and goes off with the girl. They marry, and the girl is disowned by her mother.

Two years later Dubois does, leaving Helen with a little baby boy. Years pass, the girl suffers intense poverty. The little boy is selling newspapers on the street. The child is struck by an automobile in which his grandmother is riding. The grandmother takes him to his home. The landlord is just about to have the poor widow's furniture thrown out on the street. The grandmother pays the rent. Mother and daughter are reconciled.

LIMBURGER AND LOVE.—Penelope Watts, an old maid is expecting Henry Willing, who she has arranged through a matrimonial agency to marry. She has never seen Willing.

Penelope has also advertised her farm for sale. Henry Limburger, a German cheese manufacturer, comes to buy the farm. The old maid mistakes the German for the man she expects to marry. She makes love to Limburger, who is nonplussed, but also willing, and they get ready to start for the minister's. A telegram comes from the matrimonial agency stating that Willing the man they sent is a bigamist, and to have him arrested.

Penelope holds up Limburger with a shot gun and takes him to the Justice of the Peace, who has Limburger jailed before he can explain.

Later the old maid finds Limburger's letter which explains her mistake. She rushes off and has Limburger released by the Justice, who marries them.

ECLAIR FILMS.

EUGENIE GRANDET.—Eugenie Grandet has discovered where her father, a miserable old miser, keeps his treasure. Eugenie's cousin, Charles, is the bearer of a letter from his father to his uncle, Eugenie's father. The letter informs the miser that Charles' father, his only brother, is reduced to a state of utter ruin, and unless he can obtain immediate help, he contemplates suicide. Charles does not know the contents of the letter, and when he learns of his father's misfortune he is overcome with grief, and both he and his cousin Eugenie plead with the old man to render aid to their relative in distress. However, the miser is deaf to their entreaties. Eugenie's heart is touched, and going to the hiding place of her father's wealth, she takes a casket, marked Eugenie's dowry 200,000 francs. She takes this sum from the casket and in secret offers it to her cousin stating that her father has sent it to help his unfortunate brother. Charles immediately departs and reaches home in time to save his father from ruin and suicide. Later he returns to his uncle, to hear his father's thanks, but a great disappointment awaits him. The miser has missed the casket, and immediately accuses his nephew, and is about to have him sent to prison. Eugenie tearfully confesses, whereupon the cruel miser curses and denounces his daughter. When Charles realizes the unselfishness and generosity of Eugenie he offers the miser a receipt for Eugenie's dowry, and Eugenie leaves her father's house forever, to enjoy much happiness, after all her trouble and grief.

THE BITER BIT.—Henry, a painter and Ralph, a poet, are two fast friends and both fall in love with a pretty neighbor, the charming Margaret. Margaret is fond of both the young men, but it is impossible from her actions to know which of the friends she prefers, perhaps she does not even know herself. The young men are exceedingly poor and one day Ralph leaves a waistcoat to be sold at a pawnbroker's office. The pawnbroker, on examining the garment, finds a purse of gold in one of the pockets, and, supposing he has come across a find, he appropriates the money for himself. Ralph, finding he has been robbed, goes to the pawnbroker's office and demands the money. The pawnbroker refuses to give it up, and Ralph, in a rage, seizes the pawnbroker's cane and strikes him a blow on the head, killing him. Ralph, thinking he has committed murder, flies from the house. Meanwhile Margaret, who has been informed by Henry that Ralph has left for the coast, and as well as the world will see him no more, is greatly grieved at her lover's supposed desertion of her. Ralph, on his arrival there, finds that he has left for the coast, and as well as the world will see him no more, is greatly grieved at her lover's supposed desertion of her. Ralph, on his arrival there, finds that he has left for the coast, and as well as the world will see him no more, is greatly grieved at her lover's supposed desertion of her.

GREAT NORTHERN.

THE JUMP TO DEATH.—Two [illegible] Percy and Marcelle are in love with one another. They always appear at the same halls and in the same acts. They are engaged at the Hippodrome where an Indian singer [illegible] Marcelle's charms as a singer arouses the jealousy of Lola, who, in her anger, would like to get her out of the way, but cannot find a way to [illegible] Percy. Lola, who is very beautiful succeeds in drawing Percy's affections away from Marcelle. Percy now treats Marcelle very coldly and gives all his love to Lola, who as soon as she is assured of Percy's affections, [illegible] Percy from rival is satisfied and [illegible] Percy. To [illegible] Percy realizes his mistake and as Marcelle will not have any more to do with him, he [illegible]. One day he sees a notice offering a large sum of money to any [illegible] will perform a dangerous leap for a [illegible]. Tired of the ennui of life which [illegible] Percy [illegible] decides to [illegible] this offer, thinking that it will not cause him [illegible] Marcelle, who [illegible] of the undertaking, [illegible] Percy [illegible] Marcelle [illegible] Percy [illegible] Marcelle [illegible] Percy [illegible] Marcelle

He is to give the money to a man who will meet him at a certain street corner, and will carry a white rose. Sears takes the letter to the police and a trap is laid for the Black Hand man.

In the meantime Tony, who has been to see the doctor, stops at a florist's and purchases a white rose for his suffering son, who is passionately fond of flowers.

Unhappily for him, he passes the place picked out by the Black Hand, the police think his rose the signal rose.

He is promptly arrested, but when he tells his story, Sears and his wife induce the police to investigate it. They find Tony has told the truth, and the lieutenant Mr. Sears presents him, by way of recompense, with a pretty cottage in the country where white roses are so plentiful that little Tony can't even begin to keep track of them.

WRITING ON THE WALL.—Turner, a man of bad character, conducts an inn in the country. His stepdaughter, Grace, is his drudge. While on an errand to the village she meets Jack, a wealthy young man. He is much attracted by her. Jack goes to the bank, and draws a large sum of money. Hank, a pal of Turner, sees him, and tries to ambush him on the road, but fails. Then he goes ahead to tell Turner.

Jack, on his trip, meets Grace, who is nearly exhausted. He takes her home, and thus seems to play directly into the hands of the villains. They steal his revolver, and would drug him, were it not for the fact that Grace writes a warning on the wall with wine. Jack, aided by Grace, escapes but the girl is wounded. Jack marries Grace.

NESTOR FILMS.

BUCKING BRONCO.—Patsy Wallock, who had been celebrating with the boys of Bar-X Ranch staggered to his cayuse, and after crawling over the back of of the saddle, shook his first angrily at his shack. Quick-Fire his squaw wife, had just sent him sprawling through the door after breaking the few dishes they possessed over his head.

As Patsy galloped sullenly down the road he overtook John Winter's niece Nan, and when the cowboy told her he wanted work, she volunteered to speak to her uncle for him.

Obedient to the every wish of "Madcap Nan" as was everyone else on the Winter Ranch, Uncle John promptly promised to give Patsy work. However, he was really not in need of help, so Bud Raton, the wily foreman, giving his employer a big wink, told Patsy he would be instantly engaged provided he could ride Calamity, their bucking bronco. So far none of the boys except Len Howard had been able to stick. Even his former owner occasionally dove his head into the ground.

Patsy at once consented. He had been drinking just enough to be thoroughly indifferent to what he rode and perhaps for that very reason although Calamity, with a curry-comb under her saddle, did everything but climb a tree, Patsy came out "a rider."

As he dismounted, the boys gathered around him cheering—he had "made good" and they instantly accepted him as one of themselves.

Billie Carson, Bob Williams and Bud Raton had occasion to repent of their enthusiasm, however, when a little later they beheld Nan's much coveted photo in the hands of the new cowboy.

Uncle John next stepped in and for once asserted his authority as guardian—one of the boys, he cared not which—she must marry.

Knowing nothing of Patsy's ride, and so feeling sure that Len was the only one who could master Calamity, Nan meekly informed her Uncle that her husband would be the man who could ride the bucking bronco. Then, thinking that this ruse would bring Len back, she sent Joe to inform him of her decision—and bring him it did—post-haste—for he had seen Patsy ride Calamity and he grew faint with dread lest he should arrive too late.

The contest was just finished—the boys, one by one, including the former owner, had attempted to ride Calamity and had one and all been thrown until Patsy's turn came. He had stuck and was just claiming his hysterical bride-to-be, when Joe returned with Len and Quick-Fire, whom they had met on the road inquiring for Patsy—unmindful of the others, Quick-Fire stalked over to her crestfallen spouse, and taking him by the ear led him majestically from the Ranch while "Madcap Nan" to the great relief of her guardian between tears and laughter clung thankfully to her happy Len.

CENTAUR CO. OF N. J.

MR. SWELL IN THE COUNTRY.—When Mr. Jonathan Swell of the city, glancing idly through the "for sale" column in his perusal of the morning paper, found that a small house in the country was to be sold, it took him just long enough to get into his hat and coat, leave orders with his house-keeper and catch the first train to look the place over.

Arriving upon the scene, learning the right direction he jaunted happily along almost as light as the country air he breathed. He soon discovered his path led him along the banks of a stream. The warmth of the Summer air; the re-awakened desires and pleasures of boyhood seized and permeated his veins. With an outburst of enthusiasm he looked carefully about, then hurriedly disrobing plunged into the stream to enjoy a good old-time swim.

Miss Evergreen of Lonesomeburg, the seller of the house, above mentioned, had living with her, two nieces, the youngest of whom was a veritable tomboy and at the moment Mr. Swell was disporting himself in the water Jennie, the tomboy, was rolling an empty barrel along the lane. At a turn toward the river she was confronted by a pair of trousers hanging from a bush. "Just what we need for a scarecrow," said she, confiscating them at once and making a bee line for home, minus the barrel.

The ensuing adventures of Mr. Swell in the barrel—a substitute for his trousers, which he later discards for a skirt belonging to Miss Evergreen—furnish an abundance of fun. In the last scene Mr Swell is seen again in his palatial city home enjoying its comforts and vowing to never again seek divertisement in the country.

BLIND LOVE.—Howard Blackmore, a young and wealthy bachelor is consumed by a devotion for his mother to the extent of closing his heart and blinding his eyes to the fact that there are other mothers in the world who require a little love and human kindness. Receiving an appeal for financial assistance from the chairman of the fund for the care of old women, he crumpled and threw the letter carelessly into the waste paper basket. Taking up a photo of his mother he is content with her and others are nothing to him. It is a strange fact that some hearts both kind and thoughtful are impervious to loves outside their own families. Young Blackmore, because of his selfish and blind love is taught a lesson that opens both his heart and eyes—and purse too. He sees three old women who "might have been" his mother.

His great love for his mother no longer impedes his broadening of mind which is now in a condition to consider and alleviate the suffering of the world's old women.

LUX FILMS.

THE SLAVE'S LOVE.—Gathered round Cornelius are his slaves; among them a young girl who is a musician and in love with her matser. He is attracted by her beauty and art. The favorite has noticed this and hands the poor girl over to a wicked old recluse who drags the resisting girl through the woods to his home behind the caves. She is missed by her master who is in despair, inquiring where she is. His attendant, who also loves the girl, begs to be sent in search of her. Wandering about disguised as a minstrel, he nears the home of the recluse. On seeing the intruder the old man is about to strike him with a huge boulder, but is charmed by the umsic and falls into a sleep. Lydia has also heard the music and coming to the mouth of the cave recognizes her master's attendant. Arming himself but still playing his music he succeeds in rescuing the girl and takes her back to the castle where Cornelius received her with joy and we leave them alone to enjoy the happiness which so nearly slipped from them to be restored by the hands of her unknown lover.

WHAT HAPPENED TO A CINEMATOGRAPH PARTY.—This highly diverting film brings to light the amusing exploits of a cinematograph party and their various misadventures causing heaps of laughter and we glean that all is not smooth sailing when taking a picture. Well acted and clearly photographed, this picture cannot fail to interest an audience anywhere.

SALES COMPANY FILM D'ART.

THE LEGEND OF THE HOLY CHAPEL.—In honor of the consecration of the relics of the Holy Passion, the good King Louis decides to build a new chapel. He accordingly posts a notice in every school and college of his domain, calling to competition all the architects and structural craftsmen in the land, the most able of all to have the honor and the contract. One of the clevcrest and most ambitious students in the land is Pierre de Montereau, and we see him in his work shop, where he reads the king's notice and determines to win the prize. Then he sets to work with a vim, and it is conceded by all that victory is his.

From another part of the land there now comes one Jehan, a dark, villainous man, who has heard of Pierre, and plans to ensnare him so as to filch the plans from him. He contrives to meet the youth, and by flattery and cajolery inveigles him into an inn. Here he fills the unsuspecting student with liquor and finally induces him to go for a walk in the woods, in fact he more drags than invites him. But when they are well in the wilderness Pierre cannot resist the drowsiness that comes over him, and insists on lying down. As soon as he falls asleep Jehan tries to take from his person the plans for the chapel. Pierre quickly awakens, and there is a desperate duel after which Pierre falls lifeless. Jehan goes back to the city and at once sets to work building the chapel from the plans he has stolen. But the conscience of the sinner is a torture; in every man working with him he sees Pierre; vision after vision comes before him in which the workmen play the part of Pierre, his victim. He cannot endure it; it is maddening. Suddenly he sees the finished chapel. The king and the chancellor are there. He is receiving the honors of the successful architect. The king gives him the honor of first prayer in the new edifice. Slowly he approaches the altar, but no sooner has he touched the rail, when there is a flash of flame and—Pierre stands before him.

Jehan utters a yell, and the laborers gather round him. He cannot explain. His brain is afire, his conscience smites him. He orders that the work be abandoned, and in a frenzy ends his own existence.

ATLAS

SETTLING A BOUNDARY DISPUTE.—A young couple who have been in love since childhood attend the same college—become engaged and return home finding their families in a turmoil over the boundary line dividing the two farms. This ill feeling has smouldered in the hearts of the two men for years—but when Mr. Jones finds men at work on his property—removing the boundary line, he has tried to preserve—he immediately starts out with "blood in his eye" to hunt up Smith. He finds him and each try to talk louder than the other—resulting in a complete disruption.

At the railroad station the two old fossils waiting for their children glare at each other and when the train pulls in the lovers are dragged away from each other by the irate parents. All thoughts of horrible things are promised them if they are ever caught together again, but you may as well bid the main flood to change its course as to try and separate two panting, heart-hungry lovers.

In their dilemma the brain works quickly, they hit upon a plan to sway the old fellows from their purpose—Mary holds up her own father, having assumed the character of a highwayman, and Jack dashes in heroically to the rescue, puts the robber to flight and wins the old man by his fictitious heroism. In turn, Jack as a tramp, holds up his own father and Mary comes to the rescue—the result exceeds their most sanguine hopes—coming to the scene of the contention the young folks work the parents into a good humor—they agree to bury the hatchet and allow the youngsters a free foot to get married whenever they care to.

"IMP."

THE WAY TO WIN.—It is not always that a fellow gets a chance to know in advance when his rival in love is coming on the scene, but Tom Evans is just so fortunate. He is having an uphill time of it trying to get Grace's father to consent to their marriage when suddenly the news comes that a French Count is coming on to lay claim to the girl's hand. The situation is a hard one for Tom in view of the apparent favor in which Grace's father holds the Count, but Tom loses no time.

Learning that the Count is to arrive in an auto, he hires the country constable to hold the machine for speeding, then while the constable and the Frenchman are arguing, Tom jumps in the car and drive to a costumers. When he emerges from this place he is the exact counterpart of the Frenchman, and thus rigged he now drives to the girl's home. She plays her part well, and his antics are very Frenchy as he kisses everybody on the forehead, and finally takes Grace out for a ride. All of this time the Count has been perspiring under the arm of the constable and he finally induces that official to go with him to Grace's home. When he arrives here, and tries to establish his identity he is immediately taken as an impostor, and his protests are turned to ridicule. To cap the climax a telegram now arrives from Tom and Grace which breaks the news that they have been sure enough married.

A POLICEMAN'S SON.—It is humiliating enough to be falsely accused of crime under ordinary circumstances, especially such as befalls the young Romeo in our story. He is desperately in love with a pretty miss, but her father, a miserly old skinflint, strongly objects to their marriage.

A desire for revenge in small matters sometimes leads people far beyond their depth. The old man in his desire to part the couple once and for all cooks up a vicious plot. He manages to secure the young man's cap, and placing it under his safe raises an alarm as if he had been robbed. The first policeman he meets on the street is the young man's father and when they both return to the house the policeman, of course, searches for a clue and finds the cap. The old man cunningly shows surprise but demands that the father arrest his son. Believing his son innocent, he refuses and the miser goes out for another policeman, who against his own will goes for the young man as a matter of duty.

In laying out the scheme, however, the old man was not unseen, for when he removed the valuables from the safe his own daughter saw where he secreted them. When her lover is brought to the house by the policeman, everything seems to point to his guilt, when suddenly she remembers the action of her father which she had witnessed. Stepping to a chair in the room she lifts the padding and reveals to the astounded gaze of all gathered the money supposedly lost.

It looks dark for her father, but those whom he plotted against remember that to err is human, so they divinely forgive, and all ends happily.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

May 30—The Watchmaker's Hat (Com.).....590
May 30—Life of the Alpine Sportsman in the Frontier Outposts (Scenic).....493
June 6—A Matter of Love (Dr.).....945
June 6—A Sculptor Who Has Easy Work (Com.).....520
June 13—In Love With the Classical Woman (Com.).....570
June 13—The Biter Bit (Com.).....610
June 18—The Vagabond (Dramatic).....500
June 20—Legend (Scenic) (Dr.).....961

GREAT NORTHERN FILM COMPANY.

Apr. 23—The Conjurer (Comedy).....
Apr. 23—The Four Seasons (Scenic).....
Apr. 23—A Day Off (Comedy).....
Apr. 30—Saved from the Sultan's Sentence (D.)
May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Cat Man's Death (Com.).....

"IMP."

Apr. 28—The New Shawl (Dramatic).....
May 2—Two Men (Dramatic).....985
May 5—Aunt Maria's Substitute (Comedy)....970
May 9—A Rural Romeo (Dr.).....
May 12—The Turn of the Dice (Dr.).....
May 16—A Doctor's Perfidy (Dr.).....985
May 19—Fruits and Flowers (Dr.).....970
May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....980

LUX FILMS.

Apr. 13—The Attack Upon the Train (Com.)...357
Apr. 20—A Young Aviator's Dream (Comic)....867
Apr. 20—Grandpa's Darling (Dramatic).....487
Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....537
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slaver's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.).....226

NESTOR FILM COMPANY.

Apr. 20—The Cowboy and the Lieutenant (Dr.)..
Apr. 27—Days of '49 (Dramatic).....993
May 4—A Daughter of the Mine (Dramatic)..997
May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925

NEW YORK MOTION PICTURE CO.
("Bison.")

Apr. 15—Red Wing's Constancy (West).....980
Apr. 19—A Husband's Mistake (Dr.).....978
Apr. 22—Adventures of a Cowpuncher (West.)..920
Apr. 26—Hazel the Heart Breaker.....545
Apr. 26—Rattlesnakes.....416
Apr. 29—The Rescue of the Pioneer's Daughter 950
May 3—A Sister's Devotion (Dr.).....955
May 6—Love and Money.....1000
May 10—Cupid's Comedy.....945
May 13—Lost for Many Years.....990
May 17—The Feud.....920
May 20—The Mexican's Jealousy.....905
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....900
May 31—The Tie that Binds.....910
June 3—Married on Horseback.....885
June 7—Girls.....910
June 10—Saved from the Redmen.....965

ITALA.

(By N. Y. M. P. Co.)

Apr. 23—Isabella of Arragon.....1045
Apr. 30—The Fashionable Sport.....615
Apr. 30—The False Friar.....485
May 7—How the Great Field Marshal Villars Had an Adopted Daughter.....935
May 14—Foolshead Learns to Somersault.....580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again.....850
May 28—Foolshead Marries Against His Will. 600
May 28—The Knot in the Handkerchief.....400
June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes.....408
June 11—Linda of Chamouny.....1000

AMBROSIO
By N. Y. M. P. Co.

Apr. 20—Faith [illegible]
Apr. 27—A [illegible]
Apr. 27—[illegible]
May 4—Who Killed Him?
May 4—[illegible]
May 11—The Secret of the [illegible]
May 11—[illegible]
May 18—The Devil on Two Sticks
May 25—[illegible]
June 1—A Last Revenge
June 1—[illegible]
June 8—[illegible]
June 8—A Jealous Wife

PANTOGRAPH CORPORATION.

Feb. 18—The Hobo's Dream of Wealth (Com.) 820
Feb. 25—Iron Arm's Remorse (Dr.).....980
Mar. 4—The Electric Bath Tub (Com.).....900
Mar. 11—The Mysterious Armor (Com.).....940

POWERS PICTURE PLAYS.

May 28—His Revenge (Dr.).....
May 28—The Amateur Hypnotist (Com.).....
May 31—The Crack Shot (Dr.).....
June 4—Hot Footed (Dramatic).....
June 4—Of Past Ladies (Comedy).....
June 11—Hot Romance (Dramatic).....
June 11—Lindberger and Love (Com.).....
June 14—Wetumah (Dramatic).....

THANHOUSER COMPANY.

Apr. 15—The Old Shoe Came Back (Com.).....250
Apr. 22—Her Battle for Existence (Dr.).....1000
Apr. 29—She Wanted to Marry a Hero (Dr.)....
Apr. 29—The Cigars His Wife Bought (Com.).
May 6—Jane Eyre (Dr.).....1000
May 13—The Best Man Wins (Dr.).....950
May 20—Cupid at the Circus (Dr.).....975
May 27—The Winter's Tale (Dr.).....1000
June 3—The Girl of the Northern Woods (Dr.).....935
The Two Roses (Dr.).....1000
The Writing on the Wall (Dr.).....1000

ACTOPHONE

Apr. 27—Baby Has the Colic (Com.).....400
May 22—Proposing Under Difficulties (Com.)..1000
May 25—Love's Great Tragedy (Dr.).....1000

CAPITOL

May 16—The Heart of Texas (Dr.)
[illegible]

ELECTROGRAFF

May 15—Love Your Neighbor as Yourself, Dr. (Com.).....1000
May 29—[illegible]
June 5—[illegible]

SALES COMPANY—FILM D'ART

May 5—[illegible].....960
May 12—[illegible]
June 2—[illegible]
June 9—[illegible]
June 16—[illegible]

DEFENDER FILM COMPANY.

June 10—Rescue by Land & Sea (Dr.)

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.)
June 15—Stilling a Rebellion, Dramatic (Dr.)

CENTAUR FILM COMPANY

June 7—Mr. Snell's Ole Gossip (Com.)
June 9—Blind Love (Dr.)
June 16—The Old Maid's Picnic (Com.)

MOTOGRAPH COMPANY OF AMERICA.

June 11—A Child of the Regiment (Dr.)

YANKEE FILM COMPANY

June 15—Jeffries on His Ranch

AMERICAN KINOGRAPH COMPANY.

June 21—Drowsy Dick's Dream (British & Colonial).....
June 21—Tempered with Mercy (Horowitz).....
June 24—Lieutenant Rose, R. N. (Clarendon).....

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This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

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If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

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Fort Wayne, Indiana

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BULLETIN

To Exhibitors, from the Laemmle Film Service

Notice is herewith given that if your exchange, **for any reason whatsoever,** refuses or fails to furnish you with the latest "IMP FILMS" (released since May 27), the LAEMMLE FILM SERVICE will be only too glad to take you on as a customer and give you **what you want.** The instant you have trouble getting "IMP FILMS" or any other brand of Independent pictures, **cut out the dilly-dallying and COME TO ME.**

Several exchanges have entered into an agreement to "kill the Imp company," and have simultaneously cancelled their standing orders for "Imp films." And you, if your exchange is in on the deal, are the GOAT! Don't let anyone cut you off of "Imp Films" in order to wreak his own petty spite on the Imp company. Do as I suggest: Cut out the non-buying exchange and come to the Laemmle Film Service for the best films on the market.

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS 196-198 Lake Street **CHICAGO**

Minneapolis Portland Omaha Salt Lake City Evansville

THE BIGGEST AND BEST FILM RENTER IN THE WORLD

NESTOR FILMS

Released Monday, June 6, 1910

The Bucking Broncho

Length, 975 Feet

This is the greatest Western Comedy Drama that we have released to date and will make steady customers of any of the transient trade that is fortunate enough to see it in your theatre.

Your exchange may not have it, owing to it's affiliations, if so you should drop such an exchange and give your patronage to a real exchange instead of the scrap outlet of some factory.

If your exchange is not buying NESTOR FILMS it is not able to furnish you the material to build up a permanent business. Write for list of real exchanges who can furnish you with real pictures.

The next release of NESTOR will be

The Sheriff's Daughter

Released Monday, June 13, 1910

Length 925 Feet

This will be a great repeater, as it is the kind that never seems to weary. The hero is Blondy, a most remarkable dog, who displays almost incredible intelligence in leading a rescue party.

You know what takes in your town and you should insist on your exchange furnishing what you need to build up your business.

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

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WALTURDAW FILM AGENCY, 40 Gerrard St., London, W, England

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CENTAUR FILMS

JUST WATCH THE EXHIBITORS SIT UP AND TAKE NOURISHMENT NOW, WHEN THEY HEAR THAT THE OLD "CENTAUR" IS BACK IN THE MARKET.

For the benefit of new members, it might be well for the chair to explain that the CENTAUR is the oldest independent producer, and dates back to the time when it was the **only INDEPENDENT** producer. It can recall the time when there were only FIVE EXCHANGES, that were INDEPENDENT, Greene of Boston, Moses of St. Louis, Ullman of New York, Graff of Philadelphia, and McMillan of Chicago.

Just keep your eye on the Old Guard, some of them have scars and other souvenirs of the battle that was waged to keep the market open. The old CENTAUR was FREEMANIZED along with MOSES and ULLMAN, but has weathered the storm and will release some pictures that will keep the new manufacturers and the near-manufacturers awake nights trying to hold the pace that the CENTAUR will set.

On Thursday, June 9, We Will Release a Split Reel

MR. SWELL IN THE COUNTRY

A Scream in Comedies that will Get Them All. 564 Feet.

BLIND LOVE

One of those touching little stories that gives a catch in the throat and a suspicious moisture in the eye that you try to keep your neighbor from noticing. 420 Feet.

OUR NEXT RELEASE, THURSDAY, JUNE 16, 1910

THE OLD MAID'S PICNIC

The Funniest Comedy Ever Put Out. Length, 390 Feet, with a laugh in every foot.

HER LESSON

A drama that is different to anything you have ever seen. Clean cut, Splendidly Acted and Photographically Perfect.

MR. EXHIBITOR—The real exchanges have all ordered, and if your's hasn't he isn't in the real class, put him next or shift to the man who buys Good Films. Get on our mailing list by sending your name on a postal, mentioning the name of your exchange.

CENTAUR FILM CO.

DAVID HORSLEY
President and Founder

BAYONNE, N. J., U. S. A.

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MOVING PICTURES OF

JACK JOHNSON, Champion of the World

in training for the Big Fight of July 4, 1910, with **JAMES J. JEFFRIES**, consisting of 6 rounds with his sparring partners, GEORGE COLTON and MARTY CUTLER, and other features incidental to training quarters.

The Best Ever Seen. **Approximate Length 1,000 Ft.** **Moving Picture Houses Enquire for Rental Terms**

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TRAGEDY HUMOR PATHOS

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JUNE 8, 1910
"CINES"—Rome

THE VIVANDIERA--800 Feet

The Inspiring Story of a Patriotic and Faithful Woman—The Kind that Grips the Heart !

JUNE 13, 1910

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An exquisite story of unselfish Love. Vivacious, tender, appealing !

JUNE 13, 1910

IN LOVE WITH HIS CHARCOAL WOMAN--640 Ft.

One of our Ultra Comic Gems—The Height of Ridiculous !

JUNE 20, 1910

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From Alfred de Musset. A Work of Genius. A Decided Departure from the Commoplace, Absorbing, Refreshing

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Stands for Quality!

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THE JUMP TO DEATH

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THE CARMAN'S DREAM

Very Amusing Trick Comedy

RELEASE FOR SATURDAY, JUNE 14th

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An Exceptionally Interesting Subject of Merit

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:: THE ::
SLAVE'S LOVE
Drama Length, 777 Ft.

What Happened to a Cinemacograph Party
Comedy Length, 226 Ft.

A Full Description of These Subjects will be Found on Another Page.

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Member N. I. M. P. A.

Write for Weekly List of Descriptions of our Films

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TRAINING PICTURES

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the big fight of

JOHNSON and JEFFRIES—JULY 4, 1910

Consisting of 6 rounds with his sparring partners GEORGE COLTON and MARTY CUTLER, and other features incidental to training quarters. All these pictures have **Jack Johnson's Autograph.** No others are **Genuine.**

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Drowsy Dick's Dream

British & Colonial—510 Feet

FULL OF SYMPATHETIC INTEREST

Tempered with Mercy

Hepworth Mfg. Co.—475 Feet

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A THRILLING, EXCITING NOVELTY

Lieutenant Rose, R.N.

Clarendon Film—960 Feet

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PROTECTED

program—more than that, a program where every film stands on its own merit, and one that is

SAFE AND SANE

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THE BEST

Independent Program—Week of June 6th

Monday—Nestor, Eclair
Tuesday—Thanhouser, Lux
Wednesday—Actophone, Cines
Thursday—Nestor, Eclair
Friday—Thanhouser, Lux
Saturday—Great Northern, Motograph

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Associated Independent Film Manufacturers

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"LIFE PORTRAYALS"

Scene from ON THE ALTAR OF LOVE

SPECIALS! SPECIALS!!

KING EDWARD'S FUNERAL

NOW READY

Exhibit this film early while the interest is warm. (Price 9 cents per foot)

JAMES J. CORBETT

SPECIAL REEL

WILL BE RELEASED WEDNESDAY, JUNE 15

Brilliant **Pugilistic and Physical Culture Demonstration,** with Laughing and Instructive Comedy Scenes assisted by the celebrated **VITAGRAPH GIRL.** This "Special" should have immense drawing power owing to the universal interest in the coming Championship Contest and the fact that Corbett is to train Jeffries. Order early. (Special price, **13 cents per foot.**)

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A MODERN CINDERELLA

Deeply Interesting Society Drama, telling an appealing love story in the best Vitagraph way. Approximate length, 977 ft.

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OVER THE GARDEN WALL

A Double Love Tale sweetly told. Charming in its human interest. Approximate length, 973 ft.

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ON THE ALTAR OF LOVE

Emotional Drama, powerfully portrayed. A typical Vitagraph Life Portrayal. Approximate length, 995 ft.

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CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Vol. 6., No. 23. June 18, 1910 Price, 10 Cents

THE
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WITH WHICH IS INCORPORATED THE EXHIBITOR
ALL THE FILM AND SONG SLIDE NEWS

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"A TEXAS JOKE"
This is a Screaming Comedy of Courtship in the Panhandle Country.
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WHITE-DOE'S LOVERS and "THE STRANDED ACTOR"
Constitutes a Humorous Reel.
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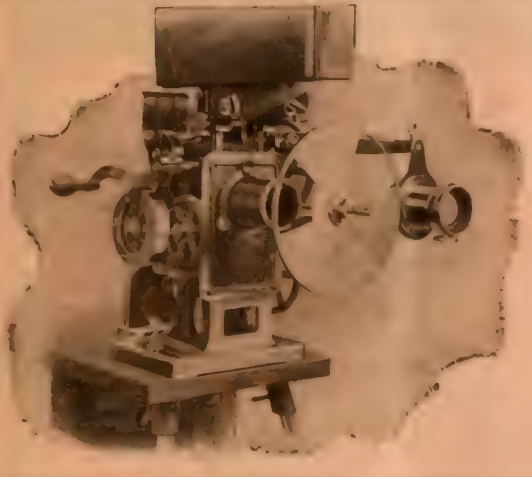

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FOR LATEST RELEASES AND SYNOPSIS OF
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SEE PAGE 1064 FOR RELEASE — "LIFE PORTRAYALS" — SEE PAGE 1061 FOR SYNOPSIS

Write Your Exchange Today for "Roosevelt's Return" and "Thelma"

THANHOUSER FILMS

COMING—THREE REELS A WEEK!

Released Tuesday, June 14th

THE WOMAN HATER

With Miss Violet Hemming in the leading role. "Thanhouser funny film," big, clean and wholesome—it gives the kind of laugh your patrons want.

Approximate Length 1,000 Feet. No. 116 Code Word, Hater

Released Friday, June 17th

THE LITTLE HERO OF HOLLAND

With the "Thanhouser Kid" in the leading role. An artistic gem, a scenic treasure, a motion picture masterpiece! You must not miss it!

Approximate Length 1,000 Feet. No. 117. Code Word, Hero

Scene from THE WOMAN HATER

Scene from THE LITTLE HERO OF HOLLAND

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Coming!--A Great "Thanhouser Special"

Roosevelt's Return

THE ARRIVAL—NEW YORK, JUNE 18, 1910

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EXHIBITORS: Write your exchange for it
CHANGES: WIRE your orders NOW

Remember, this is a "Special" and it is imperative that everybody take quick action on it. Get busy!

Released, Tuesday, June 21--A Great "Thanhouser Classic"

Thelma

A PERFECT MOTION PICTURE PRODUCTION

Marie Corelli's world famous work, dramatized in the Thanhouser way.

THANHOUSER
STAGING—ACTING—QUALITY

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New Rochelle - - New York

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Write Your Exchange Today for "Roosevelt's Return" and "Thelma"

Heart-to-Heart Talk About The Film Fight

I am now going to tell you all the "Imp" company during the Sales co[mpany]

In the first place, before the Sales company was even thought of, the "Imp" company was doing an enormous business far greater than I had thought was possible.

All the stockholders in the "Imp" company were delighted and eager to keep piling the money back into the business in order to keep "Imp" films improving all the time.

Therefore, it was with no idea of making MORE money that the "Imp" company joined the Sales company movement.

We had been receiving hundreds of letters from exhibitors, who said:—"We will turn independent the minute the independent manufacturers are producing a strong enough program every week."

That was the vital point in the whole affair.

The Sales company came in the nick of time to bring about the very condition that the exhibitors and exchanges were waiting for.

By getting the manufacturers to work in harmony we saw how it would be possible to make our usual SPECIAL REELS, a greater drawing [illegible] a branching out of [illegible] the full maximum of comedy, drama, trick and scenic, educational and other class features of film to make up a most splendidly good program, both for exhibitors and for ourselves.

It is an actual fact that the "Imp" had nothing to gain by entering the Sales company, except that it met a general opportunity to wage the independent situation, so good and so strong that exhibitors everywhere would flock to the independent side.

The "Imp" company has never failed to boost the independent game, even when suffering a dead loss of money by doing so.

Witness the unexpected way in which we scooped the other side on the "In Africa" picture, on which we lost a small fortune and which we knew we would lose, even before marketing the picture. All we got out of it was advertising and the good will of scores of independent exchanges and exhibitors.

Our next great scoop was the **"Funeral of King Edward"—another dead loss of cash, but a great gain in popularity for the "Imp."**

I have probably been involved in [illegible] I HAVE WON LITTLE BUT LOSSES OUT OF THEM. I am doing it now the biggest [illegible] against the entire [illegible] of you!

If you Mr. Exhibitor, believe in [illegible] of progress. If you believe I am telling you the truth about the "Imp" [illegible] and the Sales company—it is up to you to boost [illegible] by getting HOME. Help [illegible] by getting [illegible] every time that sending the [illegible], but by [illegible] it your exchange and demanding "Imp" films. Don't neglect to do this, because you know it won't help it [illegible] "Imp" films are the biggest money makers you handle.

I publish all this against the advice of conservative friends. I have always believed that the man who EARNED the support of the mass of EXHIBITORS could win any fight he engaged in. I believe it now. I have nothing to conceal, nothing to gloss over. I am going to keep right on giving you results first and the rest will [illegible] to the fact that you ought to USE the combined POWER that lies in your hands.

Sincerely yours,

CARL LAEMMLE, President

Independent Moving Pictures Co. of America

111 EAST FOURTEENTH STREET - : NEW YORK

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Released Monday, June 20:—"In the Mesh of the Net" Comedy-drama. A story that will appeal to the most callous-hearted moving picture man on earth. Ding-Dong at your exchange until you get it.

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Every Exchange except those dealing in junk can furnish you with them

RELEASED JUNE 18, 1910

HER DAD'S PISTOL

A DRAMA

Old Pop Warren carves his initials on the handle of his revolver. A bad man assaults, robs him and takes the revolver away. Nell, the daughter of old Pop Warren, meets the bad man, recognizes the pistol and by coquetting with him, secures his capture. Length, 500 feet.

THE PHRENOLOGIST

A COMEDY

Professor Fixer, a woman phrenologist has invented a machine that changes the character of persons. Her daughter, Mabel is in love with Jack, a college chap, who impersonates the old lady and treats her clients with screamingly funny results. Length, 450 feet.

RELEASED JUNE 21, 1910

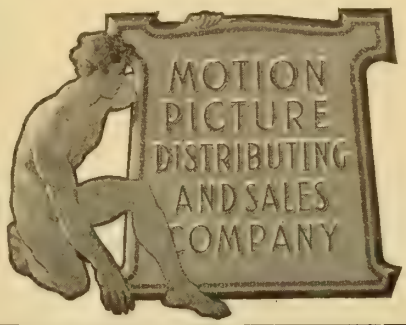
NEVADA

A WESTERN DRAMA

Nevada is a Western girl beloved by Jim and Frank, two cowboys. She chooses Frank. Jim commits suicide leaving a letter telling of his intention with Nevada's father. The letter is forgotten by the absent-minded old man. Circumstances make it appear as though Frank has killed Jim.

The cowboy's are about to lynch Frank when Nevada dashes up with Jim's letter which she has found in her father's coat and thereby saves her lover's life.

A thrilling drama beautifully acted. The horseback riding of the girl is a feature. Length, 990 feet.



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JUNE 20, 1910

EUGENIE GRANDET--961 Feet

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JUNE 27, 1910

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A Bitter Enemy

Comedy, Length 900 Ft.

A Full Description of These Subjects will be Found on Another Page.

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made by the Selig Polyscope Co., is now ready for distribution, showing both Gotch and Zbyszko in training and every detail of the match from the time they step into the ring until the last fall—about eleven hundred feet. **Price 15 cents per foot.** State rights now selling, and believe us, they are going like chaff before the wind. Wire us your proposition quick.

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will equip the new Times Square theatre of the SAXE AMUSEMENT COMPANY at Broadway and 41st Street, New York City.

Mr. Saxe is a gentleman of great experience in the moving picture business, and I felt flattered when he told me this:—

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Mister Moving Picture Man

Let me tell you, orders of this kind are only given on merit. If any other machine or Economizer had been as good as mine I would not have gotten the order, because my price was higher; but I don't go on price—QUALITY is my FIRST THOUGHT—Price, next.

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I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer.

SEND FOR CATALOGUE No. 31-W

J. H. Hallberg, 28 Greenwich Ave., New York

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RELEASED WEDNESDAY, JUNE 15

White Fawn's Devotion

RELEASED SATURDAY, JUNE 18

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There's Tricks in All Trades

and there's a few of them in the Motion Picture Business, but we want you to know the facts, and that's one of the reasons for

OUR PHENOMINAL SUCCESS

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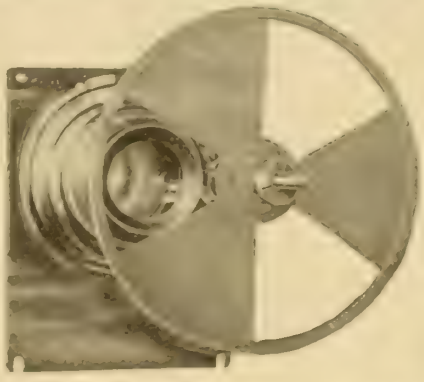

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and at the same time beautifully smooth and free from flicker. **MOTIOGRAPH** Pictures are know as the **BEST PICTURES**, and the Motiograph is known as the **FIRST HIGH GRADE** American machine, **BESIDES** Producing the Best Picture, being equipped with the **PATENT REWIND** having **THE BEST ARC LAMP** and in other ways being far more convenient to the operator.

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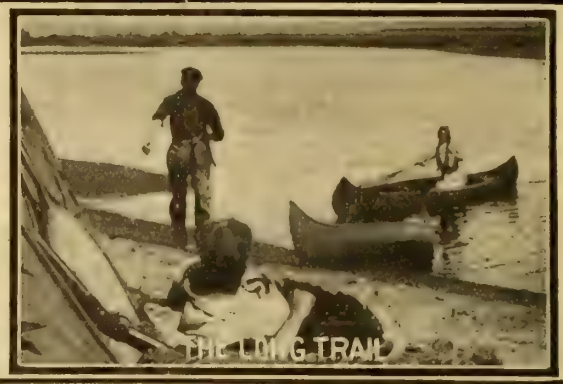

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A Feature — We do not say Good unless it is Good

FOR JUNE 14 "ESTHER and MORDECAI" Read about it in Film Stories

A SCENE FROM "AT THE DAWNING."

AND GAUMONT

FULL DESCRIPTION OF THIS WEEK'S RELEASES ON ANOTHER PAGE

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George Kleine

19 E. 21st St. NEW YORK

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

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Vol. 6 JUNE 18, 1910 No. 24

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The Picture and the Eye.

Like the flowers that bloom in the Spring, we once more encounter in the lay press that hardy perennial of the sensation monger—picturitis. Picturitis, we may inform the reader, is a coined word of our own, signifying some real or imaginary injury to the eye caused by looking at moving pictures. We have called picturitis a hardy perennial. But it is something more. It is sporadic. It breaks out irrationally and has broken out irrationally for the last fourteen years; that is, ever since moving pictures were brought prominently to public notice. Under the caption, "The Menace of the Picture Show," such a widely circulated publication as *Leslie's Weekly* recently quoted a Dr. Southard as tracing eye troubles to the moving picture. Dr. Southard may or may not be right in certain specific instances, but even so, it is not advisable that any general conclusion should be drawn from the doctor's evidence. Conclusions, we mean, that, generally speaking, the picture is injurious to the sight. The evidence that this is so is so slight that it is not worth taking notice of seriously.

Nevertheless as the scare is recurrent, we deem it our duty to impress upon our exhibiting readers the urgent necessity of indoctrinating their patrons with a conviction that looking at the pictures from a proper position in the theater has absolutely no injurious effect on the eyes. We would like them specially to read an article we wrote in THE WORLD of March the 26th, headed "The Eye and the Picture: Where to Sit in the Theater." An intelligent exhibitor could find matter in this article which he might profitably distribute amongst his patrons. Then, again, in THE WORLD of April 2, we had a further article on the subject of "The Physiological Effect of the Moving Picture," which also contains much valuable information. If both these articles are carefully read and well digested the moving picture theater exhibitor will be armed with a number of arguments, data and practical facts with which he can refute any contention that the moving picture is essentially injurious in its effect to the normal eye. By the normal eye, we mean the eye of an individual having fairly good sight, while the individual himself or herself is otherwise in good bodily health. Of course in all this we assume that the picture is being properly shown, that it is steady and free from intrinsic or extrinsic defects. The former defects are, of course, of a chemical nature—spots, streaks, splashes and the like. The extrinsic defects, of course, are raininess, flickering, etc. Even Cyclops himself would find his solitary eye fatigued if he looked long at pictures of this kind.

We specially exhort exhibitors then to, whenever they have the opportunity, nail down these recurrent statements that the eyes are injured by moving pictures. Ever so many years ago a scare was created that the red light of a photographic dark room was injurious to the eyes. That scare has been repeated to-day. Here, again, the evidence that a few hours in rays of red of the spectrum was injurious to health has never been substantiated. So it is with the moving picture.

Wise Versus Unwise Criticism of Moving Pictures.

In our advocacy of just criticism of moving picture work it was with pleasure that we last week gave to our readers what we trust was a profitable interpretation of certain criticisms made in the Supreme Court of this State, showing the wisdom of the same and pointing the benefits to be derived therefrom.

This week it becomes our duty to defend the moving picture from *unwise* criticism. Under the caption, "Picture Shows Denounced," in the daily papers we read that the "German Staats Verband," in an annual gathering in Kingston, N. Y., made "a strong declaration against moving pictures, secret societies and socialistic

propaganda." No details are given, otherwise we should feel enlightened and could form some opinion or judgment. We can understand the societies' religious antagonism to secret societies, or its political feelings against socialism; but as the moving pictures are neither religious nor political, to include them in a general condemnation is unjust; to criticise without giving cause is unwise. We shall gladly welcome as wise and timely any true and specific censure of the cheap, the low or the vulgar, and warmly support proper authorities who feel it right to make such censure, but we cannot aid in the good work of securing the best moral results in moving picture exhibitions when censure lacks detail or specific charges. To resort to a general sweeping denunciation serves no purpose, does no good and must be classified at least as unwise. It is interesting to be able to note in this connection that an organization connected with the above society recently made upwards of ten thousand dollars by a proper use and application of a well chosen series of moving pictures; showing at once how beneficial they have become. There is no doubt that religious, fraternal and political societies can do much good by using the moving pictures for the education and edification of their members, securing also very often financial benefit and a bonus of pleasure besides. In this way there can be no doubt as to the outcome and the verdict will be a *wise* one.

The Verdict of a Jury of Children.

In the issue of June 4 of the MOVING PICTURE WORLD there appeared twelve or more well-written letters from as many children averaging twelve and a half years of age, each one expressing the writer's opinion of the exhibitions they had visited. These letters have been carefully analyzed and classified for the purpose of proving the collective value of the youthful ideas. Before doing so, however, let us remember that the value of the child opinion lies in its perfect naturalness, its simple judgment, free from any taint, opinionism or bias; absolutely without prejudice and totally unconscious of serving any side, party or purpose.

The leading subjects pleasing to the young minds were *history, travel* and *geography;* three writers expressed similar views upon the helpfulness of these subjects; two desired pictures of *foreign customs* and *countries;* again, two others sought to know more of the *cities* and *beauty spots* of this their own country; one especially mentioning the value of such pictures as those depicting Southern life and the cotton fields with its attendant lessons. Two writers especially longed for views of the past, *i.e.,* the times of Washington and of the Civil War, showing the trend of the young mind in patriotic subjects and those which, as they themselves expressed it, as being "helpful to their school work" because these pictures made learning easy, and, we venture to add, more attractive.

Comedy and *funny pictures* were appreciated by two writers, but in these, as in other subjects, the opinion of two or three seems to indicate the tendency of all.

The negative side is shown by the expressed dislike for murders, suicides, robberies, detective stories and "certain love stories." One young writer says, "I cover my eyes at "shooting and killing"; another with a rare maturity of judgment declared that pictures with brutality in them "were injurious to the weak-minded." Only one writer—a girl—actually *named* objectionable subjects, saying that "Love's Revenge" and "Dead Men Tell No Tales" created an impression "like a bad taste in the mouth."

All expressed a desire for the educational and amusing. The wise exhibitor looking for the best returns will see that to gain profit he must needs give profit, for the profitable pays both ways. With singular clearness of insight one bright girl suggests that "if good pictures are beneficial, bad ones must be harmful to the same extent." If in so young a mind these truths find root, we have no fear about what kind of subjects will soon form the standard of our exhibitions. The study of these letters and their classification should prove exceedingly helpful to moving picture people. *Pictures* of *heroes* and *ideals* always appeal to the young, the Roosevelt African series being especially appreciated by young people at this time. It should not be forgotten that in securing the right class of young people the interest of the parents is also secured, and with an established confidence in the value of that which the children receive a cordial encouragement will be extended to good exhibitions.

The Fool!!!?

It is an old saying that "There is a black sheep in every flock;" also that "There is a fool in every crowd." These sayings have become traditional and as traditions are born in truth, so there must be some truth in these sayings. Experience is, however, the best teacher, and in her school we have learned that there is a fool at large everywhere, and, like a weed in a garden, he will grow and push his way to the front, occupying ground that might be used for a better purpose, until it is uprooted and thrown out. A fool is always *impudent,* and, like the devil making his appearance in church, he does not hesitate to enter the best company; he should be driven out as soon as he is discovered, or he will bring discredit and disgrace upon those who allow him to stay.

If he finds himself in a large crowd in an open space, and a little puppy yelps, Mr. Fool cries "mad dog,' causing a stampede with danger and disaster to everyone around him.

If in a large crowded building, some thoughtless person strikes a match (even without danger) our omnipresent fool yells *"fire;"* a panic results, often with great loss of life. Unfortunately Mr. Fool is very *deceitful,* taking care to hide himself because, knowing his own contemptible nature, he knows but too well that a righteously indignant public might lynch him if caught.

A company of young people going out for a pleasant ride in a boat on the lake, innocently anticipating a happy time and bent upon thoroughly enjoying themselves, feels satisfied that every member of the party is a sane and safe individual, until "our friend the enemy" appears; when he, in the "boat rocker," Mr. Fool announces himself, "A Tragic Disaster" is the headline in the morning paper as the result of his presence.

Automobile riding is very exhilarating, the "auto" is a wonderful friend to man in business and in pleasure, he uses it for both purposes profitably; surely here there is no room for the fool. The chauffeur must needs be a careful, scientific man, with a level head and cool good judgment. But, alas! the "joy rider" and the "speed maniac" soon proved we had been premature in our expectations; the former becomes a murderer, the latter a suicide, both emphasizing the saying that "There's a fool born every day." We could wish that *two* might die every day and so the world would be the sooner rid of them.

These reflections upon this strange adjunct to the human family have led the writer to ask two questions: *First,* what is a fool, and how can he be defined? *Second,* has he invaded the ranks of the moving picture fraternity?

In answering the first question we find the fool is either one of two kinds; he is either the worst of his kind, naturally and unfortunately born so, and is to be pitied, or, he *makes himself* the worst of his kind, wilfully and deliberately, and as such is to be condemned. For the good of the community and of their fellowmen these two classes of people are put under restraint. The asylums hold the one, the jails the other.

In answering the *second* question, we regret to have to say the moving picture family is not free from his appearance; as has already been shown he is known by being "the worst of his kind," not by nature, but by choice; he deals only in the worst of his possibilities, and, like a "sow wallowing in the mire," he revels in his filth. Publicly he draws around him his kith and kin; there are some people closely related to him who would go to a circus of all clowns, they would also go to a church all devils; these are the ones who get up and go to a picture show all questionable, making both the show and the place all bad; bringing down the condemnation and righteous indignation of right-thinking people upon their foolish heads. Under those circumstances what shall we do who have at heart and at stake the best interests of the moving picture world? A little reasoning shows the answer is not far away; the "joy rider" does not hurt the reputation of the automobile or the "boat rocker" that of the boat; neither can the moving picture business be hurt by the presence of the "undesirable citizen" in the ranks of the profession; it becomes us however to give him short shrift wherever we find him, to treat him as he is treated anywhere and everywhere else whenever he makes his appearance, and if we cannot drive or crowd him out, we can help the authorities to put him out. It is the object of THE MOVING PICTURE WORLD to show that the moving picture business is for the scientific and artistic; for the educated and the educator; for the true pleasure giving and pleasure seeking people, and there is no room in our ranks for "the fool."

The Bianchi Camera.

When the writer first met Joseph Bianchi at the historic gathering at the Imperial Hotel, New York City, in January, 1909, when the F. S. A. realized that the formation of the Patents Company rendered it nugatory, if not a superflous institution, he (this writer), slapped Bianchi on the back and said "So you are the inventor of this mysterious camera." We did not say mysterious, we said something else more pointed and emphatic in one syllable. Anyhow it served to introduce us, and since that time Mr. Bianchi and ourselves have been strong friends, because we have in common many scientific and technical ideas in regard to the picture. The Bianchi camera, then, historically regarded, made what we will venture to call a furtive and mysterious appearance. It was talked about a great deal, it was rarely seen, it was regarded by many as offering the Independent manufacturer the opportunity of using an instrument which did not conflict with instruments upon which there were validifled and validated patents. We mean those patents controlled by the Motion Picture Patents Company. In fact the Bianchi camera was thought by many to save a situation; which, to say the least of it, was rather acute from the Independent manufacturing point of view.

It was only, as the reader knows, within the last few months that at the Thanhouser works and the Powers works, we had an opportunity, first of all, of thoroughly examining the novel optical construction of the Bianchi camera, of submitting ourselves to being photographed by it and of examining on the screen and in the hands, both raloy and enalloy, pictures taken with the instrument. In other words we went as far as we could reasonably be expected to go, in examining into the practicability of this instrument, and we are bound to say that on the evidence given to us, we lend to regard the Bianchi camera as quite fulfilling the claims which its inventor, Mr. Bianchi, has made for it.

To recapitulate the novel features of this instrument: It consists of the synchronization of an optical system, both parts of which work independently, and yet combine at the instant of exposure to transmit an image on the focal plane which is in continuous motion. We do not expect that the ordinary reader of these pages will grasp this description, but anybody having a scientific optical knowledge, will readily understand what we mean. Those who prefer a simpler definition, had better turn to the MOVING PICTURE WORLD of April 2, where a full description of the camera is given.

On broad grounds of theory we cannot see why the Bianchi camera should not be a success all round. Photographers of all kinds are, as we perhaps know better than anybody else in the world, exceedingly conservative people. These men take strange fancies in their heads about the tools with which they have to work. They conceive an affection for, let us say, a particular lens, and find it impossible, or say it is impossible to produce results just as good with another lens of identical construction. So with celluloid film, used either in the camera or in the printer. So with printing papers and chemicals. Photographers seem to be creatures of irrationality, plus impulse, plus invincible ignorance.

The Bianchi camera has had to combat in a more than ordinary degree this prejudice, getting the knocks of those interested in the Patents Company on the one side and Independent manufacturers, who imagine they could infringe the Edison patents with impunity, on the other. Now, that it is to have a fair chance in the hands of men who have every reason to handle and use the camera in the way that will ensure best results, the Bianchi camera may be expected to come into its own and demonstrate the correctness of the claims made for it.

Confusion Worse Confounded.

Many of our readers will remember a little refrain occasionally sung at stag parties both in this country and in other parts of the Anglo-Saxon world. It runs something like this:

The grand old Duke of York,
He had 10,000 men.
He marched them up to the top of a hill
And he marched them down again.
When they were up, they were up, up, up.
And when they were down, they were down.
And when they were only half way up.
They were neither up nor down.
Singing: Halleluiah, etc., ad lib.

This, we think, describes the result of a recent meeting of the Independent manufacturers and renters at Detroit. They are neither up nor down. They do not from what we can gather, appear to have either advanced or retrograded. They are just where they were. The status *quo ante* has been preserved. It is as you were before you were.

One fact, however, stands out with sufficient clearness and it is this: that the renter is more than ever determined to be a ponderable factor in the situation, as we have pointed out over and over again he necessarily must be. The renters' are in a position to pick and chose.

They do not appear to be in the mood to submit to dictation from either section of the Independent manufacturing and importing elements, unless there are equitable and reciprocal terms involved. In other words, the Independent renter is disposed to conserve his independence and not to barter it away blindfolded. He is discriminating between the claims of rival sections. It is no more possible, it seems, for Twenty-fifth street to corral him than it is for Fourteenth street. So far, so good. The Detroit meeting, then, stands adjourned so far as the renter is concerned, until next week, when it is probable that further steps will be taken towards the consolidation of the Independent exchange end of matters. For the good of the business we hope that something definite will be achieved before long, in the form of a representative Independent Renters' Association.

Now, with regard to the Sales Company versus Associated Independent manufacturers aspect of the matter; as far as we can learn, and our views are expressed in the little bit of poem printed in the former part of this article, matters remain where they are. There seems to be, from what we can gather, a desire on both sides to come to an understanding. That desire is symtomatic of good. It is felt that the present position of affairs is impossible to maintain. That in short if a genuinely co-operative scheme were put forth the breach would be healed and the lion of Fourteenth street would lie down with the lamb of Twenty-fifth street. But whether this will be brought about remains to be seen. The conflicting differences are surely not irreconcilable. In other words a working agreement or understanding seems, to us, a common sense way out of the difficulty. Mutual concession and a policy of give nd ake would probably bring this about. Meanwhile, however, the situation had hardly improved since last week. We were hoping that these futile meetings had ended and that the Independent side of the business had settled down to a proper routine of trade; that is, the making and selling of good moving pictures. This is the end that we are striving for, which we have in view, and which animates us in whatever we write in this paper, no matter what ignorant, irresponsible or prejudiced persons outside may say to the contrary.

The Sales Company Once Again.

Last week we felt it our duty to put the quietus on some absurd rumors in regard to a reported attempt to control raw stock for Independent moving picture making. We pointed out that this was a practical impossibility, and we expressed the hope that any such attempt would fail in the interests of that open market on the Independent side of things which the MOVING PICTURE WORLD consistently stands for.

The individual who starts out with a desire to please everybody is foredoomed to certain failure. The path of duty is not always a smooth one. We saw our duty in this respect and what has happened since last week had not imbued us with the smallest regret that we took the course we did. What has happened? We have received many personal congratulations from renters, Independent manufacturers, importers and others in the business upon having pricked a little bubble which was thrown in the air for the purpose of affrighting people, and we are satisfied with the effect we have created in the minds of fair dealing men in the business for the good of the industry who desire freedom of contract. On the other hand our article has evoked the displeasure of certain persons who seem to think we should address our readers just in accordance with their ideas on the subject, rather than in accordance with our own, which are conceived not in any partisan spirit, but for the benefit of the business as an entity.

To begin with some of our excellent friends at 111 East Fourteenth street have got, we learn, absurdly angry because they attribute to us premeditated antagonism to them in our article on raw stock. As a matter of fact we never had the Sales Company in mind when we wrote this article. We had the subject of the raw stock for Independent moving picture making slated for treatment in these pages weeks and weeks ago. At this moment we have other subjects slated for further treatment and we shall treat those subjects quite irrespectively of personalities, whoever or whatever they may be. Let us assure the Sales Company and other factions in the business that we will not submit to any menace whatsoever in our conduct of this paper. The threat of the withdrawal of advertising patronage will not weigh with us, so long as we are conscious of doing our duty fairly, impartially, disinterestedly, towards the great public, to which the MOVING PICTURE WORLD appeals.

In the affairs of life, the worst drawback to success is a thin skin. Thin skins seem to be somewhat numerous just now. Not a single line has been printed in this paper with regard to the Sales Company, that is not fair comment; that is not based upon fact; that has not been inspired by a desire to see the moving picture business prosper. We have said over and over again that *just in so far as the Sales Company exists for the good of the business it shall have the support of this paper.* If we think that it is not for the good of the business we shall say so. The Sales Company has a very fine opportunity, but, apparently it is not using that opportunity to the best advantage, otherwise there would not be all this confusion on the Independent side of things. There would not be an association of Independent maufacturers, discontented renters, discontented importers. Dissatisfaction, it is said, is the root of progress, and the fact that the Independent Manufacturers' Association crystalizes dissatisfaction and discontent plus very considerable business determination in our opinion, points to the failure of the opposing elements rather than the reverse.

We are in the mood to concede that all possible opportunity should be given the Sales Company to have every chance of making good. Weeks ago, over and over again, our excellent friend Cochrane aassured us in this office that the company was on the level; that it was formed for the betterment of the business; that it was equitable, all fair and square, and above board. We should like to ask him and others whether they can conscientiously lay their hands over their hearts and say that events from the Chicago meeting downwards, have substantiated their pious claims. "Do we sleep; do we dream or is visions about." Why has there been such a wholesale repudiation of the Sales Company by important elements in the business? Let Mr. Herbert Miles, Mr. Baumann, Mr. Powers, or Mr. Cochrane employ the literary talent at their disposal, sit down and write us a letter for publication, laying their views before our readers and we shall be pleased to publish it.

MOTION PICTURES IN SCHOOL.

The Pittsburg "Leader" of May 31 had the following editorial:

In the Morse School last week Professor C. E. Connolley, dean of the School of Apprentices and Journeymen at the Carnegie Technical Schools, delivered a lecture on motion pictures in the public schools to illustrate geography, history and other subjects. Moving pictures were used in presenting the subject to an audience of more than 400.

An Open Market and An Open Door.

We had written the articles under the captions of "Confusion Worse Confounded" and "The Sales Company Once More," when opportunity was given us of taking a less pessimistic view of the Independent situation than we felt obliged by circumstances and evidence to favor until the latter part of this present week. The dove of peace was circling between the camps of Fourteenth street and Twenty-fifth street for a time, but to no effective purpose. The poor bird was driven away, frankly, we believe, because the differences between the Sales Company and the Associated Manufacturers were found to be irreconcilable. Still, we are in hope that, in due time, the best elements of both parties will get together and heal the breach. That, however, is not likely to happen yet. Meanwhile we take sincere pleasure in recording the fact that under the presidency of A. D. Cromelin, of the Columbia Phonograph Company, the Associated Independent Manufacturers seem determined to vindicate their right to individual freedom in a very thorough and a very business-like manner. Indeed, in all our recent experiences of these film palavers, we have never been so much impressed as we were on Thursday last by the unanimity and business determination to effect a manufacturers' organization which, all working in harmony, shall stand for the freedom of better government of the film business. More of this spirit in other quarters would, we think, result in closing up the divided ranks. We have received a large volume of evidence that the programme and policy of the Associated Manufacturers is well favored by numerous exchanges. If sentiment counts for anything, then we cannot see how this body can favor its object, which is to keep an open market and to give the individual manufacturer liberty of action, subject, of course, to some common agreement with regard to terms and methods of doing business.

In all this there is an important principle at stake which we fear our friends on Fourteenth street do not sufficiently realize. It is the principle of liberty of action, the principle of a manufacturer selling his good himself for himself and by himself to whom he pleases without being bound down to sell those goods to the agency of a competitor or a group of competitors who charge him so much a week for the privilege. We have no reason to doubt the bona fides of the Sales Company, but we certainly incline to the opinion that the suspicions and objections of the Associated Manufacturers are reasonable and rational, whether they be ill or well founded. There are other elements of a personal nature which need not be discussed.

There is one thing we like about the Association of Independent Manufacturers: they deliberately have opened their doors, they give us all the information in their power; they court publicity, they give us, of this journal, every opportunity of judging of the justice and business desirability of their cause, and we are bound to say without assuming a judicial position that we think everything justifies the steps they are taking. They are a representative body, they are not autocrats and domineering or secretive. If we may coin a motto for the Association of Independent Manufacturers, we should say it is this: "An open market and an open door."

The Association has certainly opened the Independent market to all. It is keeping the door open for the admission of those who are outside and who might be willing to co-operate with them in their policy. In this respect, then, the Association deserves the support of the MOVING PICTURE WORLD and shall receive it. Progress, therefore, must be conceded to have been made on the Independent side of things when we find such a spirit [illegible] actuating an association which is conceived on broad and equitable lines. Any business to be successful must be conducted on the principles of other business—that is, of freedom of trade and freedom of individual action, with quality the determining factory of success.

The General Film Company.

The demon of unrest seems to pervade the moving picture industry more than any other. But there is one cloud that we want to dispel and that is the feeling that the General Film Company will interfere with the business of the licensed exchanges or the exhibitors. We have dug down to the root of this matter and can positively assure our readers that any action on the part of the General Film Company will be palliative and not aggressive. They will recognize the territorial rights of licensed exchanges. Their own business will be conducted as an individual exchange with branch offices. These offices will be added to as they may see fit, but no compulsory methods will be adopted to acquire the business of other exchanges. Whenever this is done it will be on terms equitable to all concerned. Under general manager Percy L. Waters the General Film Company branches are already working in complete harmony and the resident managers and their customers are well pleased with the system. The exhibitor will be the gainer and the public, as they will profit, by the better regulation of programs and the elimination of repeaters and duplication of films in theaters close to each other.

So the General Film Company is but a step toward the better regulation of a gigantic business. It offers an assurance to the exhibitors who have invested large sums of money and encourages the entrance of other capitalists into that field.

Vaudeville Vitiates the Pictures.

In reference to the article under this caption which appeared in last week's MOVING PICTURE WORLD, we were interested to perceive in the "New York Herald" of last Sunday the following letter, which we reproduce exactly as it was printed in the pages of our contemporary:

WOMAN COMPLAINS OF MODERN VAUDEVILLE.

[illegible] New York, June 3, 1910.

To the Editor of the Herald:

Some weeks ago the worst show seen on Broadway in many days was closed by order of the Mayor. It is a wonder that some of the acts at different vaudeville houses are not taken off. We have to endure half clad women, whose acts savor greatly of indecency; but last night at a well known vaudeville house an audience, composed mostly of women, was compelled to listen to a negro monologist, whose "stuff," in vaudeville parlance, was positively intolerable.

Vaudeville in this country has become execrable. Nude women and comedians black and white—who tell "off" stories. Decent acts get by without a ripple of applause, but jokes of a low order bring forth loud and boisterous guffaws.

People like to be amused at a vaudeville show, and they don't want to pay their money to see and hear things that are indecent. A WOMAN.

The complaint of this lady is probably well founded. If the quality of vaudeville at the ordinary vaudeville house is such as she describes, it can easily be imagined that quality hardly undergoes any considerable improvement by the time the acts reach the humble moving picture theater. Vaudeville all around is in a deplorable condition in New York City. And not alone in New York. Last week in Chicago a vaudeville act was condemned by the police because the performer appeared almost in a state of nudity. It is from association with such forms of "entertainment" that we want to separate the moving picture.

An Australian Lady on the American Moving Picture.

The American public is always eager to learn the views of visitors to this country upon its institutions and the impressions which they have either upon the traveler, or those who intend to make the United States their home. In the last number of the MOVING PICTURE WORLD, we devoted a brief article to the personality of Mrs. Armand Kellerman, who has arrived in New York for the purpose of taking an active part in the film business. And now we have the pleasure of giving our readers the substance of an interview we had with her recently for the purpose of ascertaining her ideas with reference to the moving picture outlook in the United States as compared with that of Australia. Perhaps we vast continent. Its population is roughly about 4,000,000,

MRS. ARMAND KELLERMAN.

may be permitted to say that Mrs. Kellerman is a lady of very great culture and information; therefore, her views on the subject will no doubt carry great weight with our readers.

As to Australia: Americans are singularly deficient in knowledge of the possibilities and potentialities of that but it is an enormously rich country, and we are assured that head for head the inhabitants of Australia are wealthier than the inhabitants of any other country on the face of the globe. The natural resources of the country are practically inexhaustible, and are as yet almost untouched.

Mrs. Kellerman told us that the Australian public is a very sporting public. It likes sporting themes in its pictures. It will not tolerate vaudeville in moving picture houses. The prices of admission range from ten cents to seventy-five cents. Everybody goes to the picture house in Australia: rich, poor, aristocrat and plebeian. Moreover, the picture is enormously popular with the children, who, as in the United States, spend their last penny in order to get into the moving picture house. Pathe pictures enjoy great esteem there; but, in Mrs. Kellerman's opinion, there are not enough scenic subjects shown. Such a subject as that depicting the American Rockies pleases everybody. Educational pictures would be popular with the Australian public if they were shown, because, according to our informant, the average Australian has a great thirst for information and knowledge.

It will interest the American reader to know that moving picture theaters are not open on Sundays in Australia. Moreover, the clergy, unlike their American confreres, do not say unkind things about the pictures. They encourage rather than depreciate them. This, perhaps, is chiefly due to the fact that objectionable pictures are never shown in Australia, where every attempt is made to prevent the minds of children being misdirected by unsuitable subjects. Generally speaking, according to Mrs. Kellerman, the moving picture is increasing in favor with the Australian public. The houses are always full, there is aways good music, and the public seems to like a six-day program. People go again and again to see their favorite pictures.

Questioned as to her impressions of American moving picture business men, she said that they struck her as hardworking, alert, smart and shrewd. Generally speaking, she likes the American pictures and thinks they would be popular in Australia. She, however, was very emphatic in her condemnation of American vaudeville, which she said would not be tolerated in Australia for an instant. She is of the opinion that American film manufacturers do not realize the enormous opening in Australia for moving pictures.

English pictures are popular in Australia, where such subjects as those just being released by the American Kinograph Company would most certainly be appreciated. Mrs. Kellerman was anxious to impress upon us the fact that sporting subjects such as racing, Western and cowboy scenes, anything of a dramatic, competitive or exciting nature, assuredly would be liked by the Australian public. Sound effects are made a feature in the Australian moving picture theater, where the Cinephone is also prominent.

Business in Australia is exceedingly good and improving all the time. The authorities leave the picture alone and do not seek to harass the business. Again, there is no antagonism between the moving picture theater and the regular theater. And according to our informant no actors or actresses have been put out of business in Australia by the moving picture theater.

We are pleased to learn that Mrs. Kellerman is highly appreciative of the best aspects of the moving picture in the United States. Like a true Australian woman she is full of enthusiasm and confidence for the future of the business in Australia. We commend this interesting information to the careful attention of our readers.

A new Mirror Screen was recently placed in the Star Theater of Elgin, Ill. Mr. James Sullivan, manager of the Star, appears well satisfied and has nothing but good to say about his new curtain.

* * *

The many different ways in which animated pictures may be used is ever evincing itself in all manner of means. The latest use that has come to our notice is that employed by a North Dakota mine expert, who wishing to interest European capitalists with sufficient proof that would remove any doubt from the skeptical minds of the foreigners, had numerous pictures taken of his mine in operation, showing the workings and machinery. To further prove his claim he carried on the film affidavits from the manufacturer of his reels that the views were absolutely genuine and that they were taken on the particular property of the owner.

Pictures of the Jeffries-Johnson Fight.

July the 4th this year is to have double significance of more than ordinary interest to the world. It is, as everybody knows, Independence Day. It may be, as the saner section of the community, also hopes, shorn of some of the pyrotechnical absurdities that have hitherto distinguished it or shall we say disgraced it. But above all things this next 4th of July is to be made memorable in the annals of pugilism by the long discussed meeting between the old time champion of the ring, James J. Jeffries, and his successor, the present holder of the title, a person of color, known as Jack Johnson.

An astonishing amount of interest throughout the world is felt with regard to this approaching fight, for several reasons. Jeffries was always a good man at the game, was, we believe, undefeated, retired amidst a blaze of glory and has only emerged from that retirement in order to appease popular sentiment, which is against a "gentlemen of color" being permitted, in the United States, where the color question is somewhat acute, to wear without dispute the proud title of the fistic championship.

According to the newspapers the men have been in hard training for several weeks. Both are confident and in good condition. It is certain that on July the 4th, a huge crowd will witness the contest. Not the least important part of the fight is its moving picture side. It is no exaggeration to say that the entire world will await a pictorial representation of the fight. We read that hundreds of thousands of dollars are being offered for the rights of taking moving pictures of the contest. With a good light and a battle of, say, thirty well-fought rounds, and the unmistakable victory of Jeffries, these pictures should prove in the current locution, a "gold mine." This is the wish that is father to the thoughts of hundreds of millions of white people throughout the world.

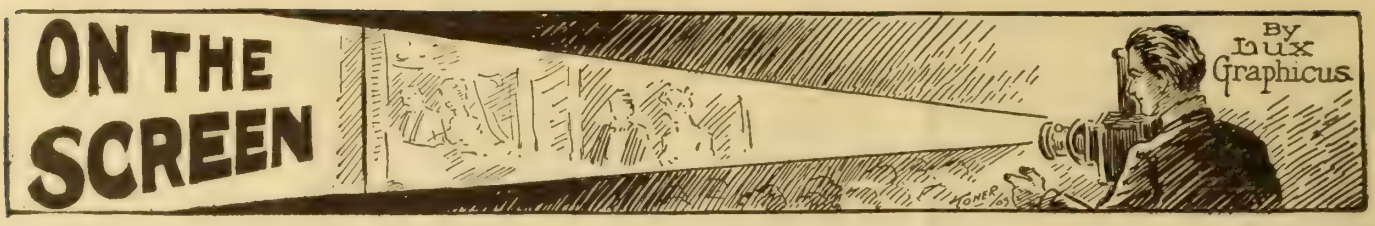
There is the other possibility that Mr. Johnson may prove the better man of the two. Many good judges think that he will, in virtue of the fact that although Jeffries has strength, ability, courage and all the rest of it, he has not fought for several years, whereas Johnson is constantly fighting and has vanquished all the opponents that have stood up to him with ridiculous ease. In the language of the racing track, he is in a winning vein. As our sporting readers know—and we have many sporting readers—it is good policy in these matters to back winners. What will happen, then, if Johnson wins? It is commonly believed that the pictures would then be of comparatively little value, especially amongst the white section of the community. Amongst the colored section, however, their value would be greater. Racial pride would come in to exalt Johnson, in the eyes of his brethren, to the position of a demigod. There are political, social, and other possibilities arising out of Johnson's conceivable victory, which is not our province to discuss, and which it would not be prudent so to do.

After the fight, then, interest in this affair will swing to moving picture theaters throughout the world. If the pictures are good and interesting scores of millions of people will be looking at the photographic representation of the battle. We say scores of millions of people, advisedly, and we do not think we exaggerate. They will no doubt be shown in every important part of the civilized world. Shown not once but many times while they may also become of historic value.

You can see, therefore, that the business side of this fight centers chiefly in the picture. The purse or purses, the ring side fees, the bets, all this money will be trifling compared with the amount of money that will be made out of the pictures by the principals in the contest, the exhibitors and those who actually take the pictures. Who will take the pictures?

For weeks past the newspapers have told us that there have been competitive bids by various manufacturers for the picture rights. None of these bids so far as we can learn, have yet been closed. The probabilities point to the rights being secured by the associated manufacturers working under the License of the Patents Company. So, that, whatever risks are incurred, the business way of things may be distributed over a number of heads instead of concentrated in one, thus dividing possible losses and of course probable profits.

Mr. W. T. Rock, the president of the Vitagraph Company of America has gone West for the purpose of securing the picture fight rights on behalf of the associated manufacturers. This is an enterprise entirely after Mr. Rock's heart. As everybody knows he is one of the shrewdest men of business in the game, and no doubt he will be successful in his request. Even a president of such a great and progressive concern as the Vitagraph Company, may feel some little legitimate pride in handling a gigantic proposition of this nature. For it *is* gigantic. It transcends in importance financially and popularity we are bound to admit, although we do it with some reluctance, the Roosevelt pictures and even the King Edward pictures. All of us, every mother's son of us, no matter who we are or what we are, love a fight. All of us at some time or another have fought fights fistically and otherwise and, when, as in the present case, the eyes of the world are really turned towards this white man and this colored man fighting one of the fights of all time, don't you, reader, as well as ourselves, envy Mr. Rock and his mission? Frankly, we do. And that is why in this number of the Moving Picture World we are giving the portrait of the man who is after the fight pictures.



"The Child."—Thomas Carlyle in one of his books uses a phrase applicable to all of us who are suffering more or less from Anno Domini; that is to say, getting on in life, when he calls us "children of a larger growth. Far be it from me to enter into competition with this eminent philosopher in his keen, merciless, and always just analysis of our common humanity; but, at a respectable distance I may allow myself to say ditto to his sentiments. We are all just children, old children, young children, big children, little children; in fact, the babe and the child never dies in us. That is what I think Carlyle meant in his "heart of hearts." Of course, it is in respect of his intense humanism, that his delightful old house on Cheyne Walk with all the relics of his beautiful Gothic career are still preserved as a public museum, and are visited by hundreds of thousands of the most human people on the face of the globe—Americans.

* * *

The boy is father to the man and the girl is the mother of both the man and the women, which is perhaps a round about but possibly an intelligible way of saying that the little people to-day are the mothers and fathers of the future race. Therefore any influence exerted on their minds whilst in childhood or adolescence, clearly is bound to have a vast effect for good or evil on further human progress. You will perceive, brethern, that at this moment I am in a reflectively, speculatively philosophical frame of mind. In other words, I am looking to the future of the moving picture, a subject which all of us associated with The Moving Picture World have at heart.

* * *

It has happened since I last figured in this page that I have been brought into contact with many children and have heard from them what they and their children think about the picture. They think such a lot. With them it is the picture at all costs. One can overlook the alleged juvenile peccadillo of appropriating an occasional domestic nickel for the purpose of gratifying a desire to see the picture. Because, as I have said above, it is so intensely human. The child when it reaches the age of reason is possibly not animated by the stringency of moral laws or ethical considerations in its desires to gratify a love for one of the most extraordinary phenomena in natural science—I mean the moving picture. Deep in its small heart it is a desire to see it because it touches the chords of curiosity, wonderment, delight and that soupcon of the mysterious, that is inbred, inborn and innate in human nature. This is the effect which close observation shows that the moving picture has upon juvenile human nature.

* * *

I have often wondered in these last few months whether there was any flagging in public appreciation of the moving picture as means of entertainment, instruction and the like. Assuredly not, as far as I can see, hear and believe amongst the oldsters. I satisfy myself about this over and over again. We all like the picture, dont we? We are liking it more and more and we want to see it presented in even better shape than it is being presented.

* * *

But what of the children? A recent number of The Moving Picture World contains evidence of what children think about the picture and also this week there are articles pointing out the scientific and other values of the moving picture in regard to the entertainment and education of the little people. These reflections of mine were arrived at quite independently of what appear here. They are the outcome of ersonal experiences.

* * *

All these last few days I happened fortuitously to be brought into the society of many young people and those who are responsible for their charge; those who sympathize with them; those who desire that their lives here should be happy. They infallibly turn to the picture as giving something which no other human agency that I am aware of affords.

* * *

It is the children of the present time who are making or marring the future of the picture. I prefer to think that they are making rather than marring it. In other words, that what goes on in the moving picture to-day is parallel to what goes on in the school.

* * *

Is it not then vitally incumbent upon those responsible for the preparation and production of the picture to be certain, sure and positive that no pictures are released which do harm to the childish outlook; that nothing is shown on the screen which is likely to produce an effect of a repellant nature on the juvenile mind. I am of course aware that there is nothing new or novel in these sentiments, but I have thought that they would bear repetition, simply by reason of the fact that the attention of those who are sincerely interested in the progress of the picture seems recently to have been directed towards the urgent necessity of considering the best interests of the children in this matter. This sort of thing comes and goes, ebbs and flows. It is coming and going, ebbing and flowing just now. In other words it is in people's minds.

* * *

This week I read in a newspaper that the suicide of a small child was attributed to the influence of the moving picture. Nonsense! I have heard, too, that small children occasionally stay away from school to go and see the picture. I do not and cannot blame them if the pictures are good. School is usually a very dull place, as we all know, whereas the good picture, the instructive picture, is never dull and teaches more easiy and readily than maps and blackboards or books. Better, in my mind, that children should go to see pictures, in their spare hours, or even in their truant hours, rather than they should roam the streets, thereby contracting bad manners and risking the corruption of their morals.

* * *

A properly administered moving picture theater, that is a theater in the hands of responsible, conscientious men and women, is on the whole a better agency for good than the irresponsible streets of New York City, where the young mind is allowed to do just as it "darn well pleases," and runs the risk of permanent deflection from the right. Which, then, brethren, do you think is the more dangerous menace to the minds and morals of children,—a properly conducted moving picture theater or the lawless libertinisism and license of the streets of a great metropolis? In the interests of the child, therefore, let us hear no more, if you please, about the alleged degrading tendencies, influences, and opportunities for evil, of the moving picture theater. Take it from me, children come to more harm in the streets of a city than in its theaters.

THE DEVELOPMENT OF THE PICTURE SHOW.

The transformation of an old theatrical landmark like the Academy of Music in New York into a hall for moving picture shows is a significant sign of the times. To many people the change marks the degeneracy of a building on the stage of which so many famous actors and prima donnas appeared, and which was for years the great social center of the metropolis. But that is a superficial view to take. Opera and drama are enshrined in other temples more accessible to the well-to-do, while the moving picture, which began in small structures on a limited plan, has progressed in its development to now occupy a great auditorium and be presented on a lavish scale. The moving picture show appeals to the multitude as no other form of entertainment ever did. Evils have attended it and the usual outcry has been raised against it by moralists unable to see that it had come to stay and be developed, and that there were in it, with proper regulation, vast potentialities for good. A greater educational force for the masses could not be devised. In combination with music and literature the moving picture is destined in the near future to be a supreme attraction for all classes of people and to wield an immense influence on the thought of mankind.—Newark Star.

I picked up a copy of the Moving Picture World the other day and I saw the headline "The General Film Company." At first I thought it was one of those ordinary repetitions of rumors of rumors. Instead of that it was an official announcement that the Chicago, Denver, Boston and New York offices operated by the Kleine Optical Company, the Lubin Film Service of Philadelphia, and the Howard Film Exchange of Boston, had passed over into the control of some other person. I really expected that within a week or two Messrs. Kleine, Lubin and Howard would be acting the parts of retired millionaires and that the subservient forces would be back at their old business. But, strange as it may seem, there is no apparent change. It is rumored that Mr. Kleine received a stupendous amount of money to give his agencies. So far as his department goes he is still serving Mr. Kleine; so far as his spirits go he is satisfied, and so far as his labors go we see no change. The same with Mr. Howard, of Boston, and Mr. Lubin, of Philadelphia. They have admittedly made a deal with the General Film Company, and all agree that it is best for all concerned. I can vouch for this because I got it from a little cosy corner, but if any doubt it they can get it from the men themselves.

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"The handwriting upon the wall," says somebody. P. L. Waters, always identified with the Edison interests, becomes the general manager of the General Film Company. Many people are sceptical regarding Mr. Waters for the reason that he has been in more ways than one closely allied with the Edison interests; but no man who knows the man, knows his independence, his freedom of thought, his indifference to gain, can say that it was a "frame-up." Indirectly I happen to know something of Mr. Waters' business methods. He never requires a written contract. His word is given and your word is taken. If you break he holds you. I don't know of an instance where anybody has had occasion to hold him. He is one of those peculiar men who tell you off the reel what is going to happen, and if it happens he tells you in such a genial way that you pay up and shut up. In the Winter time you find him seated at his desk wearing a straw hat. In the Summer time you find him at the same place wearing a felt hat, and yet donned in the latest cut of Summer wear. He is actually peculiar in his way. He is always free of debt, yet he pays you when he feels like it. He never worries about his bank balance because he always feels that he has enough to carry him through. He is a most peculiar fellow. And yet his peculiarities have elevated to the standard of confidence placed in him. Honest, unassuming, and fully appreciative to all the subordinate assistance rendered him, he enjoys the confidence and well wishes of all above and below him. I understand that his idea was that when the General Film Company purchased his exchange he intended to lay back on his oars and drift with the tide for the balance of his days. Well, there is no disputing the fact that he sold his exchange, but he is not drifting. He is a most busy man. Some people seem to think that, so far as he is concerned personally, it was a cut and dried proposition. I happen to have undisputed evidence that Mr. Waters was repeatedly spoken of as general manager of the General Film Company, and he repeatedly not only discountenanced the reports, but in most positive terms stated he would not accept the position, but wished to leave the moving picture field altogether and take a well-deserved rest. This he could do, for he has made money in the business. He was eventually persuaded to change his mind and accept the position. I want to say right here, that knowing Mr. Waters as I do, I believe he has undertaken the office in the utmost good faith, and he will make good.

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But enough of Mr. Waters. If there is any man on the face of the globe who hates "taffy" it is he. If you wish to get him angry just tell him how fair and square he is. He is not profane by any means, but don't get him worked up. And non-committal! Well, I asked him the other day where I would be able to find him, and what do you think he said? This: "If the elevator is not working and you have good wind walk right up."

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I was very much interested in a recent letter in the Moving Picture World in which a subscriber asked why it was that on the one pictures produced the [illegible] always made the [illegible] victory for the Southern forces. I was not quite prepared with any explanation, so I consulted some people to learn why the misstatement. I think their explanations are quite satisfactory. The results of my investigations [illegible] that south of Pennsylvania and east of the Mississippi moving picture films would be capitalization outside of the Picture issue. Out on California and Washington and Oregon and there is really nothing between the coast and Nebraska. There may be plenty of moving picture houses, but they are what is known as "[illegible] territorials." In this sweep I have covered considerable territory, but I will draw the line to the Mississippi on the west and the southern line of Pennsylvania, Ohio, Illinois and Indiana. Taking all the territory south and east of the lines I have drawn, I will quote a gentleman prominently identified with one of the leading manufacturers. Everybody concedes that there is no more North and South except the moving picture man. The South can be made a wonderfully productive country, and it is in some lines, but it takes capital. I speak now of only licensed exchanges. Alabama is on record for but two in the entire State, and they are located in the heart of the mining regions—Birmingham. North and South Carolina have none. Florida has some. Mississippi has none. Tennessee has one. Virginia and West Virginia, none; and Georgia none. Louisiana has some outside of New Orleans; Texas has none outside of Dallas. There may be many picture theaters in many towns and cities of all these States, but they cannot secure first-class service with the supply stations so remotely located. Now, a picture play showing as a climax a glorious victory by the good old fighting Confederates would no doubt receive a great hand throughout the territory I have mentioned, but the applause and huzzas do not pay either the renter nor the manufacturer. Let it also be understood that all pictures thus far issued bearing upon the Civil War have been story pictures. If they were historical the point taken by the correspondent might be sustained. I can recall but one historical American war picture, and that was based upon the Revolution, in which the life of Washington was brought in consp[illegible]ously, not too much so, but very agreeably. There have been some pictures bearing upon the civil war in which President Lincoln, General Grant, General Lee and others have been drawn in incidentally, but only so because the desire has been to avoid bringing up unpleasant memories. The trend of thought in most instances has been to sustain the ever growing feeling that the result has been for the best of all. Personally, I care nothing for that sensation which is produced by the reflection of explosions, the charges of infantry and cavalry, the writhing of the wounded, and like scenes. Many like the exhilaration, and many exhibitors seek such pictures as features."

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I can see that the manufacturer of moving pictures is like the hat and clothing manufacturer. He caters to the market that provides the greatest outlet. A picture based upon the life of Napoleon creates interest throughout the world. This has been proved. This same is true with regard to Washington. But would it pay any manufacturer to launch the life of General Grant or General Lee? That is the question. Neither of these great men have sufficiently passed into history to warrant the idealization attached to the others. True, their accomplishments and records are rich in the memory of those of the present day, but it is long after one is dead that his true merits are appreciated. I notice that the English and American, Irish and other flags receive the glad hand when they victoriously appear in a picture, but not one in the applauding audience notices, or gives attention, to the bearers. I have seen a soldier struggle laboriously up a rampart to replace a flag, but it was not until the flag was floating to the breeze that the audience applauded. The flag was the incentive, not the deed.

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It may be surmised from what I have written that because the Southern States have such a poor representation in the picture field their supremacy in battle scenes should be suppressed. I hope this idea will not be entertained. I do not

wish to make that impression and I know the manufacturing representatives with whom I have consulted are not inclined that way. The point is simply this: Satisfy the balance of trade, and that takes in a territory that is practically limited, although there may be 10,000 to 12,000 exhibitors in the United States. It is not so long ago that a gentleman whom I know to be well acquainted with the moving picture business walked up to a map hanging upon a wall and drew a circle around the area of what he called "the picture business." What do you suppose it took in? I'll tell you. On the north, Buffalo; south and east, Greater New York. Now this may seem ridiculous, but the guess was not a bad one. It is a safe bet that, so far as the exchanges are concerned, Greater New York exchanges are doing better than any others in the country. They are getting better prices. The second best appear to be the exchange men in the far West and Southwest. On the surface it appears that most people seem to either wait for business to come to them, or sacrifice everything to get it, but in the successful centers it appears that those who go on the live-and-let-live policy are making good.

THE BUFFALO BILL AND PAWNEE BILL FILM COMPANY.

Probably one of the most startling announcements that have been made in the moving picture industry is the sudden entry into this industry of two pioneer Wild West men known to mostly every inhabitant of the globe. We allude to W. F. Cody (Buffalo Bill) and Major Gordon W. Lillie

(Pawnee Bill). They are going to produce Western subjects in addition to the ordinary dramatic pictures. Special attention will be given to spectacular productions. Historical incidents depicting various Indian battles and frontier exploitations, and particularly those in which Buffalo Bill and Pawnee Bill participated. The worldwide fame of Buffalo Bill, commonly known as the old scout, and his proclamation of his farewell tour in America, lend additional interest to the announcement that he has at last consented to pose before the moving picture camera. As neither one of the "Bills" had ever before been cinematographed it should prove a revelation in the production of Western pictures, as the entire roster of their Wild West and Far East company will participate. In addition to several tribes of Indians, including famous chiefs with their squaws and papooses dressed in their native costumes, cowboys, cowgirls and Mexicans and their speedy mustangs, the entire Far East portion of the show will be at the command of the producers in use for their various pictures. Mostly every nationality will be included in the entertainment provided by the noted Buffalo Bill and Pawnee Bill shows. Amongst the subjects to be released will be a two-reel subject showing the life of Buffalo Bill from his boyhood to his present age, and reproducing the various incidents of his strenuous career. Johnnie Baker, the famous sharp shooter and foster son of Buffalo Bill will stage the historical and spectacular productions which are to be made. Pictures will be made en route with the show until the close of the season in November, after which the productions will be staged at Col. Cody's ranch, Cody, Wyo., and at Major Lillie's ranch, Pawnee, Okla. Further information in regard to this important entrant into the moving picture field will be given in an early number. All correspondence should be addressed to P. B. Craft, general manager, Buffalo Bill and Pawnee Bill Film Company, in care of The Moving Picture World.

SELIG VERSATILITY.

Considerable interest was shown in the wrestling match for the world's championship between Frank Gotch and Stanislaus Zbyszko which took place at the Coliseum, Chicago, on the first day of June, 1910, in which Gotch proved successful and threw the Polish giant twice in succession. Pictures, vividly portraying every minute detail, were taken by the Selig Polyscope Company, giving the preliminary training of the men before entering the ring. The pictures are a true sample of perfect photography and are intensely interesting throughout. The fact that Gotch won from Europe the championship and placed the laurel upon the American eagle will more than likely cause these pictures to be of international interest. State rights are now selling and

FRANK GOTCH.
World Champion Wrestler Filmed by the Selig Polyscope Co.

the managers of Gotch and Zbyszko, namely, Messrs. Klark and Herman, are of the opinion that the picture will prove a great success.

The dazzling variety of subjects which continue to emanate from the Selig Polyscope Company, the great spectacular films, have ceased to be wondered at because they come with such regularity, but the recent issues, "After Many Years" and "The Bargeman of Old Holland" are equally noteworthy because of their success long descent list. Then we have Selig educational subjects, such as "Opening an Oyster" and the special feature film now ready of the "Gotch-Zbyszko World's Championship Wrestling Match." The arrangements for the procuring of this special film of worldwide interest shows to what extent the Selig Company go to secure subjects that make headliners—money-makers for the exhibitor. We learn that the Gotch-Zbyszko film is perfect in photography and clearly shows every move of the contest between these muscular giants.

Perhaps the ablest leading man in certain characters in the theater of America was brought to the Polyscope office not long ago for the purpose of inducing him to appear in an important moving picture story. This young leading man, an amateur photographer himself, was not enthusiastic over the prospect. Like many of his fellow craftsmen of good repute, he looked upon the bulk of moving picture productions as ridiculously crude efforts of bungling ignoramuses. "Is there no one," he asked, "prominent in moving photography who understands what acting is? Mr. Frohman, the greatest theatrical man in the United States, not only superintends the rehearsals of his plays, but actually rehearses more of them in different degrees; the same may be said of George Tyler—Leather—Klaw and Erlanger and the great fame of Belasco is builded upon stage directors. These theatrical men pass considerable time on the stage of their theater and give civilized productions, but your picture makers," he added, "are simple business men without dramatic knowledge and are rarely in their studios and would not know what to do if they went there."

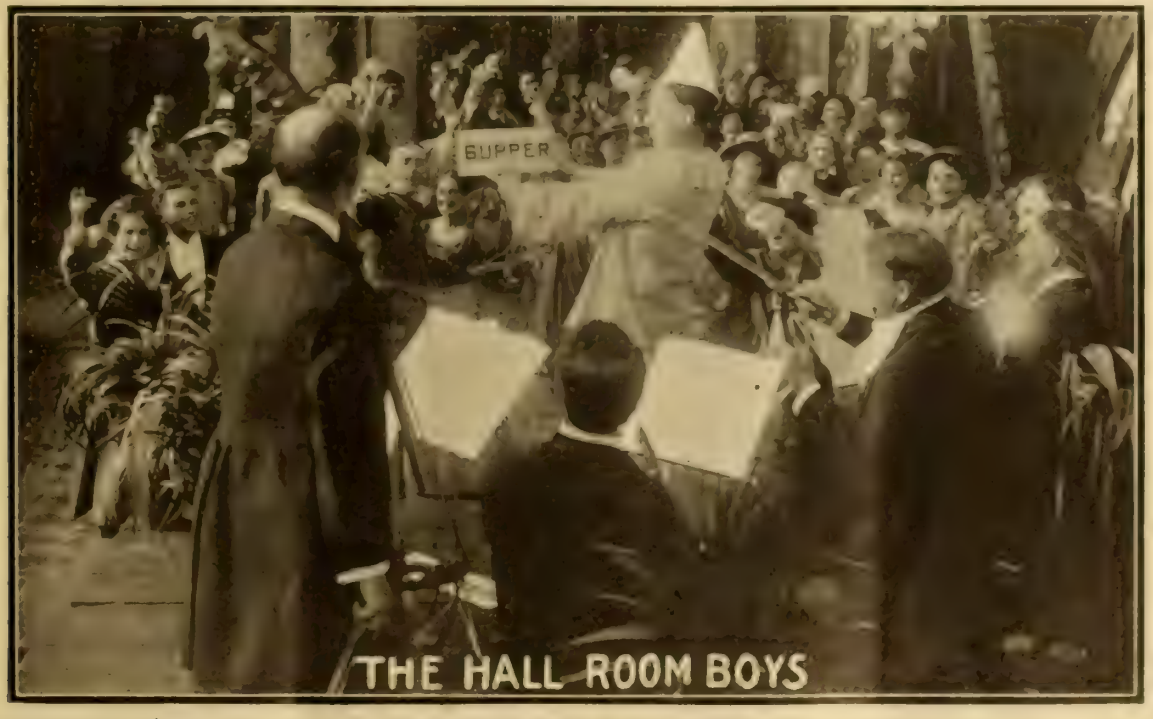
After twenty minutes conversation with Mr. Selig he changed his mind at least about one picture maker, because he found in Mr. Selig a man abreast of the best dramatic thought of the time. The interview lasted two hours. They talked and talked well of the latest European theatrical productions of the past year, both men having visited Europe the same time in that year. From things dramatic they drifted to photography. He, Selig, was the master. The delighted and astonished young leading man found that the Polyscope maker was not only a student but an inventor as well. At the finish of the interview the leading man said, "Mr. Selig, you are a theatrical man in the moving picture business; you can get me for any picture any time you want and the price will not be heroic, for you know your book. I am more than pleased to have met you."

PATHES' AMERICAN PRODUCTIONS.

Pathe Freres announced their intention of releasing from now on one reel of American-made film each week. This week's release, "When Luck Deserts," came on the 7th. This is a story of a Dakota relative to a gentleman who left a fortune in the East. The wife rather than have native plains, stabs herself and the cowpuncher is pursued, captured and sentenced to death by her assassin, who took to be killed. In the nick of time the rescuers from what was only a ruse to explain that he is innocent and the result is that he decides to continue his happy life with his wife in preference to going East and taking possession of his inheritance. The following week, on June 14, Pathe Freres release "The Great Train Holdup," a sensational film of Western life. This is a picture that should be a great success. The way the robbers are located and ultimately captured gives a fine opportunity for good acting by the little boy and girl who take the parts of the sheriff's children.

LICENSED MANUFACTURERS AFTER THE FIGHT PICTURES.

Last Saturday Mr. W. T. Rock, president of the Vitagraph Company of America, left New York for San Francisco to meet the principals in the Johnson-Jeffries fight. It is reported that the Motion Picture Patents Company will secure the moving picture rights for the great championship contest. Mr. Rock has gone fully prepared to meet the stipulated conditions of the managers and close the deal and by the time it is on the scene of action. No more fitting occasion could have been chosen for this important mission. We wish him success. If we must have the fight pictures it is important that they be in the hands of a company that will handle them with dignity as well as for profit.

A complete series of slides depicting the most interesting periods of the training of Johnson and Jeffries for the coming conflict to take place in California, on July 4, is the latest offering of the Cosmopolitan Slide Makers. These slides show all of the interesting points in the preparation of these two champions from the signing of the articles to a glimpse of the artist's conception of how these men will appear in the ring on Independence Day, made up as a composite picture.

SCENE FROM "THE HALLROOM BOYS."
A Lively Comedy by the Selig Polyscope Co.

"A VICTIM OF HATE" ESSANAY'S NEXT BIG DRAMATIC RELEASE.

Miss Spier Featured in this Exceptional Film.

The dramatic productions of the Essanay's Chicago producers have lately attracted the attention of the film world in the extraordinary fine qualities of the films and their whole-souled endeavor to strike the higher mark. Other recent dramatic releases such as "The Danger Line," obtained much praise and were highly appreciated by the exhibitors all over the country, if the letters of congratulation received from many of them are to be taken as just criticism. "A Victim of Hate," it is claimed by the Essanay Company, is even superior to "The Danger Line" as a classic modern drama. In all respects it is of Broadway quality, beautifully staged and costumed, intelligently acted and photographically flawless. The picture will be released Wednesday, June 22.

The plot of the story concerns chiefly a young girl, loved by two men, who falls a victim of an ignominious conspiracy obtained by the degenerate and debauched lover, whom she refuses. Harry McAllison, a wealthy degenerate clubman, loves Dorothy Van Hagen, who is also loved by Algernon Trevost. McAllison seeks revenge and in a clever conspiracy lures Dorothy and Trevost to a wicked gambling place, which results in a separation of the two lovers, each believing the other to be habitues of the place. Dorothy is made seriously ill from the shock, and Trevost refuses to see her, but young McAllison, smarting under a guilty conscience, at last confesses that he led them into the trap. The story ends in the reconciliation of the lovers, who mercifully forgive McAllison for his ignominious conduct.

The dramatic incidents of the picture are thrilling but consistent. The story is interpreted by talented people, while the photography is up to the usual standard of the Essanay product.

Whatever the effect of the moving picture craze may have been in New York, it has played a small role in amusements compared to what has happened in that vast region patronizingly referred to as "the road." There it is a lucky manager who is able to get his public to pay the usual price of theater admission. Under the most favorable circumstances he can only hope to fill his orchestra seats and his balcony. The wise provincial theatergoer cannot be lured nowadays into paying 25 or 50 cents for a gallery seat when the moving pictures invite him in at 10.

Daniel Frohman is one of the managers who do not believe that the spoken drama will ever be permanently affected by the vogue of this new entertainment though he admits its great effect on theaters.

"Of course the drama acted by living persons will always possess an eloquence and power for its audiences that no mechanical device can ever acquire," he said. "The moving pictures are now in a state of transition and are destined to be better even than they are to-day. The next move will undoubtedly serve to combine the vision and the voice so that it will be possible to represent plays on these stages. While the films exhibit the action of the play to the spectator some talking machine arrangement of a kind that is still to be perfected will recite the dialogue, and thus the spectator will have as complete an illusion of acted drama as any mechanical means can produce. You can prophesy very readily where this will strike. I can foresee the time in the very near future when plays that have exhausted their popularity in the high priced theaters will be rented out to the electric film men just as they are now to stock companies. That probably will be very rough on the stock companies, but the price will be cheap, and the public will have the opportunity to see a play about which much has been written and there will remain the small price of admission, which is the real secret of the whole success of these

SCENE FROM "A VICTIM OF HATE" (ESSANAY).

FUTURE OF MOVING PICTURES.

By Daniel Frohman, in the New York "Sun."

Last Monday night another playhouse deserted the spoken drama and took to moving pictures, thus increasing the number of theaters that are already dedicated to that purpose. Apart from the numerous stores, hallways and other crevasses occupied as moving picture theaters there are now ten well known theaters in use for that same purpose. Out of the ninety in New York this is probably not such an overwhelming proportion, but it illustrates the extent to which the public is willing to take its entertainment in this form. Next Fall the vast Academy of Music goes over to the flickering reflections, and it has been repeatedly rumored in the last month that a historic Broadway house will be dedicated to the same use after the present Summer.

entertainments. This phase of the play question came up in Washington the other day in the effort to protect managers and authors from the manufacturers of the films who tried to take their property without compensation.

"The moving pictures have already progressed into the second stage of their existence, and the vaudeville of the kind that is supplied with them now proves that the pictures in themselves were not sufficient. If persons of moderate means were not at such a loss to make both ends meet there never would have been the demand for the moving pictures that there is at present.

"Men and women of small means no longer go to the play for entertainment. They can find enough of that in the picture show at a price which demands less self-sacrifice. Evidence of this is found in the empty galleries of all

but a few of the theaters. To attract the poor man now a play must be sensational to its extreme or it must have some theme of vital importance. To be merely entertaining means, however, in these days that it is likely to make no money for its managers. In this respect the picture shows have made impossible the success of a play that would have taxed very well ten years ago or more. Now it takes an 'Easiest Way' or something equally sensational to make the poor man spend his money on the theater. Just think of the change in public taste, and only a few years ago at the old Lyceum Theater I had to make the heroine of 'Sweet Lavender' legitimate in order to suit the public taste and was never able to give 'The Second Mrs. Tanqueray' at all, although I tried to get permission to give it at a matinee. In those days married women sneaked off surreptitiously to see 'The Second Mrs. Tanqueray' at a matinee and were shocked when they accidentally were seen by their friends. To-day young girls sit in a box at such a piece as 'The Easiest Way.'"

The educational value of the moving pictures will in Mr. Frohman's opinion prevent them from having any permanent effect on the active drama. Cheap melodrama has almost gone out of existence because the audiences that used to get delight out of it have been educated to a point that makes them demand something else. The education of moving picture gazers will eventually dissatisfy them with the replica of an active drama and will make them long to see the persons of the actors and hear the sound of their voices

to dance for the delectation of a half-drunken crew of cowboys who show their good nature and generosity when it is discovered that the artist is trying to reach the bedside of his sick child.

The Ruling Passion" is a great comedy drama of Mexican life by the author of "The Song of the Church" and "The Palatine Princess." This will be the release of June 30 and will be followed by another cowboy comedy, entitled "The Little Deputy."

Melies has justly won the reputation in the last few months of turning out the most consistent Western pictures now being made, and his working staff near San Antonio includes Mrs. Melies, madame, who furnish their own horses and equipment. Watch for the great rolling picture soon to be released, "The Postal Substitute."

"THELMA" FILMED BY THANHOUSER.

The Thanhouser Company have pulled off another "classic" and dramatized at Mystic Corners "Thelma." This great work has been treated for the picture patron in the best style of the picture producer, and in the "cutting down" process attendant on the transfer of a 300-page novel into a limited length of film, it is pleasant to note that only the superfluous and tedious has been "cut" and that the thread of the story, in all its original strength is preserved to the full.

"Thelma" practically established Marie Corelli's American reputation and the mere billboard announcement of the

SCENE FROM "THELMA" (THANHOUSER).

delivering speeches that the talking machine has intoned. After a while they will thus be brought around to the drama again.

"Only to the drama with a theme, however," Mr. Frohman said; "never again shall plays merely provide agreeable entertainment. I am convinced that some social or economic thesis has become almost indispensable to the success of a play in this country."

MELIES NOTES.

The percentage of comedy releases is about one in five, and these pictures are always eagerly snapped up by the exhibitors, especially when the release happen to be a Melies cowboy comedy.

This week that firm is turning out "A Texas Joke," which is a screaming story of a joke played by some cowboys on their foreman, and the way in which he turned the laugh upon them.

Melies has a great double feature for the release of Thursday, June 23. It is a drama of the love of a cowboy and an Indian for the daughter of an Indian chief, with a fight for the possession of the maid in which the right man wins. This picture is called "White Doe's Lovers," and the opening scene, where the Indian maiden is shown sailing a birch-bark canoe down a stream, is alone worth the price of admission.

On the same reel is 280 feet of a screaming comedy, "The Stranded Actor," wherein this dilapidated Thespian is made

novel as a film will have no small advertising value. The film is released on Tuesday, June 21. The title role is played by Miss Rosemont with Frank Crane as Sir Philip Errington, Yvonne Marvin as Lady Clara Insley and Alphonse Ethier as Viking Olaf.

THE KING EDWARD FILM.

Never before in the history of local motion pictures has a film created such general interest as that at the theaters this week showing the funeral cortege and other incidents attending the burial of the late King Edward of England. The film is an excellent one as to detail and photography and many of the crowned heads of Europe, the army representatives and many other notables of England are seen paying their last respects to England's greatest ruler of the century.—Springfield, Ohio, "Sun."

PROCTOR'S PUTS IN HALLBERG MACHINES.

Mr. J. H. Hallberg, 28 Greenwich avenue, New York, has equipped F. F. Proctor's new Bijou Dream, at Newark, N. J., with a Motiongraph machine and two "Hallberg" Economizers. This is one of the most modern and up-to-date combinations, and the flickerless and brilliant pictures obtained are attracting widespread attention. Mr. Proctor is now using several Motiongraphs and has been using the "Hallberg" Economizer for the past two years in his other theaters.

OPERATOR'S COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Setting Shutters.—New York City, N. Y., writes asking that I give illustrated instructions for setting the shutter of Power's No. 5, Power's No. 6, Edison one and Edison two-pin machines and the Motiograph.

I hardly think this is feasible or even desirable. There are so many different models of the various machines, mostly with a somewhat different shutter for each model, that that one thing would render such instructions of slight value. I would much rather try to get the operators to understand the underlying principle of the shutter and they would then be able to set any shutter with very little trouble. It must be understood that the office of the shutter is to cut off the light while the intermittent sprocket is in motion. That is what the shutter is for and it is for nothing else under the sun. The wide blade is always the one that does the business, the narrow blade (or blades, where shutter is in two pieces, as in the Motiograph) being merely to help to eliminate the flicker. The narrow blade is disregarded utterly in setting any shutter. Now, in order that the shutter cut as small a percentage of the light as is practical without developing a "travel ghost" (white streaks shooting up or down from white objects in the picture or from letters in a title), the shutter is made narrow enough so that it does not quite cover the aperture during all the time the film is in motion. It has been found that although the film may start to move while the aperture is still open about one-fourth (I speak of all shutters except the double wing variety like the Motiograph now) there is no evil effect. This is called making the shutter "late." But, on the other hand, however, it is usually necessary that the shutter cover the entire aperture until the film has stopped moving. In other words, while it is possible to allow some leeway at the beginning of the movement, none is permissible at the last end. One thing I must mention, viz.: where the shutter does not travel with the frameup carriage the frameup should always be set midway of its travel before setting the shutter. With the Motiograph, if you have the two wings just barely come together in exactly the center of the aperture just as the intermittent sprocket starts to move you will be all right. As to the outside shutters (shutters in front of the lens, such as the Power's No. 6), they are easier than easy. Just loosen the screws which hold it until it will slip under slight pressure. Now put in a film and run a couple of feet, stop and slip the shutter a trifle, run some more, slip the shutter a little more and so on until you get it exactly right. You can tell when it is just right by framing up a little past the lower dividing line and a little down past the upper dividing line. If the dark dividing lines between the pictures look all right and not streaked and your picture looks O. K., too, you have it just right. You can, of course, do the same thing with an inside shutter but it is a lot of work. In the first models of the Power's No. 6 there was no provision for setting the shutter. The company will, however, supply shutter hubs which can be set, on application. Study the action of the shutter and learn its real operating principle and you will, I think, have no trouble.

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Machines.—Greenville, Miss., writes asking advice as to what make of machine to purchase. Naturally I cannot answer such questions in the column. Greenville also wishes to know if one 6½ and one 7½ condensing lens is right for a 5½-inch projection lens. I think two 7½ lenses would be better, but as he says he is getting good results I would advise him to stick to his present combination. It is "results" that is desired and no matter how they are arrived at provided you get them.

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Lining Up the Machine.—Some weeks since we published a letter from Mr. A. W. Crowe, Watertown, S. D., on the importance of having aperture, projection and condensing lens all in exact line with each other. Mr. Crowe now writes that he has had several requests for further information as to his method of lining the machine. He sends sketch showing how he does it and asks that we explain the matter in the column, which we, of course, gladly do.

Neighbor Crowe's method is to lay a straightedge along the top of the machine and lamphouse, presumably lining the lenses and aperture sidewise and dropping a plum-bob from one edge thereof. He then lays the straightedge alongside the machine and lines the openings up and down by it. Now while this is perfectly natural I think a line would serve a little better. Fasten your machine and lamphouse to the baseboard or whatever they are to rest on. Now remove the lenses from each end of the projector, also both the condensing lenses. Next fix a wooden brace across the lamphouse, inside, near its back end, cut so that while it fits tight still you can slip it up and down. Just in front of the projection lens set up a standard. Now stretch a thread, or fine string, between the standard in front of the projector and the stick in the lamphouse. Next keep moving the string at both ends until measuring shows it to be **exactly** in the center of the outer end of the projection lens jacket and **exactly** in the center of the condenser opening. Now move your machine so that the string is **exactly** in the center of the aperture and you are done. Have the standard in front of the lens quite close to it (not more than an inch away) or when you move the machine to center the aperture you will have the line out of center again with the front end of the lens. All this sounds quite complicated but it really isn't. Of course I assume that you have set the lamphouse square with the board in the first place, otherwise you would have to center the string at its back end and move the front end of lamphouse to center string in condenser hole. If, however, the lamphouse has been set square with the board it will be all right for all practical purposes to proceed as above set forth. By the straightedge method you may set up the edge perfectly square with the curtain and, say, 10 inches from the machine, exactly as high as the center of the aperture. Now set all openings (condenser, aperture and projection lens) just so that their centers are exactly 10 inches from the straightedge. Next set the edge on standards so that it will be exactly over the center of the machine and lamphouse. Let it be, say, 1 foot above the center of the aperture. Now set all openings so that they will be just 12 inches from the straightedge and—there you are. On second thought, I guess that is the way friend Crowe used the straightedge. Understand the edge is **not** fastened to the machine but to temporary standards fastened to the machine baseboard.

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Elizabethtown, Pa.'s, Green Ghost.—Mr. A. W. Crowe, Watertown, S. D., writes: "Allow me to suggest a possible solution to the green ghost that is troubling Elizabethtown, Pa. I think he will find somewhere inside the lamphouse a bright piece of metal which is reflecting a ray of light against the condenser lens. If he will take a bright, long bladed screwdriver, or anything else having a bright end and hold it at different places inside the lamphouse, reflecting a ray of light against the condenser lens, carefully noting the position of the ghost caused, I think he will soon locate his trouble. The ghost on a very short throw, like on the wall of the operating room, will have a wide, green center with very narrow, red edge on one side and a blue edge on the other."

Many thanks, neighbor Crowe. Suggestions of this kind are always gladly received. The editor of this column don't know everything and is always glad to receive such letters. Operators and managers are cordially invited to write, asking any question they wish, making any suggestion or setting forth any interesting experience they may have had.

* * *

Poor Transformer.—Clarksville, Tenn., writes: "Would like to know the cause of my trouble, as follows: Am throwing a 12 x 10-foot picture at 40 feet. Used a rheostat in the first place, but could not get a good light. I then purchased a (he names a certain make of low voltage transformer). It gives a better light but the light is always red. All connections are tight. I use Electra carbons, also Arco. Also there is a great amount of heat comes from the lamphouse and almost every day the wires inside the lamphouse burn off. When I change from the 30-55 to the 30-35 contact the current was too weak. Have tried everything I know but get no relief. Always an abnormal heat in the lamphouse and red light. Will you not kindly advise me what to do?"

The answer is easy, Clarksville, and the trouble self-evident. On the lower contact you don't get enough current and on the other you get too much. Your transformer is not right. There is something wrong with it somewhere. I have used the same transformer (the Inductors, Compensarcs, Economizers, etc., etc., are merely low voltage transformers) myself and have found it to be highly unsatisfactory. But plainly you have gotten an extra bad one. Your real remedy is to throw it out and get another from some firm whose goods are known and recognized as stand-

ard and first class. If you have paid for it, however, you might try to make the manufacturers make good, though I can tell you frankly I very much doubt their ability to do so. Like many another they mean well, but they don't know how. That is my judgment, anyhow.

* * *

Transformer. Rosedale, Miss., writes: "What is proper size transformer to carry moving picture machine using H. & H. current reducer, A. C., 110 volts, 60 cycle, 45 feet throw, 9x12 picture, twenty 16 c. p. lights and five wall fans. Also what is proper size wire to carry current from transformer?"

Now see here, Rosedale, in some ways your information is very complete, but in others it is so incomplete that I cannot answer you at all. I suppose from what you say it is the main line transformer you are talking about, not a low voltage transformer (current saver) for the operating room. You have an H. & H. for that already. Assuming you are using say 40 amperes of current at the arc you would be using a total of about 50 amperes exclusive of the five fans. I would have to know their size to know what amount of current they consumed. Each 110 volt, 16 c. p. lamp requires .58 of an ampere of current. It is quite safe to say that if you are not using more than 40 amperes at the arc, your total current consumption is below 55 amperes. You must therefore have a transformer capable of supplying that number of amperes on its secondary, but as you have not stated the line voltage that is as far as I can go. If you mean your present transformers will only supply 30 amperes on the secondary it most certainly is too small. You should use No. 6 wires for your projection circuit, always.

* * *

Machine Trouble.—Tulsa, Okla., writes as follows: "I am running an Edison machine and when the film goes through it sometimes gets caught on the plate below the intermittent sprocket, tears in two or doubles up. This happens on first run films at that. The door has a guard on its bottom and between the door and guard is a rod that presses the tension roller against the plate below the door. The way the machine is made the roller does not run on the sprocket but on the plate below it. Can this be fixed or can it not?"

Tulsa is plainly running a two-pin movement with a one-pin gate or vice versa. The roller is too low down and presses the film up under the sprocket so that it catches on the edge of the apron, naturally tearing in two or doubling up, just as he says. The obvious remedy is to send the machine in and have it made right. I think if you write the Edison Manufacturing Company, Orange, N. J., giving serial number of the machine and describing the trouble accurately they will fix you up all right. You see you havn't even told me what model machine it is. To help you out I will forward your letter to the Edison people myself, which may save some time.

* * *

Letter from an Iowa Operator.—Editor Operators' Column: I noticed in a recent issue that one of the boys was having trouble losing his upper loop. Have had calls to fix up machines, in nearby towns, having this trouble and have founds spurs on sprocket badly worn. On the machine I am now running have same trouble caused by spurs being so badly worn that when tension roller goes up if I don't watch when it comes down the grooves in roller won't center over spurs. Also I have noticed different ones asking the reason for losing lower loop on the Edison machine. I have found a great many cases where the takeup tension was set too tight that when a thick patch or anything else starts the film to climbing the takeup will pull it right through, thus losing the lower loop. I run my takeup just tight enough so that it will take up all of an ordinary reel, and then if I have an extra large reel I help it out with my hand at the last end. By doing thus I scarcely ever have any trouble losing the lower loop, even with the sprocket spurs worn quite short. While I note that you advise the Edison people to change their machine so that the lower loop can be made longer, I must say that I have noticed that, with an Edison, if the sprocket spurs be not worn, the shorter the lower loop the steadier the picture. I run the loop so that it will not pull tight by about two sprocket holes in the film. Trusting that this will help some one as I have been aided through the column, I remain with best wishes, one who is working for the betterment of the business. H. A. MOYER.

Glad to hear from you, neighbor Moyer. The matter of too tight a tension bar has been dealt with in these columns before, but naming it again won't hurt. I cannot agree with you as regards the short lower loop. If you have to run a short lower loop to bolster up the tension springs and help them do their work there is something radically wrong. The excessively short loop is prolific of trouble in that it is a bad patch causes the sprocket to climb just two holes and are "in bad." But, while I don't agree, that is no sign that I'm not pleased to have your views for the benefit of our readers. It is with letters as this I want. Come again, neighbor Moyer.

* * *

Condenser Breakage—Machine Trouble. [illegible], Vt., writes: "Will you kindly help us out of our difficulty. We have a new [illegible] machine and have a great deal of difficulty with the picture jumping up and down on the screen. This is something new with us. Also we are having trouble breaking condenser lenses. They usually break while we are setting the carbons.

The fault is in the machine itself. Will refer your letter to the manufacturers, who will, I am very sure, make it right. As to the condenser breakage it would indicate that you either have excessive heat, due to lack of adequate ventilation in the lamphouse, or you have an operating room fan set so that it blows into the lamphouse when you open the door to set the carbons. If the former, try running with back slide of lamphouse removed—unless there is a local law against it. If the latter, move the fan. If there are no vent holes in the condenser casing proceed to punch two about a quarter of an inch in diameter, or a little larger, near the bottom of the casing and two more near to its the top.

* * *

Unique Resistance Scheme.—Wisconsin (name of town suppressed) sends in what is the most unique resistance scheme the editor has run foul of to date. At first glance I said, 'that won't work,' but closer examination showed me that it would, though how well I cannot say.

Wisconsin was running his machine in an amusement park, hooked up to 600 volt trolley current. He ran his wire direct from the trolley wire to the top carbon of his lamp. He then suspended an electrode made of six sheets of galvanized iron, separated by slats of wood to allow the water to circulate between, to each of which was soldered a copper wire. These wires he joined and soldered to a No. 6 wire attached at its other end to the lower lamp binding post. The electrode was suspended by a rope, running through a pulley attached to the limb of a tree, in a lagoon of water. This rope extended into the operating room and was attached to a lever. By manipulating the lever the electrode was raised or lowered in the water, thus increasing or decreasing the current flow. I guess there isn't any doubt but that it would work, particularly if another electrode is thrown into the water, attached by a wire to the track rail. It amounts to a water rheostat with natural ground connection of the finest sort, with a whole lagoon for the "barrel." Comments on this scheme are invited. The device, of course, must be fenced in to keep bathers, boating parties, etc., from contact with it.

"Clear, clean cut and brilliant in light, shading and coloring, the figures seem ready to step out of the frame," is the way a Muncie, Ind, paper describes a new Mirror Screen, which was recently placed in the Royal Theater there. The manager of this house is well pleased with the results of his new curtain and states that his increase in patronage has almost paid for the curtain, which has been installed but a short time.

* * *

Panora Travelettes is the latest invention of the aggressive picture men to-day. This unique invention will have a tendency to revolutionize picture shows and bring them before the public as a place of educational value as well as amusement. Mr. Louis Francis Brown, of the Burton Holmes Travelogues, and his associate, Mr. Fred H. White, who is one of the photographic and lantern experts of the Travelogues, possess the elements with which they hope to show the world a new wrinkle in moving picture projection. It is their intention to furnish parks, fairs, theaters, audiences with highly colored and photographically accurate panoramas of foreign travel which will be known as Panora Travelettes, which when projected on the screen accompanied by a snappy talk and the proper effects, will give the public all but the cooling breezes of the sea voyage. These Panora Travelettes consist of a continuous panorama, projected from non-inflammable film, highly colored and giving a clear and flickerless projection. The film is moved evenly and steadily across the field of the curved screen, giving an illusion of the passing of numerous scenes from the deck of a steamer. Each Travelette occupies about one-quarter of an hour's time projecting in this period a panorama on the screen equal to 6,000 feet in length.

"Away Out West" (Essanay).—A Western picture which will hold the interest from beginning to end. It has all the spirit and go which is so characteristic of the Essanay work, and at the same time it depicts life in the West so graphically and with so much appreciation of its essentials that one cannot fail to acquire a more accurate impression than ever before of the characteristics of that life. The Essanay players undertook their work sympathetically and they brought to its consummation a thorough knowledge of the requirements. The result is a notable picture, and one which will unquestionably be popular everywhere. It is a thousand pities that a picture of this character, suitable for continuous exhibition for several days, or possibly a week, should be subjected to the action of the daily change rule. It deserves more consideration than that. Managers should not hesitate to allow their patrons to see more of such films. It would add to the coin in their coffers.

"The Office Seeker" (Gaumont).—A story of the methods of an office seeker which has some interest as an exhibition of what may be termed pure gall, but otherwise is of no special importance. The methods adopted by these people are the same in all countries, and what this one does in his attempt to secure an office has been duplicated many times over in every country under the sun. It is a human document which will arouse a feeling of disgust in the minds of a good many who see it.

"Beneath the Walls of Notre Dame" (Gaumont).—A record picture giving close views of the huge arches, the clock tower, the chimeras or ornamental figures, the streets below, looking down from the highest parts of the building and the towers, a panoramic view of all the high parts of the great structure. Whoever is interested in buildings will find much of interest in this picture. The views have been made from the most advantageous points, giving not only a record, but a pictorial interest as well. The operator must have studied the cathedral a long time before making his negatives. In no other way could he have produced such excellent pictures.

"The Majesty of the Law" (Vitagraph).—A graphic illustration of what responsibility will do for a man. Here is a drunkard, a tough, for a joke elected to the office of sheriff. Instead of doing as everyone supposed he would do, he turns squarely around and enforces the law, reforming his own evil ways to do so. He is shot and badly wounded in performing his duty. A pretty love story develops and a wedding follows, while the sheriff restores order and suppresses all the elements which had previously made life unbearable in his community. The film suggests many things, not the least of which is the fact that even supposed bad men may assert their manhood under proper conditions. Yes, "The Majesty of the Law" is a sermon; nay, more, it is a practical illustration of the reclaiming power of the good that is in all men. Like the parable of the "Great Teacher," its subtle power is impressive and no exhibitor should fail to add it to his program.

"A Child of the Ghetto" (Biograph).—Does fortune favor the innocent, as graphically pointed out in this instance? This film will set one thinking, considering the question on its merits. Perhaps the most one can reasonably say is that it sometimes favors, as is graphically shown here. It would not be wise to say anything further. Interest in the surroundings represented in this picture will be quite as strong, perhaps, as in the story. That Ruth finally escapes from unjust accusation and the law is pleasing to practically all who see the picture, but that the scapegrace who so nearly entrapped her likewise escaped punishment for his misdeeds seems like a miscarriage of justice. But Ruth finds a good home and triumphs over the most adverse conditions, and whether one is ready to say that the story is true to life or not it is a pleasant ending, and in that, at least, is a happy change from some others. The Ghetto pictures are as good as any ever put on the screen and will afford those who never saw the Ghetto a good idea of what it is really like.

"The Flag of Company 'H'" (Pathe).—In some respects one of the most marvelous films the Pathes ever produced. Here is a dog, who, when all but one of a company of soldiers is killed by Indians, digs up the flag and carries it a long distance through wild country to the main command, even though pursued by some of the Indians on horseback. Then he leads the colonel and his command back to the scene of the battle where summary justice is meted out to the Indians. Then when his master, the sergeant, falls dead from his wound, the dog lies down beside the body and refuses to be parted from his former master. Where a dog could be found to perform throughout a film with so much intelligence is a problem not easily solved. The success in finding one makes this picture notable and overbalances any shortcomings in the equipment and customs of the "Indians."

"The Bargeman of Old Holland" (Selig).—An interesting story of a baby boy set adrift in a barge in old Holland, and who grows up to be a fine man. Later the father and boy are reunited and fortune and happiness smile on both. The love story is a tender bit direct from the heart, while the setting among the picturesque scenes of Holland are sufficiently well pictured to add interest to the film. This picture is another excellent example of the versatility of the Selig Company in that it is on lines different to their usual routine, but carried out with all the care and skill to make it convincing. Some of the scenes are truly beautiful as pictorial photographs and the film deserves the widest circulation.

"Grandfather's Gift" (Lubin).—A novel situation developed around a child's birthday. Grandfather's unique gift, a bank note in each toe of a pair of new boots, goes, through a series of mischances, to the wrong grandchild; but inasmuch as it brings about reconciliation it also brings about an interesting conclusion to a film which might be objectionable to some otherwise. It is a touching scene when the two children go hand in hand to grandpa and he gathers them both in his arms, and the separated family is once more united.

"Officer Muldoon's Double" (Lubin).—A comedy in which a sleeping policeman figures more prominently than he cares to do and an unfortunate tragedian is the gainer by what eatables several corner stands carried. The play is humorous and when the offenders are finally rounded up a whole lot of interesting things happen.

"The Shyness of Shorty" (Edison).—A stirring character study, developed among the bold, free element which made the early West a gathering place for their forage and depredations. Shorty is a little fellow, but he makes it plainly evident at the outset that he is amply able to care for himself under ordinary conditions. The proximity of a woman, however, upsets him temporarily, though he eventually regains his poise. The introduction of the outlaws, their connection with the hotel man and the exciting episode of capturing the sheriff are admirably managed. Then enters Shorty, drunk, it is true, but dangerous, as the outlaws soon discover. Ultimately, with the help of the sheriff's wife, the outlaws are backed up against the wall, and law and order triumph. Like all Western stories, and melodramatic tales of contests with outlaws, this story possesses a peculiar fascination, and one follows every movement of the characters with increasing interest. It is, perhaps, quite within the limit of facts to say that the picture is one of the best depicting the West which has come out in a long time. It is a character study rather than a swashbuckling representation of mere bravado. As such it deserves commendation.

"Mr. Bumptious on Birds" (Edison).—A humorous story of Mr. Bumptious, who, after reading innumerable books on taxidermy, acquires an impression that he is an authority on birds. True, his attempt at stuffing a pet canary is not entirely satisfactory to his wife, and because of that he visits a neighboring barroom to drown his injured pride in something stronger than tea. Then begins an able criticism of an owl. But after all the bad points of the stuffing are pointed out, the bird tires of the disturbance and flaps his wings in protest. Mr. Bumptious displays his only indication of good sense by ordering drinks for the crowd.

"A Night on the Coast" (Gaumont).—An adequate, though somewhat melodramatic, representation of the daily routine of the coast guards. Of course it is not intended to convey the impression that smuggers regularly hurl the guards into the ocean, but such things have happened, and are not impossible at any time. The picture is very graphic, giving a clear view of some of the wild places along the coast frequented by smugglers and affording them reasonably safe retreats. The wave-beaten cliffs are pictorially the most attractive feature of the picture, and unquestionably will help in making it popular.

"The Monastery in the Forest" (Gaumont).—Perhaps no picture of recent release has so forcibly reminded one of the difference existing betwen the ancient world and the world to-day. The architecture of the monastery is the first feature noticed, that of the reproduction of the Lourdes grotto, the cloister and the cemetery, the convent of the Grand Chartreuse and the place where a liqueur considered by some the most famous of all is made among the Grenoble hills

by the Carthusian monks. The play carries with it something stronger than the mere pictorial representation of history. It is a graphic view of the great changes which have occurred in the world since the monastery was a prominent feature of the life of many countries. The campaign of his monk with more than ordinary interest, and the picture will cause expressions which will not be easily effaced.

"A Modern Cinderella" (Vitagraph).—The old story brought down to date, but slipper and all, with a grandmother as the good fairy and her grandson as the prince who seeks out the girl that lost the slipper and ran away as the clock struck twelve. It is clever of the old story somehow to fail with modern surroundings as prominent features.

"Burly Bill" (Essanay).—A curious combination of pathos and humor. The picture will make you laugh in some scenes and then, too, a lump will come in your throat while you see Burly Bill, tramp and burglar, taking care of a baby deserted by its mother while she goes to meet its father. The mixing up of the little ones is a touch of grim humor not to be appreciated by the audience than by the parents of the children. But however mixed up the picture seems it all ends nicely and the parents are made happy by the return of their tantrums to normal size. Of course it is impossible to tell what may happen when children are left alone, as Burly Bill suggests in his graphic note but it is a safe proposition that such a mixup is sufficiently rare to make it a great novelty.

"The Price of Jealousy" (Kalem).—Jealousy, like other unreasonable passions, brings its own reward. And what may come of unrestrained indulgence is so graphically depicted in this picture that one is disposed to vow never to become jealous. True, the girl was foolish, yet no more so than most jealous persons. It is well, perhaps, to consider this in the nature of a warning. It is so strong dramatically that its influence must be more far reaching than the mere amusement of the audience.

"The Empty Cradle" (Pathe).—A simple story, yet the pathos reaches so deep down into the human heart that it brings moisture to the eyes. An empty cradle. Ah, many a household has felt its silent, poignant desoltion. But to few comes a waif to fill the cradle. Perhaps on the other hand few waifs are so fortunate as to fall into the hands and hearts of such people as the warm-hearted police sergeant and his wife. The picture is not great dramatically, but because of its suggestions and the memories it awakens it is one of the best pictures of the week.

"Lucy Consults the Oracle."—It is impossible to determine whether this picture is intended as a travesty upon the disposition of some to believe in signs, or whether it is to be accepted seriously. At any rate Lucy consults the book with regard to her future in love affairs and makes her decision accordingly.

"The Nightmare" (Urban).—A dramatic dream, caused by the struggle of a poor man to overcome the temptation to seize a large sum of money, murder the owner and dispose of the body. The horrors of the dream undoubtedly represent, in some degree, the sensations of a man who has committed such a deed. Not all are warned by such a nightmare, however, and saved from the consequences of their own cupidity. Some compensation comes to this unfortunate when the traveler pays the rent and saves his home.

"The Mountain Lake" (Urban).—Always excelling in the production of outdoor pictures this house has in no wise tarnished its reputation in producing these scenes of Lake Brienz in Switzerland. The picture illustrates the whole eleven miles of the lake from Brienz to Interlaken, and one enjoys an exceptionally attractive panorama in the journey.

INDEPENDENT.

"The Jump to Death" (Great Northern).—A strongly dramatic subject, which has more than one thrill in its length. It is acted with all the spirit which usually characterizes the work of the Great Northern players and cannot fail to be interesting. The Great Northern people have put out some excellent feature films in the past and this one is another of the same general quality.

"Foolshead as a Porter" (Itala).—Foolshead appears in a new role in this picture and shows how expert he is in performing the duties which belong to such a position. Foolshead is one of the greatest tumblers in the business and whatever he does the audience can rest assured of a long list of comical situations.

"A Pennyworth of Potatoes" (Itala).—A comedy representing the sale of potatoes but possessing no particular merit beyond amusing the audience briefly.

"Girls" (Bison).—A bit of comedy based upon the donning of male attire by a lively girl and the complications, including

"The Bucking Broncho" (Victory).—A lively Western story, full of the vigor of the plains, and developing into a genuine comedy. The young cowboy Davy rides the bucking pony in one of the best Western scenes put on the screen in many a long day. Perhaps Davy was fortunate that nature had subdued the beast's ferocity. Anyhow it saved a whole lot of trouble, and when Davy's wife let him away by the use of a series of subscribers was happily averted. This picture is notable chiefly for the characteristic Western spirit which pervades its scenes and should be popular because it tells a clean story and causes one to want more of the same kind. It has all the life which marks all the Western pictures put out by the Nestor people and deserves to be popular.

"A Martyr of Love" (Eclair).—Perhaps it is necessary to make a story like this to rouse interest, but very many who will see it will be of the opinion that it would have been quite as interesting and vastly more pleasant if the girl had been permitted to live after her lover returned. It is recommended that the ending of this film be changed, and that the girl be allowed to live and presumably be happy with her lover afterward. Trials and tribulations are popularly supposed to be the portion of unfortunate lovers, but the difficulty should stop there. Let them live together happily after the storm and stress of disappointment and suspense are over.

"A Sculptor Who Has Easy Work" (Eclair).—A trick picture, representing the gods, or some equally propitious powers, transforming clay and marble into statues while the easy-going sculptor sleeps. Whom the gods love has easy work might well be recited in this instance.

"A Shipwrecked Man" (Ambrosio).—A well told story, clearly photographed and otherwise technically satisfactory.

"The Outlaw's Redemption" (Atlas).—The first release of a new company and in conception and acting it deserves commendation. Some slight crudities appear in the mechanical department which future polishing will eliminate. There is a thrill indeed when the lady one falls from the cliff. Then the rush of the other for help the meeting with the outlaw, his assistance and the sacrifice it entailed are all graphically represented. The representation of the humane jury is a touch which goes straight to the heart, and the final reformation of the outlaw is a strong ending to an interesting film. The acting of the children is the feature of the picture and would be difficult to surpass. If the new producer sends out such pictures as this he is about to the motion picture field will be welcomed. A simple story like this, told with the human touch which goes to the heart, will be popular when more elaborate productions would only be admired.

"The Vivandiera" (Eclair).—A war story, not without its emotional and dramatic features, all marred by the fact that both the brave young man and his equally brave sweetheart are killed. The picture would be much better to change it, allowing them to recover from their wounds and receive the honors in life accorded them in death. If one must die it seems better that both should. Let them go together, yet it would be far more satisfactory to let them live, happy in the knowledge that they had performed a service for their country and had been appropriately honored for it.

"The Nichols on a Vacation" (Imp).—Here is a comical mixup that is an excellent antidote for a fit of the blues. Nichols has an affinity, but when he made a date with her at a restaurant he did not anticipate the arrival of his wife and daughter at the same restaurant. It is probably quite needless to remark that Nichols left little more than a suggestion of corporeal existence so extremely rapid were his movements. Of course the affinity did her share of waiting, without knowing the two ladies regaling themselves beyond. Now enter the young man engaged to Miss Nichols, without knowing of her presence, and proceeds to flirt desperately with the affinity. The picture doesn't show just what happened to him, but one may be permitted to infer that he received some extremely vigorous lessons. One must be indeed fastidious to want anything worse mixed than that. It is hard to say who deserves the most sympathy, Nichols or the affinity.

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Chicago.

AMONG THE SHOWS.

Another visit to the Senate Theater has served to increase our admiration for that quiet, resourceful young man who has charge of the operating room there, Mr. Louis Riner. The film on the screen when we entered was the Selig "After Many Years." The projection was excellent and steady, but what attracted our attention was the appearance in some scenes of a small hand colored picture in the corner of the moving picture, giving a dissolving view effect similar to the visions that have appeared in some films, which much increased the beauty of the picture and brought applause many times. After the show we sought the operating booth to inquire the source of these little auxiliary pictures and found that it was the idea of Mr. Riner, who had slides made for the purpose, which were projected in the stereopticon so as to fit in the corner of the picture, where it did not affect the picture itself. Small pictures of Grant, Lincoln, "Old Glory," etc., were thrown on the screen and received a hand every time. In the last scene, after the sub-title, "United We Stand," just after the effect in the picture of the flag waving, Mr. Riner used a tiny portrait slide of Lincoln with the motto under it, "United We Stand, Divided We Fall" with telling effect. Mr. Riner says that the Edison picture "'Mid the Cannon's Roar" made a great hit here with the aid of these little pictures. It his his intention to put these slides on the market, together with his other specialties, One Drop Oil, Bull Dog Film Cement, and the rubber tension rollers mentioned in The World some time ago. The Bull Dog Cement is remarkable for one thing at least—it is not even necessary in making a patch to scrape the emulsion from the film. To be sure, though a scraped patch is stronger, we tried to pull apart a patch made with the cement and found that the film tore apart before the joining gave way. We were much pleased with the projection of the old Pathe picture, "Marriage in India;" it was not only rock steady, it was **absolutely** steady on the screen, though we were seated within 15 feet of the screen; it could have hardly been told from a lantern slide except for the motion of the people in it The other pictures presented were a first run Biograph and Selig and an older Gaumont. We believe that the Senate is the only house in Chicago, other than the Orpheum, showing two first run pictures. The pictures here are even steadier than at the Orpheum, though to be sure, they are on a much smaller screen. Even at this, Mr. Riner assured us, the machine used was their second best one, reserved for the days of the heavy grinds, Saturday, Sunday and holidays. Yet despite this, the old Pathe and Gaumont were very steady. Take note of this, O ye operators, who run a film which may be more than a couple of weeks old through the machine as if it were old junk. Mr. Riner projects his third reel as well as he does his two first runs, which goes to show that the fault of poor projection with old film is not always the fault of the film itself by reason of old age.

* * *

On East Thirty-fifth street we found two moving picture theaters, in both of which the projection is excellent The Forest Theater, at Thirty-fifth street and Forest avenue, is an attractive house of medium size. One thing that drew our attention was the inscription over its portals, "The Silent Drama." Within we found a well projected, steady picture of average size, but of great brilliancy. A feature to be commended in this theater is, that the side lights near the screen are reduced in candle power, which much increases the brilliancy of the picture. The Edison film, "Fortune's Fool," was shown here and made a hit.

* * *

A short distance away, near Grand boulevard, we found a very fine picture in the National Theater. Mr. Straus, the manager, formerly had his screen coated with aluminum paint, but did not get the picture he desired with that, so coated it over with a brilliant pure white hygienic kalsomine with excellent results. The projection was so steady and brilliant and free from flicker that we inquired the name of the machine used, to find it a new Motiograph. Even at the first row of seats, within 10 feet of the screen, the picture was so steady and had so little flicker that it did not hurt the eyes to look at it, which is not usually the case, as the nearer one gets to the screen the more the illusion is destroyed. C. Y.

Mr. J. W. Tschudi is busily engaged in redecorating the stage of Jim Gabriel's unique Circle Theater, at St. Louis, Mo.

Another section of the story of Esther and Mordecai which is part two of this beautiful biblical drama will be released on June 10 by the George Kleine people of this city. These pictures are an example of beautifully colored photography and deserve special mention in that line, with other subjects of this class, are looking to put the motion picture on the highest pinnacle of standard amusement.

Mr. Max Lewis, of the Chicago Film Exchange, was laid up in a hospital for some days last week, owing to a fall which caused him considerable injury. Mr. Lewis has, however, returned to his offices and seems to be in good health.

Mr. S. J. Levin, manager of the Orpheum Theater, Chicago, has been appointed general manager of the Jones, Linick & Schaefer circuit of theaters, which appointment will take effect July 1. George H. Moore, who has been Mr. Levin's assistant, will be promoted to the office of manager of the Orpheum Theater and will no doubt carry out the successful policy heretofore conducted by Mr. Levin. Merit always brings reward and we congratulate friend Levin on his promotion.

Carl Laemmle recently purchased the rights for the States of Indiana, Illinois, Wisconsin, Minnesota, Kansas and Nebraska of the Welch-Daniels light pictures from the Clemens Hester Company. This ring contest took place in London, England, on April 28, 1910, and gave Welch the lightweight championship of England in a nine-round bout, which is full of excitement from start to finish. The film is approximately 1,000 feet in length and is excellently produced.

Promoters are now busy in the task of a grand aviation meet, which is to be held in Chicago sometime in August. The following well known men in gasoline circles are now under consideration and overtures are being made to have them participate: Barney Oldfield (automobile races), Stroebel (airship), Sloane (automobile), and the world famous Curtiss and his aeroplane and Donaldson. Motion pictures will be taken of this great meet and considerable interest is being aroused as to who will produce them.

Mr. Bell, of the Bell & Howell Company, made a short business trip to Cincinnati, Ohio, last Monday, returning Tuesday morning to Chicago.

Tom Quill, who represents the Goes Lithographing Company, of Chicago, is still in the running and is putting out some excellent poster work for the Essanay Manufacturing Company in the way of one sheets.

Mr. B. E. Clements, who has been showing the lovers of motion pictures a few good ones in the sporting line, left Chicago last Thursday. The point of his destination is not known, but we rest assured of the fact that he is on another mission for new pictures and something great is to be expected.

Geo. W. Bond & Co. have recently launched a novel scheme of placing slide sets, both song and travel pictures, at the disposal of the exhibitor. The plan of the Tabard Inn Library is one that is fully understood by everyone and this is the plan adopted by Mr. Bond. The plan outlined is this, any exhibitor wishing to join this club can become a life member by purchasing one set of slides outright, after which these can be changed as often as is wanted by paying a small revenue as an exchange fee. The rental plan will also hold good with the Bond people, so that either method of obtaining slides may be used at the discretion of the exhibitor. The Bond Company have in their employ the best photographers and color artists that money can obtain, and the excellent quality of their output is sufficient proof of their ability.

CLARENCE J. PERFITT.

Antigo, Wis.—The Crystal Theater is now under new management, Bauter & Klements having sold the business to Latts Bros., who have moving picture theaters at Ashland, Washburn and Odanah. A. Latts will be in charge of the local theater. He has had several years' experience in the moving picture business and will no doubt do a good business. Mr. Latts informs us that he is going to make some changes in the theater as soon as he can. He will have a lecturer so that every picture will be explained. He has also engaged a gentleman singer. He will also have the seats in the rear of the theater raised so as to give those in the back a better view. A mirror will be placed in the rear of the theater especially for the ladies. There will be four changes a week in the program and he expects to run a show on Sunday evening, but states that it will be of a religious nature.

INDEPENDENT DIFFERENCES

Agreement Between the Two Factions Likely to Be Arranged.

Last week another attempt was made to [illegible] prominent manufacturers and exchangers. The meeting held in Detroit, while it did not accomplish much at least served to establish the fact that the great majority of manufacturers and exchangers were firmly determined to do business between themselves even if at a loss, rather than submit to the dictates of the Sales Company.

Those manufacturers who prefer to do business legally and openly have taken refuge under the Columbia-Biograph patents, and the Allianz exchanges have also recognized the protection they offer.

Harmony prevailing between the associated manufacturers and the exchanges after the final Thanhouser flop, a telegram was despatched to the Sales Company to join them. A form of agreement was drawn up under which both factions could operate and allow the exchanges freedom to purchase from both sides.

This form of agreement was curtly rejected by the spokesman for the Sales Company, who arrogantly insisted upon full compliance with their own terms. Wiser heads on both sides are still endeavoring to effect a compromise, without which it is evident that the independents are losing ground.

A joint meeting in the offices of the Sales Company only resulted in further bickerings. It seems impossible to get certain people to see the necessity of unanimity or to pin them down to a discussion of the facts of the case. The only hope is that those manufacturers who have large interests at stake will assert themselves and compel their associates to act with reason.

We stand between the manufacturer and the public. We want to see the former in a position to sell his product in open market and on merit. We want to see the exchanges free to purchase from any manufacturer, and we want to see that the public are getting the kind and quality of the pictures that they are willing to pay for.

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NOTES OF THE TRADE

EDISON NOTES—COMING RELEASES.

The daily routine of duty of Uncle Sam's coast guardians—the life savers—is shown in a short film on the reel of the 14th. Drilling with the breeches buoy, life-boats and resuscitation practice, and the other details of their daily life are shown in a series of scenes excellently photographed. For a short subject this film cannot be surpassed.

The exciting adventures of a young novelist in search of a change of air and thought are the dramatic story embodied in the film which completes the reel of the 14th—"The House on the Hill." The young hero clears the air of mystery which surrounds a supposedly haunted house by running down and capturing the gang of counterfeiters who occupy it, and shares the government reward for the deed with the plucky farmer's daughter who helped him turn the tables on the gang at a critical moment. Plenty of action, mystery and good light and scenic effects in this film.

The "Cigarette Girl of Seville" continues to be the subject of complimentary letters received at the Edison Studio from moving picture lovers in all parts of the country. Pilar-Morin's work in this film has proven to be the best of her characterizations thus far shown. The Edison people are to be congratulated on the acquisition of the exclusive services of this wonderful French woman, whose work stands out so distinct from other pantomimic artists.

Bootles' Baby," "The Judgment of the Mighty Deep" and "The Little Fiddler" are dramatic releases of the 21st, 24th and 28th, respectively. Each is a full reel and notable story of its kind. "The Judgment of the Mighty Deep" is perhaps one of the most powerful sea pictures ever produced. The Edison Company is certain that it surpasses in every particular their "Keeper of the Light," which will be remembered as a splendid work from the standpoint of dramatic detail and beautiful photography.

The following Edison films were exhibited at the National Convention of Charities and Correction, held at St. Louis, May 23 to 28, inclusive, which was attended by representatives of every State in the Union: "The Prince and the Pauper," "Annual Celebration of Children at Newark, N. J.," "King Cotton," "It Pays to Advertise," "Fishing Industry at Gloucester, Mass.," "Cocoa Industry," "Suffer Little Children to Come Unto Me, for Theirs Is the Kingdom of Labor," and "St. George and the Dragon."

ESSANAY NOTES.

The Essanay Guide for the last two weeks of June, describes three Western feature pictures from the Essanay Company's Western picture makers in Colorado. These pictures will prove notable, particularly in the strength of the stories, the beautiful scenic surroundings, and the superb photography. "The Bandit's Wife," to be released June 18, is a feature picture almost as strong as "Away Out West." The story concerns two Western highwaymen and a woman they both love. This latter is the wife of one, who is secretly loved by the other. The false pal, knowing that his partner, upon whose head the sheriff of the county has placed a price, is about to leave the country, plans to turn him over to the sheriff and claim the reward. The unfaithful wife and her lover conspire together to effect the capture of the highwayman, thus making it possible for them to marry. The husband finding a note from his wife to his partner, explaining that he will cross the boundary line at 8, plans a mode of revenge in adding a postscript to the note, stating, "He will be dressed in my clothes." When the fatal shot is fired the treacherous partner runs forward to find that he has killed his sweetheart. The story is thrilling and alive with interest from the first foot to the last.

The Essanay release of June 25 is another Western picture of exceptional interest, and a novelty in that the plot and theme is something out of the ordinary, dealing with the subject, which in the West is not unimportant, the ways and wiles of the timber thieves and the dramatic episodes of the forest rangers. Uncle Sam's forest saviors. Charles Wentworth, a forest ranger, is detailed by the United States District Marshal to arrest certain timber thieves at work in the Government timber reserves. After numerous adventures he locates the thieves, but is overpowered by them and sentenced to be shot. His life is saved, however, by the daughter of the ringleader of the gang, who brings help at the critical moment and saves young Wentworth's life. The thieves are captured and dragged away, and Wentworth, deeply grateful to his girl savior, proposes to her and is accepted.

The Guide also describes a dramatic film and two comedies from the Essanay's Chicago studios. "A Victim of Hate," release of Wednesday, June 23, is a picture the quality of which cannot be too highly recommended. The two comedies, "Pat and the 400," and "C-h-i-c-k-e-n Spells Chicken," are fully up to the high quality standard of the famous Essanay comedies. "Pat and the 400" is an exceptionally funny farce, with a tang of satire. Some fashionable folk pay a slumming visit to the shanty of one Patrick Murphy. The next day Pat and other residents of Carnegie Alley, reciprocate in going slumming to the home of the society leader, who had called on him the previous day, on a little slumming expedition of their own. The picture is good for a laugh in every foot.

"The Bad Man's Last Deed," the Essanay Western release of July 2, is another admirable film. Arizona Pete, a typical Western bad man, who has about gone the limit of devilty, is requested in a petition from the citizens of the county to remove himself to other pastures. This request follows a shooting-up affair at the village dance hall, when Pete, inspired by a liberal quantity of "Old Henry" makes a tenderfoot dance a jig to the rattle and pop of his .44 Colts. Pete, seeing that public sentiment is running too swift for him, complies with the sheriff's request and removes himself to a neighboring city. The young tenderfoot, nephew of a ranchman, is requested by his uncle to take a bunch of cattle to market. Disposing of the herd, the young fellow is tempted into a gambling dive where he is fleeced out of the roll and is about to leave in despair when Arizona Pete enters, secures the money from the confidence men and volunteers to take the young fellow back to the ranch. Pete realizes his danger, as he has been threatened with instant death if seen by any citizen of Mariposa County. The journey is made in safety, until he is about to leave the ranch house, when the sheriff rides by wippes out his gun and a second later Arizona Pete falls in the dust. The photography and scenic settings in this picture will be found the finest of any of the Essanay Company's late Western productions.

LUBIN NOTES.

After the vexatious delays due to strikes, the failure of contractors to live up to their agreements and the other annoyances of building the new Lubin studio is an accomplished fact. The costume and property rooms are

THE MIRROR SCREEN

Here is what exhibitors say regarding Mirror Screen since it has been installed, all of which are unsolicited testimonials.

Consolidated Amusement Co., Baltimore, Md.—(Great, better than we expected.)

B. H. Brunton, Springfield, Ohio.—(Mirror Screen is a great success.)

Orpheum Theater, Indianapolis, Ind.—(Pictures fine, receipts increased 20 per cent.)

Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

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in order and a new fifty-foot pilot frame will be in place by the middle of June. A few scenes were made in the new house as early as the middle of May, but complete occupancy will not take place before the 20th. The plant is on the Norristown line of the Reading and about a quarter of a mile from the main line. It lies to the west of the tracks and in afternoon and evening when the crystal walls and roofs reflect the sunshine it gleams like some huge jewel. It attracts no little attention.

A real camera oddity is to be the Lubin release for June 25. The motion picture man shows some of the troubles of the picture operator in an amusing fashion and then, to the surprise of the spectator, the picture which has been made but which has appeared to be a disconnected series of expositions is run off the screen filled together, making a unified interesting subject.

Already the Lubin Company is in receipt of appreciative endorsements of the Decoration Day release. "A Veteran of the G. A. R." which appears to have scored a hit wherever it was shown. Every holiday in 1910 gives them a Lubin release day and these timely occasions have proven most valuable paybooks as the pictures are planned to be needed apart from their timeliness. "A Veteran of the G. A. R." would have made an acceptable release any month in the year.

The latest Lubin Bulletin shows an unusually generous skein of comedy subjects and lastly many little comedies they are. "The Wild Man of Borneo," released June 14; "Practical Jane," issued on the 20th, and "The Modern Picture Man," due the 24th, are flying comedies with real interest for their happening. That is one of the charms of the Lubin comedy issues. Little by scene as well as nonsense.

In the making of "The Motion Picture Man" which is to be released June 24, the scientific were permitted to crowd into the picture instead of being held back by the police. Since its making more than 100 letters have been received by the Lubin Manufacturing Company asking where the picture may be seen.

The scenario department of the Lubin Manufacturing Company is enjoying a lookout over a number pompous pates recently removed which time to pate. "The writer is not a person to whom this work is more ever-else or excitement, not except the fame of having written a moving picture play badly considered him, for having been engaged in an occupation requiring mental work, this matter is produced at a cost." "A Thankful Cat" was the title of one of the stories and yet the writer took himself seriously.

Publicities have been a little skittish since the car strike and the other day when a heavy auto headed down with police flashed up the street the crowd raced after to see what happened at the end. Those whose gates a scene enabled them to be in at the finish were disappointed but when it was found that the police were actors employed in one of the Lubin stories soon to be released.

VITAGRAPH NOTES.

A Civil tale, if worth telling at all, is not told too oft. Once more we call attention to the special extra release on Tuesday, June 8, of "How Champions are Won and Lost" by James J. Corbett, the most skilled boxer and fighter known to the world of sports. An exhibition of Jeffries and Johnson styles of defense and attack and all the blows and points ever used in the squared circle of pugilism, and which "Jim" Corbett will explain at the training of Jim Jeffries during the last month of preparation for the Jeffries-Johnson fight.

In the cold foggy early grayness of the winter works the camp was pitched by the Vitagraph actors for the taking of the scene of camping out in "The Man Haters' Club." Night crept on gruesomely and the scene had to be postponed until the following day. Two of the "boys" were left in charge standing guard on the tents. During the wee small hours of the next morning they were startled by sounds of approaching footsteps. Of course they were sleeping soundly and fearlessly wrapped sword or weapon. "Say, who do you think that is prowling around camp?" "I don't know," said Sam in concealing fear. "I'll just take a shot at 'em and let 'em know we're sentinel duty." "Then in a sole whisper, "I guess that'll scare 'em." Then Ed and Sam got under the blankets and when they got up the next morning the whole camp outfit had been carried off and they were the only things left.

On July 12 "Nellie's Lamb," the most perfect "life portrayal" of love and sentiment by the shadows of a great city. The wells of poverty and adversity, pleading and impressive in the extreme. A master stroke of dramatic fire the scenes that will show the world how to live half lives. A scene from the waste of the wilderness owing to loose in the green pastures and beside the still waters.

Preceding the great and glorious release of "Old Glory" on the day we celebrate, "Saved by the Flag" will be published on Friday, July 1. A drama of the power of the Stars and Stripes in commanding the respect of other nations. There is no stronger appeal to the people than the flag of our birth and its presence in airdome or theater will get the crowd and put snap and enthusiasm into them at the same time. It beats the band what the flag will do.

You don't need fireworks for a send-off or display on the Fourth of July. "Old Glory," the patriotic release announced for July 2, will keep your houses packed and the audience keyed up to the "spirit of '76," the valor of 1812, the cry of the Alamo, the Union forever and "Remember the Maine." When "Old Glory" bursts upon the screen there will be a burst of applause, the men will take off their hats and the ladies will, too. They will want to wave them anyway and everybody will cheer from the Declaration of Independence to the closing wave of the flag as it floats majestically in the breeze. The whole blessed family of Uncle Sam and his adopted children will want to see this picture and rally round the emblem of freedom, as it is displayed from its birth to the present time.

"Becket," an historical dramatic picture of the eleventh century during the reign of King Henry II of England. "Saint Thomas," as Thomas a' Becket, Bishop of Canterbury was called, is one of the most wonderful characters in history and its dramatization will be heralded as a classic novelty and specialty well worth securing by the placing of an order in advance.

In labeling a film of "Old Glory" one of the joiners labeled it "Old Gory." The head of the negative department called her attention to the mistake and she said: "Oh! Excuse me, Mr. Mac. I forgot to put in the 'o'." Then he shook his gory locks and said, "Oh! Glory!"

The more immediate Vitagraph issues are: "The Altar of Love," on June 11; "The Russian Lion," on the 14th, and "Davy Jones' Landladies," on the 17th. You have been told about these and they are all and more, too. Everyone of them will serve you right. "Ito, the Beggar Boy" is one of the beautiful Japanese series with a story that enraptures and enthralls. This is announced for June 18.

Just before the battle of the great giants, Jeffries and Johnson, the special extra release by James J. Corbett, "How Championships are Won and Lost," will be given to the public on June 15, next Wednesday. No better idea could possibly be gained of what champions do and how they do it. In the sparring exhibitions between the "Vitagraph Girl" and Mr. Corbett we have some lively tilts of comedy and produce relaxations of pleasantry. This is the film that takes us into the secret chamber of the training camp, where Corbett is giving Jeffries the advantage of his science and skill.

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Monday, June 13.

Biograph—In the Border States (Dr.) 990
Lubin—The Wild Man of Borneo (Com.) 330
Lubin—On Panther Creek (Dr.) 660
Pathe—Childish Escapade (Com.) 548
Pathe—Micro-Cinematograph: Sleeping Sickness (Educational) 354
Selig—Romeo and Juliet in Town (Dr.) 1000

Tuesday, June 14.

Edison—United States Life Saving Drills (Edu.) ..250
Edison—The House on the Hill (Dr.) 745
Gaumont—At the Dawning (Dr.) 915
Vitagraph—The Russian Lion (Dr.) 948

Wednesday, June 15.

Essanay—A Honeymoon for Three (Com.) 1000
Kalem—Mistaken Identity (Dr.) 885
Pathe—The Bone-Setter's Daughter (Dr.) 813
Pathe—The Barry Sisters (Acrobatic) 138
Urban—The Gum-Shoe Kid (Com.) 428
Urban—A Trip to Brazil (Scenic) 572

Thursday, June 16.

Biograph—The Face at the Window (Dr.) 997
Lubin—Red Eagle's Love Affair (Dr.) 975
Melies—A Texas Joke (Com.) 950
Selig—(Title not given.)

Friday, June 17.

Edison—A Central American Romance (Dr.) ..1000
Pathe—Poor But Proud (Dr.) 495
Pathe—Max Makes a Touch (Com.) 423
Kalem—The White Captive of the Sioux (Dr.) .880
Vitagraph—Davey Jones' Landladies (Com.) 935

Saturday, June 18.

Essanay—The Bandit's Wife (Dr.) 956
Gaumont—Esther and Moredcai (Dr.) 645
Gaumont—The Spanish Frontier (Scenic) 325
Pathe—White Fawn's Devotion (Dr.) 950
Vitagraph—Ito, the Beggar Boy (Dr.) 962

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BIOGRAPH FILMS

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RELEASED JUNE 13th, 1910

In the Border States

Or a Little Heroine of the Civil War

No period of the United States history is more fascinating than that of the Civil War, and a story of that time is always sure to excite interest. This Biograph subject is one of special value on account of its dramatic strength and scenic beauty. It tells a story of heroism on the part of a little child, who first saves the life of a Confederate soldier despite her inborn sectional sympathies, and afterwards saves her own father, a Union Soldier, from the hands of the same Confederate. The scenes are laid at Delaware Water Gap.

APPROXIMATE LENGTH, 990 FEET

RELEASED JUNE 16th, 1910

The Face at the Window

A story of the result of filial disobedience

In this Biograph production is shown the contaminating influence of reckless associates. The young man having graduated at College, goes into the world, meets and marries an artist's model and is disowned by his father. Later, a victim of drink, he deserts his wife and child and goes the usual road. The wife, at the point of death, begs her husband's father to care for her child, which the old man does. The child grows into manhood, and on the day of his graduation, while celebrating the occasion, the face of a tramp appears at the window. In a lark they bring the tramp in, and find him none other than the boy's father.

APPROXIMATE LENGTH, 997 FEET

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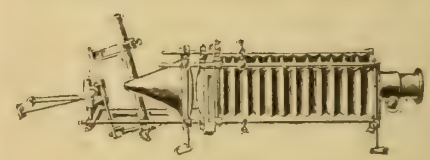

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leave a note under a certain flat stone in the grove.

That evening Jim rides up, dismounts and enters the house. He tells Martha that a band is out and that we will have the battle at Sycamore Flat tonight. Martha hears no more, for the note of warning steals out of the house unseen and Jim, who has been successful in his duties is following steadily behind her.

She secretes the note and carries back to the slave with him watching his opportunity, takes the note from under the stump and reads it. Then in understands. It reads: "Jim will meet the boundary line at eight. Martha."

The bandit looks up with a blackened face and menacing mien. Suddenly a mode of revenge presents itself to him and taking a pencil from his pocket he hastily scribbles a postscript: "He will be dressed in my clothes."

At five minutes to eight Jim who has prepared to leave, takes his wife in his arms, then hesitates, asking her gravely, if she will go out and make sure the coast is clear. She, unsuspecting the impending tragedy, agrees, throws a shawl over her head and slips out.

A moment later Jim who is waiting expectantly, hears a shot fired, a scream, and with a smile of triumph turns and walks slowly out of the house.

Martha is stretched out on the ground, dead, while Harding with still smoking gun, is bending over his victim stricken.

Sweeney touches him on the shoulder and pulls him to his feet, tears the gun from his hands and with a smile of evil triumph turns and stalks away.

Harding falls over the body of Martha, cursing madly his fate as the picture flushes.

A VICTIM OF HATE. Harry McAllison a degenerate young man, is in love with Dorothy Van Hagen, a very close friend of his sister, Gladys. As yet he has never made a proposal but has worshipped her secretly from afar. The day our story opens, however when he finds Dorothy and he alone in the latter's library, he weakly confesses his love and endeavors to take her in his arms. She reproaches him and tells him she does not love him. Then Gladys enters, she bows her adieu and goes out.

The following evening Harry and his sister attend a party at the Van Hagen's. During the evening Harry haunts the presence of Dorothy, much to her dislike and nettles him in refusing to give him a dance and then straightway offering her arm to Algernon Trevost her sweetheart. McAllison watches them with envious eyes, an intense feeling of hatred burning in his heart. A moment later Trevost and Dorothy enter seek a secluded spot in the conservatory but within view of McAllison and exchange kisses and caresses. A scene follows in which Dorothy orders young McAllison from the house.

The next day McAllison still smarting under Dorothy's reproach racks his brain for some method of revenge. Suddenly a plan frames itself in his thought. He knows of a certain gambling resort, notorious for its wickedness and vice to which he plans, by a clever ruse, to lure Dorothy, at the same time despatching an anonymous note to Trevost, explaining that if this latter desires to know the real character of the woman he loves to visit No. 996 Rennert street at nine o'clock that evening. The other note to Dorothy dispatched shortly before the appointed time asks that she call at "the Room" street, where Gladys McAllison is suddenly taken ill. The note is signed Harry McAllison.

This plan carefully prearranged and timed to the minute works out smoothly. Dorothy unsuspectingly enters the trap and is denounced by Trevost who believes her to be an habitue of the place. In her innocence and misunderstanding she stumbles bewilderingly about the room and is soon surrounded by a crowd of flashy women. Trevost, unable to stand it longer, runs from the place, and McAllison, who from a quiet corner has watched it all runs forward and catches Dorothy in his arms. She has fainted. He carries her out and places her tenderly in a cab, giving the driver the address.

The next day a note from Mrs. Van Hagen, urging Gladys to call on Dorothy immediately, is received by the latter. At the Van Hagen's Gladys sees Dorothy, who has suffered a severe nervous shock from the ordeal and who is confined to her bed. Dorothy is too ill to explain and Gladys in departing has received no hint that her brother was implicated in the hateful conspiracy.

A few days later, Harry, who has suffered an excruciating remorse, makes a confession to his sister, explaining that it was he who caused the separation of Dorothy and her lover. He wants her to intercede for him with Dorothy and to win her forgiveness.

Gladys is horrorstricken and finds explanation for the note received by her early in the day from Mrs. Van Hagen. It reads:

"My dearest Gladys:—

Dorothy is still too weak to talk of the sad events of a week ago, but Mr. Trevost is now convinced Dorothy was the victim of some horrible plot. He will call upon you in hopes you can help solve the mystery.

Mrs. Anna Van Hagen."

A moment later Trevost is ushered in. After a few words Harry comes on and confesses to Trevost that it was he who invented the scheme of Dorothy's downfall. The outraged lover is, finally able to hold the confession to make the despicable perpetrator of its contents unhappy. Gladys pleads with Harry and he leaves to see and make out.

A few minutes later Harry and Gladys drive to the Van Hagen mansion where they are greeted by Dorothy. Dorothy forgives him and he and Gladys depart.

Young Trevost then enters and taking the sweet secret to his arms, tenderly presses a kiss to her lips. The reconciliation has been consummated.

KALEM MFG. CO.

THE WHITE CAPTIVE OF THE SIOUX. Scene I—The Pioneer Home. Mary Seized for Life.

Scene II—Indian Raiders.

Scene III—The Attack. Mary a Captive.

Scene IV—The Redskin's Command that Mary is Dead.

Scene V—Fifteen Years Later. Mary Found.

Scene VI—Tommy Sends for His Father and Mother.

Scene VII—Mary's Choice. The Power of Mother Love.

GAUMONT.

(George Kleine.)

AT THE DAWNING; or, The Fear of the Comet.—It was popularly believed that the end of the world would take place at the dawn of Good Friday in the year one thousand. At that time a comet appeared in the sky much to the consternation of the people who prepared for the destruction of the earth.

Many plans of violence were forsaken and many wrongs righted because of this fear.

Our story has to deal with one of these episodes. The staging and costuming are the result of careful study of the times in which the plot is laid.

A rich baron falls in love with a nobleman's daughter, but is unsuccessful in obtaining the father's consent to his marriage. By the aid of an accomplice he succeeds in carrying the maiden away to his fortified castle. He then sends an insulting letter to the nobleman. The nobleman is beside himself with anger and is preparing to move in battle against the dissolute baron, when a monk arrives at the nobleman's mansion and hearing the news tells him not to lose heart. We then see the monk set off to the baron's. Arriving there he tells the baron that the end of the world is coming at dawn. He points out to them the comet hanging in the heavens as proof of his assertions. In terror, the baron promises to restore the daughter to her father, and we see the monk return with the daughter. In the meanwhile, the end of the world does not come, the sun rises as usual. The baron appears at the nobleman's castle and begs the father's forgiveness, at the same time asking for his daughter's hand. He is accepted. The monk intercedes for the baron and we see them all enter the church quite happy.

"ESTHER AND MORDECAI."—Mordecai is appointed to sit at the King's gateway.

While on duty he discovers a plot to assassinate the King and discloses the facts, whereupon the King orders that this brave deed be recorded in the Annals of the Kingdom.

Among the King's favorites, Haman is supreme. He soon becomes violently jealous of Mordecai and plans his destruction. As Mordecai is a Jew, Haman makes preparations to massacre the entire race and thereby complete his revenge on Mordecai.

About this time the King decides to make a review of his Annals and to his amazement finds no record there of the good deed of Mordecai, whereupon Haman is ordered to give honors to Mordecai. This only serves to increase the jealousy of Haman.

Through the gracious Intercession of Esther, Mordecai soon has another and greater victory over Haman. As the time for the massacre of the Israelites approaches, Esther, who has been told all by her uncle, Mordecai, invites Haman to dine with her and the King at the palace. During the feast she discloses the fact that she is a Jewess and declares that all those who are enemies of the Jews are her enemies and, therefore, enemies of the King and are not worthy of his favor—whereupon, the King, who has been informed of the full facts, orders Haman delivered up to the guards and has him hanged on the very gallows Haman had designed for Mordecai.

The victory of the Israelites is now the cause of great rejoicing.

"THE SPANISH FRONTIER."—A brief excursion to the Basque country which comprises the three Spanish Provinces of Biscay, Guipuzcoa and Alava. The territory bordered on the north by France and the Bay of Biscay.

This section of Spain is distinguished from all other divisions of the country by the character language and manner of the inhabitants, as well as by its peculiar contrasts of ocean and mountain scenery.

Our panorama gives both the wild, out-of-the-way scenery and the finest examples of human endeavor, as exemplified in the towns.

URBAN-ECLIPSE.

(George Kleine.)

"THE GUM SHOE KID." [illegible]

"A TRIP THROUGH BRAZIL." [illegible]

Ink titles appear in the following order:

1. The "Tomaso di Savoia" leaving Genoa.
2. Through the Straits of Gibraltar.
3. The Day's Observations.
4. Saint Vincent.
5. Pernambuco (Curious way of disembarking passengers.)
6. Life Boat Drill.
7. A Full-rigged Sailing Ship.
8. Rabin.
9. A Bedding Captain.
10. The Bay of Rio de Janeiro.
11. The "Ilha Fiscal" or Custom House Office.
12. Disembarking Emigrants at Ilha Raseers.
13. Arrival at Rio de Janiero.

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ON PANTHER CREEK. [illegible]

RED EAGLE'S LOVE AFFAIR. [illegible]

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A clear, straightforward and tenderly appealing story in which the influence of a sweet little child forms the principal theme.

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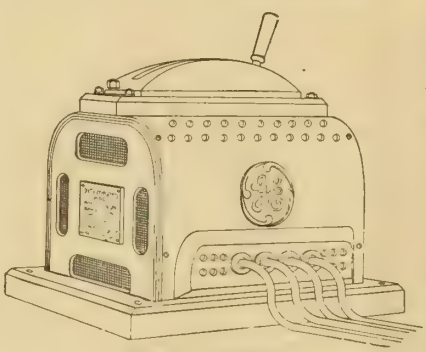

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Red Eagle's Love Affair

RELEASED THURSDAY, JUNE 16th

Red Eagle is an Indian Chieftain who has not adopted civilized dress or manners. He interests the girl from the east on a visit to her Uncle's ranch and Red Eagle follows her toward the rising sun, entering the Indian School at Carlisle. But his hopes of love are vain and sore in heart he returns home to wed his old Indian sweetheart. A charming story pictorially told.

Approximate Length 975 Feet

RELEASED MONDAY, JUNE 20th

The Road to Happiness

A little story of a shopgirl's vacation during which she discovers that the road to happiness is down the path of love. An exceptionally interesting story.

Approximate Length 600 Feet

Poetical Jane

Jane was not a poetess; she was a nuisance, but she harried one editor until he fell in love with her and married her on her promise to write no more. Funny in every foot. Don't miss this.

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Eagle's opening appointment solves Morning Bloom's difficulties of riding two ways at once and as Morning Bloom the leading citizen's niece and a means to speed the girl from the room by telling to poke herself at the opposite but does not please her and she makes an excuse for calling time to her side. So gets the interested in the ways of the east achieves him to keep to read and when at last the wedding comes to an end see Capt. Eagle and Morning Bloom [illegible] see him in the east. [illegible] but Red Eagle takes it seriously [illegible] Morning Bloom his Indian sweetheart who has patiently waited for the words and to go that she might [illegible] pleased to find that Red Eagle has decided to go to the Indian school at Carlisle. As a member of the football team Red Eagle is a person of some importance. Meeting the young men from other villages he [illegible] what he considers to be the correct taste in dress and upon his graduation he seeks Gertrude Morton's home. The idea of a call from an Indian appalls to her guests and when Red Eagle's card is brought he is told to enter. His clothes are more gaudy than fashionable and despite his life in the open, and the splendid training of the football field he carried himself awkwardly. Self consciousness adds its torments and it is a thoroughly uncomfortable Indian who enters the parlor. Carried away by the sight of the girl for whom he has made the sacrifices Red Eagle proposes marriage only to be met with derisive scorn and, angrily tearing off the stiff collar and flaunting the tie he decides to go back home where he finds little Morning Bloom still faithfully waiting for him. Content to remain an Indian he discards the clothes of civilization and returns to native dress and customs happy in the love of his squaw and the homage of his own people.

THE ROAD TO HAPPINESS. Rhoda is a saleslgirl one of the victims on the altar of trade. The heat of the long summer days, the incessant lifting and measuring and the aggravation of unreasoning customers all help to bring about the break down that attracts the attention of the welfare secretary of the store. Rhoda has her vacation time advanced and with the prospect of a glorious two weeks at the store's vacation home in the country she leaves the oven-like boarding house for the station. Arrived in Clermont she asks to be directed to the Home. The carriage is waiting for her and she makes a happy start but there is a runaway and only the quick action of Dick Phelps, a young farmer, saves her from injury. The friendship thus formed grows rapidly to the delight of the other girls. Maggie, one of the impish little parcel wrappers, takes a special delight in rallending the rural lover and as a joke manages that a supposed love letter shall fall from his pocket to be discovered by Rhoda. It looks for a while as though Rhoda had turned to retrace her steps along the road to happiness, but Dick courageously saves Maggie from drowning and in gratitude the girl explains the plot and Dick goes in search of Rhoda to make it up.

SELIG POLYSCOPE CO.

OUR NEW MINISTER. We are shown a scene in the country postoffice, where the news that the new minister will arrive with the next train causes great commotion and all prepare to meet him. At the same time Marguerite, a city girl, also arrives, to open a millinery shop in the little village and with her cunning ways, causes a stir in the hearts of the country youths. Cynthia, a sweet country girl, was the sweetheart of Reuben Lealand and when he also became a victim of Marguerite, it would seem her heart would break. However, Cynthia found a friend in the new minister who was a witness of the indifferent treatment poor Cynthia received and Reuben decided that the simplest way to get out of reach would be an elopement with Marguerite.

This he almost accomplished but for the minister who not only checked the elopement, but married Reuben and Cynthia and pointed out the road for Marguerite to follow. This accomplished, he did more, he re-united the hearts of Reuben and Cynthia and we see a happy ending.

THE FIRE CHIEF'S DAUGHTER.—The chief of the fire department has a beautiful daughter for whom he has hopes of a wealthy and advantageous marriage, but contrary to prearranged plans of this kind, Ellen has given her heart to a young fire ladder, and much against her father's will, marries Jack Lowney. This so enrages the old fire fighter that he turns his back on his daughter and son-in-law and will not be reconciled. Now the unexpected happens. Jack is put to a test and proves his worth. The Chief's residence burns and he and his wife are saved from a fearful death by the heroism and self sacrifice of the boy whom they have despised. Reconciliation follows. The situations are thrilling and wonderfully real. The fire department of the great city was enlisted for the production and the hazardous life of a fireman is vividly portrayed in this wonderful film story.

THE LONG TRAIL.—The sure and unswerving justice of the frontier is thrillingly told in this story. A renegade Meti, who has killed an old Indian in the attempt to rob his traps, is pursued through Summer and Winter by two voyagers. Finally after [illegible] they [illegible] to the [illegible] Indian's [illegible] the same [illegible] Natives [illegible] [illegible] [illegible]

KALEM FILMS

ISSUE OF JUNE 15th

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ISSUE OF JUNE 17th

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Length 880 Feet

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6. Training quarters of Jeff.
7. Jeff and his Mascot.
8. Jeff, sparring partner and Farmer Burns.
9. Jeff demonstrating grip.
10. Jeff after wrestling.
11. Jeff's fighting pose.
12. Johnson, wife and auto.
13. Exceeding the speed limit—Johnson and his burros.
14. Johnson training—chopping wood.
15. Johnson and Kid Cotton training.
16. Close study of man who will face Jeff
17. Johnson and Little feeding their Mascot.
18. Johnson showing 72-inch reach.
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20. Fighting attitude of Jack Johnson.
21. Johnson bidding his mother good-bye.
22. Jeff weighing in.
23. Johnson weighing in.
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26. Johnson finishing a two hour run.
27. Johnson receiving word of Jeff's willingness to fight.

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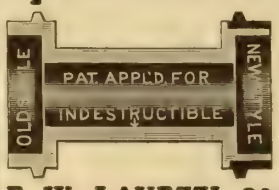

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HOW CHAMPIONSHIPS ARE WON AND LOST. By Mr. James J. Corbett. In the first scene of this picture we have a chance to see Mr James J Corbett as an actor in his 'glad rags' and society where Mr Corbett meets Miss Florence E Turner. The Vitagraph Girl leads us into the fancy waltz and words they are dancing the frills floating into his arms He leads her to a sofa, and with the assistance of her chaperone, revives her tells her she should take more exercise and invites her to his physical culture studio She accepts his invitation.

The next evening with her chaperone she calls to see him and arranges to take some lessons under his instruction In the gymnasium he explains to her the uses of the one hundred pound punching bag Professor Cooper now takes her in hand for a few exercises showing how to reduce the waist and hips the method of removing flesh on the upper part of the body strengthening the back, hips and thighs and abdominal muscles.

At home Miss Turner practices the methods taught her by Mr Corbett and the Professor. This scene gives a fine idea of the advantages of physical training at home as an aid to health, strength, grace and beauty

One month later, the fair pupil is seen at the studio taking a lesson in boxing from Mr Corbett, the great exponent of the art of self-defense. This is where the result of Mr. Corbett's lessons to his pupil shows itself in the skill displayed by Miss Turner in their friendly little bout, in which she proves herself to be his master

In the following scenes Mr Corbett and his sparring partner, Tom Kennedy, in ring costume, give illustrations showing the famous "Knockout" blows The Sullivan and Corbett battle and the last rally and knockdown. Fitzsimmons and Corbett. Fitz knocking out Corbett, showing the famous solar plexus blow Jeffries and Fitzsimmons battle Jeff knocking Fitz down in the second round of their first meeting. This blow actually won the fight. The finish of Jeff's last fight with Fitzsimmons. Fitz was "all in" and could go no further Jeff helps him to his corner. The Mitchell and Corbett battle. Corbett knocking Mitchell out with a right hand punch and two upper cuts.

The Jeffries and Corbett battle. Jeff knocking Corbett out in the twenty-third round. Corbett is against the ropes, bounces off to clinch. Jeff swinging all the time knocks out Corbett as he comes off the ropes. How Jeffries and Johnson will fight. Mr. Corbett illustrating Johnson's style and his two best blows: a right hand upper cut and the breakaway punch. Tom Kennedy illustrating Jeffries' [illegible] and his left [illegible]

In the final picture of the series Mr Corbett and his pupil will [illegible] If Corbett [illegible] were to be the champion of some [illegible] clothing. The whole [illegible] a [illegible] assistance [illegible] [illegible] [illegible]

LICENSED RELEASES.

BIOGRAPH COMPANY.

Apr. 25—The Way of the World (Dramatic)...950
Apr. 28—Up a Tree (Comedy).....981
May 2—The Gold Seekers (Dr.).....976
May 5—The Unchanging Sea (Dr.).....952
May 9—Love Among the Roses (Dr.).....983
May 12—The Two Brothers (Dr.).....993
May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997

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June 7—The Slyness of Shorty (Dr.).....750
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May 25—Tin Wedding Presents (Com.).....560
May 25—Where is Mulcahy? (Com.).....400
May 28—The Brother, the Sister and the Cowpuncher (Dr.) 989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000

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May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
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June 11—Lerin's Abbey on St. Honorat's Island (Scenic) 285
June 14—At the Dawning (Dr.).....915
June 18—Esther and Mordecai (Dr.).....645
June 18—The Spanish Frontier (Scenic).....325

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May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572

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June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
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May 23—Little Mary and Her Dolly (Dr.)....436
May 25—Max Leads Them a Novel Chase (Com.).489
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May 27—A Prince of Worth (Dr.).....590
May 28—A Sailor's Friendship (Dr.).....987
May 30—Down With the Women (Com.).....604
May 30—Russia, Caucasian Mountains (Scenic).374
June 1—One Can't Believe One's Eyes (Com.).440
June 1—Ines de Castro (Dr.) 544
June 3—The Two Portraits (Dr.).....804
June 3—Lillian and Anetta (Scenic).....144
June 4—Macbeth (Dr.) 997
June 6—The Flag of Company "H" (Dr.).....918
June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950

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June 11—The Altar of Love (Dr.).....995
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When a College Boy Meets a College Girl.
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Curly Head.
You Can't Make Me Stop Loving You.
Play that Lovey Dove Waltz.
Shoes and Socks shock Susan.
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I Trust My Husband Anywhere.
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Mary, You're a Big Girl Now
I'm Glad I'm a Boy
My Pretty Little Maid of Cherokee
I'm On My Way To Reno
If You Ain't Got It Go and Get It
I'm Afraid of You
The Moonlight, the Rose and You
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After two and a half years, the baby is now the pride of the Fort and the mother a successful novelist. The latter, spurred on by months of yearning for her loved one, induces her employer to journey with her to the Fort and assist in reclaiming her child.

Military maneuvers are in progress as they arrive, and a hurried search is made for the little one, only to find her in the keeping of a nurse, laughing with glee as the gallant soldiers march by and salute. The mother, mad with joy, cannot understand why they hurry the child away and refuse to allow her a mother's kiss and embrace. The Fort is thrown into confusion on hearing her story, and both officers and men refuse to give up their pride and joy, until the Major and his wife sadly consent to a separation for the sake of a mother's longing for her own, and the final farewell is spoken with a hearty "God bless and keep you."

THANHOUSER COMPANY.

TAMING A WOMAN HATER. Tom Taylor, the owner of a pretty rustic cottage, where he lives all alone believes himself to be a woman hater, and incidentally his friend John Sparks, when the latter loses to ornament the cottage with posters of Tom Taylor's property is valuable, and at the opening of the play a financier purchases it at a satisfactory figure.

To close the deal, Taylor is obliged to go to the financier's hotel, and there he attracts the attention of four pretty young girl guests. One of them, Lou Bennett, asks John to introduce Tom. This Jean declines to do on the ground that Tom is a woman hater. Lou bets the other girls that she can make Tom fall in love with her, and promise to her within a week. They take the bet, and not knowing Tom's name or where he lives, they follow his horse, borrowing a buggy built for two that is waiting outside the hotel.

Lou meets Tom, and wins her bet—she falls in love with her. But in identally the girl loses her own heart. Tom finds he has been tricked, and is preparing to go away forever when Lou arrives speaks with him, and all ends nicely.

THE LITTLE HERO OF HOLLAND.—Hans is a little Dutch boy, the son of a poor fisherman. He, like all children of Holland, is early impressed with the fact that the safety of the whole community depends upon the strength of the dyke. He is sent upon an errand to his aunt late one evening. Walking along at the foot of the dyke, he discovers a tiny hole, through which the water is pouring.

Realizing that if left to flow through even this small aperture, the water would soon break down the dyke and flood the village, he sticks his finger into the hole, and waits for someone to come to his assistance. Night comes on. His fingers ache, but he has stayed with his aunt, and so do not worry about him.

In the morning he is found almost unconscious from fatigue and exposure by his little sister who has been searching for him. She runs back and notifies the villagers, who come to his assistance, secure the dyke, and carry the boy back to the village in triumph. Hans is received by the Burgomaster and praised by the Mynheer. By his nobly action he has made himself a name to be loved and will always be known as "The Little Hero of Holland."

CENTAUR

HER LESSON. Miss Jessie Mary was up in the clouds to ask Miss Montrose to go swimming. Mary eagerly accepted. Before they got to the pool Mary's brother Will showed them a letter from a boy friend and proceeded to read it aloud, stating that his boss, an ordinary cop at the corner, was ready to become a regular with the charming sister of whom he had heard so much but never met.

Will exacted a promise of Mary not to make any appointments for that evening, as he expected his friend Jack. The girls then left gayly talking over the expected visit. In the course of their swimming Jessie met Willard Newell and at once exhibited herself to Mary and went to a pavilion with Willard. Mary at first angered, smiled and turned away, deciding to continue her swimming alone, and found herself looking into the eyes of a young man who had been staring at her for some time. She blushed becomingly under his ardent gaze and bowed to him.

After some hesitation and inward argument to followed, and when he got to the dock dropped a package in so that he could pick it up and return it, thereby opening up a conversation. She noticed unwillingly enough that he was handsome. Her interest was aroused. Will's letter before leaving for pool had a deep interest in each other, and though she would not have liked him she did promise to meet him on the same place on the following day.

Her lesson for that day had been learned, and came to the town that evening, proved to be the man she had flirted with that afternoon.

He quickly guessed by her that she played him to meet her without the proper introduction. He could not associate the spirit of his friend with the girl he had flirted with in the streets and treated her so coolly as to cause consternation in the home he had entered for the first time.

He left the house perturbed, for he feared chagrined and the girl well she formed a grim resolution to never flirt again as long as she lived.

THE OLD MAID'S PICNIC. Of course, everybody in the village turned out to see the old maids meet in front of Zeke Sparks' general store. There were maidens tall and maidens short, maidens fat and also lean, all spick and span bent on their annual picnic. An occasion that none of them had missed for the past forty years and that each and every one looked forward to participating in for the next forty years to come. However, they met with experiences in this picnic that they hope never to battle with again. The village bad boy followed them and after stealing a bottle of whiskey from a tramp he emptied it into the teapot and so tickled the palates of the old maids that they actually fought with each other in their eagerness to refill their cups. With the working of the tea they began their childhood pranks and when the excitement was thickest the prankish lad dropped upon them a bunch of live snakes that he had saved for the occasion. The "maidens" in a wild rush down the road never stopped running until they dropped of exhaustion upon the steps of Zeke Sparks' store again, as sick a bunch of old maids as ever gathered in one spot.

SHERIFF'S DAUGHTER. Sol Dalton had returned just in time to protect his angry little wife, Billie, from the embraces of Pete, the cowardly and drunken half blood.

The husband lambed her his quirt, and Pete could hardly beat she knew full well how to wield it.

This, however, was not the reason he gave the chief and his tribe for wishing to assassinate her. Pete, her because he had overcome Billie's father, Sheriff Colby, telling his wife and daughter that he and Sol would be away for a few days. Therefore, Pete declared, last could select an hour when the women were out and carry off everything in sight.

The Indians had put their plunder in a blanket when Mrs. Colby returned. Quick as a flash she ran to a chest and would have escaped had not Billie ridden up and, hearing a noise inside, armed herself with a rifle.

Although for the moment she succeeded in stunning both Pete and another, it only served to anger the half-breed the more so instead of flying on beside her mother, to help her off to the camp.

As the half dragged half carried Billie past the kennel Sport tugged madly at his chains, but it was not until two Indians and trembling, ran that he finally broke loose and came bounding like the lupus wolf he was and threw his fangs.

Billie crawled out cautiously to the door of the tepee. The redskins were all busily engaged with the whiskey they had stolen, and would be in no condition with one foot so severely bound would be willing to ride. She paused to see Sport dispose of Sol. Tearing off a piece of her dress, she managed to bind the wound and prevent the dying savage's life blood from flowing away. Billie hastily scrawled a few words on a piece of paper, telling her father where to find them, so the rescue. Here arriving the two had crawled to the door to see that all was well, passed to set off for the rescue women to mount and the captives speeding to a safe place.

At least Sol paid no attention to Sport's frantic leaping and whining, and, turning back to put the horses around the wounded Billie's passage.

Instantly Sport was upon the unsuspecting redskin, pulling him down and tearing his throat.

As the startling news spread like wildfire among the Indians, several got their guns and started in the direction of the fleeing pair.

Putting her injured leg over the horse and mounting behind Sol said to Sport, "Go get 'em," and the noble animal turned and sprang to the assistance of his master. The Colonel was so thankful to Sport that he gave him a home after and will ever be remembered for what he did for his master and especially for the noble way in which he saved Billie's life.

LUX FILMS.

A BITTER ENEMY. [illegible]

MACNAB VISITS THE COMET. [illegible]

Among the Exhibitors.

Oklahoma City, Okla. [illegible]

Putnam, Conn. Jerry Lakin has purchased the moving picture theater of Frank Goldman.

New Rochelle, N. Y. A new moving picture theater is being erected in this section to be known as the West End, and will run latest moving pictures and vaudeville.

Wilkes-Barre, Pa. [illegible]

Waverly, N. Y. [illegible]

Cairo, Ill. [illegible]

Cairo, Ill.—[illegible]

Kankakee, Wis. [illegible]

Providence, R. I. [illegible]

Denver, Col. [illegible]

Lake, N. Y. [illegible]

South Bethlehem, Pa. [illegible]

Red Bank, N. J. [illegible]

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June 6—A Martyr of Love (Dr.).....615
June 6—A Sculptor Who Has Easy Work (C.)..320
June 13—In Love With the Charcoal Woman (Com.).....370
June 13—The Bitter Bit (Com.).....640
June 8—The Vivandiera (Dramatic).....860
June 20—Eugenie Grandet (Dr.).....961

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Apr. 23—The Conjuror (Comedy).....
Apr. 23—The Four Seasons (Scenic).....
Apr. 23—A Day Off (Comedy).....
Apr. 30—Saved from the Sultan's Sentence (D.)
May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.).....
June 18—How Brother Cook Was Taught a Lesson (Com.).....
June 18—Lake of Luzerne (Scenic).....

"IMP."

Apr. 28—The New Shawl (Dramatic).....
May 2—Two Men (Dramatic).....985
May 5—Aunt Maria's Substitute (Comedy)....970
May 9—A Rural Romeo (Dr.).....
May 12—The Turn of the Dice (Dr.).....
May 16—A Doctor's Perfidy (Dr.).....985
May 19—Fruits and Flowers (Dr.).....970
May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self Made Hero (Dr.).....

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Apr. 13—The Attack Upon the Train (Com.)...857
Apr. 20—A Young Aviator's Dream (Comic)....867
Apr. 20—Grandpa's Darling (Dramatic).....487
Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.).....226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900

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Apr. 20—The Cowboy and the Lieutenant (Dr.)..
Apr. 27—Days of '49 (Dramatic).....993
May 4—A Daughter of the Mine (Dramatic)..997
May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....973
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956

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Apr. 22—Adventures of a Cowpuncher (West.)..920
Apr. 26—Hazel the Heart Breaker.....515
Apr. 26—Rattlesnakes.....416
Apr. 29—The Rescue of the Pioneer's Daughter..950
May 3—A Sister's Devotion (Dr.).....955
May 6—Love and Money.....1000
May 10—Cupid's Comedy.....945
May 13—Lost for Many Years.....996
May 17—The Feud.....920
May 20—The Mexican's Jealousy.....905
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....960
May 31—The Tie that Binds.....940
June 3—Married on Horseback.....885
June 7—Girls.....940
June 10—Saved from the Redmen.....967
June 14—An Engineer's Sweetheart (Dr.).....995
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May 21—Conquered Angels.....800
May 28—Foolshead Makes Against His Will.....600
May 28—The Knot in the Handkerchief.....460
June 4—Foolshead as a Porter.....764
June 4—A Pennyworth of Potatoes.....468
June 11—Linda of Chamouny.....1000
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Apr. 27—A Doctor's Revenge.....540
Apr. 27—Foolshead Is Learning a Handicraft.....460
May 4—Who Killed Her?.....752
May 4—Blue Jackets' Maneuvers.....220
May 11—The Secret of the Lake.....631
May 11—Friscot Gets in a Libertine Mood.....464
May 18—The Devil on Two Sticks.....846
May 25—Estrellita.....950
June 1—A Just Revenge.....446
June 1—Prascovia.....421
June 8—The Shipwrecked Man.....528
June 8—A Jealous Wife.....387
June 15—The Emperor's Message.....1060

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June 4—Her Portrait (Dramatic).....500
June 4—O' That Indian (Comedy).....400
June 11—Her Romance (Dramatic).....500
June 11—Limburger and Love (Com.).....400
June 14—Wenonah (Dramatic).....990
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June 18—Her Dad's Pistol (Dr.).....500
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Apr. 15—The Old Shoe Came Back (Com.).....250
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Apr. 29—The Cigars His Wife Bought (Com.).
May 6—Jane Eyre (Dr.).....1000
May 13—The Best Man Wins (Dr.).....950
May 20—Cupid at the Circus (Dr.).....975
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June 7—The Two Roses (Dr.).....1000
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June 14—Taming a Woman Hater (Com.).....1000
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June 8—The Outlaw's Redemption (Dr.).....
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CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—The Old Maid's Picnic (Com.).....
June 16—Her Lesson (Dr.).....550
June 23—Getting Rid of Uncle (Com.).....
June 23—One Good Turn (Dr.).....500

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June 18—Tell No a Lie (Dr.)....

YANKEE FILM COMPANY.

June 15—Jeffries vs. Ha Ha....

AMERICAN KINOGRAPH COMPANY

June 21—[illegible] (Dramatic & Comedy)....
June 21—[illegible] (Dramatic)....
June 24—[illegible] (Dramatic)....

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May 30—[illegible] (Dr.)
May 31—[illegible] (Dr.)
May 31—The Two Lads of the Bowery (Comic)
June 1—A Just Reward (Dr.)
June 2—Sister Dog Mobbed (Com.)
June 2—Tell
June 2—Victims Blind
June 2—Gardner at the Cottage
June 2—Brothers Love (Dr.)
June 2—Madness for Love
June 2—Cave Dwellers
June 5—Married on Horseback (Com.)
June 5—Girl of the Northern Woods (Dr.)
June 6—Her Father's Old Love Letter (Dr.)
June 6—Lodge of Sly Dogs (Com.)
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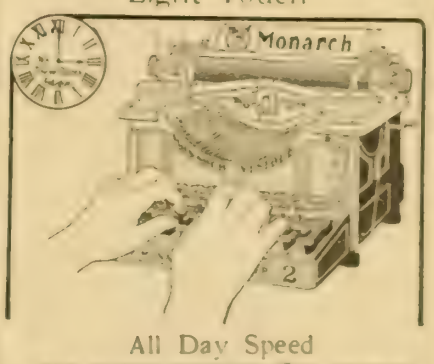

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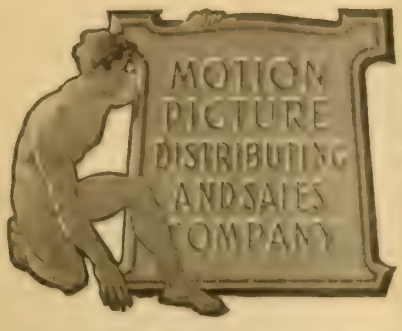


Monday
IMP and YANKEE
Tuesday
BISON and POWERS
Wednesday
ATLAS and AMBROSIO
Thursday
IMP and FILM D'ART
Friday
BISON and DEFENDER
Saturday
POWERS and ITALA

This is the excellent program we have arranged after listening to the suggestions of exchanges and exhibitors. It can be added to the instant exchanges, exhibitors and manufacturers deem it advisable.

Last Saturday night we had the most satisfactory meeting since the inception of the Sales Company. An unexpected visitor was the editor of one of the leading trade papers who, at our urgent request, asked us every question and named every objection which been used as an argument against the Sales Company.

It was a conversation in which everybody called a spade a spade and it resulted in clearing the atmosphere of all the vague doubts, fears and misunderstandings which have been hanging over the Independent cause like a fog for the past few weeks. Every possible and imaginable objection to the Sales Co., from the standpoint of exhibitors, exchanges or Independent manufacturers, was wiped away by oral and documentary proof. And we conclusively established the FACT that the temporary split in the Independent Party was caused *en toto* by a complete outsider with a selfish motive and not by any REAL flaw in the Sales Co. idea. Our only regret is that every moving picture editor, exhibitor, exchange man and manufacturer could not have attended that Saturday night meeting to knit the whole Independent proposition into as solid a unit as the Sales company is and will continue to be.

In conclusion we again urge exhibitors to give their active support to the loyal exchanges, a list of whom we will cheerfully furnish upon request This is the quickest way to reach the end we are all seeking to attain—a unity of action and an undivided party.

THESE ARE THE BUYING EXCHANGES

Albany Film Exchange, 118 Broadway, Albany, N. Y.
L. J. Amblard & Son, 112 Yonge St., Toronto, Ont.
Allen Amusement Co., Calgary, Alberta, Canada.
Buckeye Film and Pic. Co., 329 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 142 Berkeley St., Boston, Mass.
E. J. Babcock, 323 Lissner Bldg., Los Angeles, Cal.
Cincinnati Film Exchange, 316 W. Fourth St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore, Md.
Dixie Film Co., 720 Morgan Rhodes Bldg., New Orleans, La.
Excelsior Film Exchange, 128 Third Ave., New York City.
Empire Film Exchange, 140 E. 14th St., New York City.
W. F. Green Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1013 Madison St., Chicago, Ill.
Gaumont Co., 124 St. Lawrence St., Montreal, Que.
Kay-Gee Film Co., 1431 Cornelia, E. E., 23rd St., New York City.
Independent West P. Ex., Sweetland Bldg., Portland, Ore.
Western Film and Amusement Co., 208 N. Fourth St., St. Louis, Mo.
Lawrence Film Service, 126 Lake St., Chicago, Ill.
Cincinnati Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Lawrence Film Service, 1417 Farnam St., Omaha, Nebr.
F. W. Mayer, 1230 Grand Ave., Kansas City, Mo.
Miles Bros., 730 Turk St., San Francisco, Cal.
U. S. M. Co., Pittsburg Bldg., Pittsburg, Pa.
Philadelphia Film Ex., 11 N. Ninth St., Philadelphia, Pa.
Pittsburg Film Co., 11 N. Ninth St., Pittsburg, Pa.
Pacific Coast Exchange, Globe Bldg., Seattle, Wash.
Peerless Film Exchange, 116 Penn St., Pittsburg, Pa.
E. H. Powell, 117 Main St., Cincinnati, Ohio.
Wm. Steiger Film Exchange, 116 Fourth Ave., New York City.
W. H. Swanson, St. Louis, Mo.
W. H. Swanson Co., 100 Lake St., Chicago, Ill.
Union Film Exchange, Detroit, Mich.
Victor Film Service, Second and Pearl Sts., Buffalo, N. Y.

Motion Picture Distributing and Sales Co.

111 EAST 14th STREET NEW YORK

GROWING!
GROWING!
GROWING!

Enormous Factory

For the "IMP"

Negotiations Closed and Work of Equipping New Place Now in Progress.—A Sensational Business Success

—Monday of this week negotiations were completed whereby the "Imp" company secures a factory with ten times the capacity of our present plant!

—Eight months ago there was no such thing as an "Imp" Film. In that time it has grown so tremendously popular through sheer force of quality and merit, that our present factory which we thought large enough for at least five years is already insufficient and cramped!

—In eight months we have accomplished the very thing which required as many as eight **YEARS** for other brands of moving pictures!

—Our new factory is at 101st street and Columbus avenue, New York City. It gives us a floor space of over ten thousand square feet for developing, printing and drying alone! And this, bear in mind, has nothing to do with our mammoth studio which is in another building in another part of the city.

—Hereafter when we find it advisable to produce special rush pictures such as "In Africa" and "The Funeral of King Edward" we can do so without the terrific strain of night work which has been necessary in our present quarters.

—We owe this astounding growth to loyal exhibitors and loyal exchanges as much as to our own efforts. We have spent money like water to better our product, but it would be barren of results without your loyal backing. Never imagine we don't appreciate what we owe to you. And never imagine we are going to let up one single instant in our herculean endeavor to maintain the leadership we now enjoy!

—Here's a million thanks to the whole bunch of you!

—Now that the Sales company has relieved us of the frightful job of making shipments and collections, etc., we can pay more attention than ever to "Imp" pictures—and that's what we're going to do!

COMING—Drama and Comedy!

THE DRAMA:—"The Brothers' Feud." Released Monday, June 27th. Length, 960 feet. A Civil War story of the Mrs. Leslie Carter sort. The kind that exhibitors will demand again and again for "return dates." They don't call 'em "repeaters" when you send Imp Films back again. Isn't that bully!

THE COMEDY:—"A Game for Two." Released Thursday, June 30th. Length, 970 feet. In which wifie tries to play the part of the village skeezix and gets more than she bargained for. This picture ought to make as big a hit as our famous "Fruit and Flowers" picture. Fight and beg for it!

Send for list of exchanges who are loyal to **You!**

The Laemmle Film Service Alliance, Portland, Oregon is a regular purchaser of IMP films. Their name was omitted from our list last week through an error.

Independent Moving Pictures Co. of America

111 EAST FOURTEENTH STREET : : : : : NEW YORK

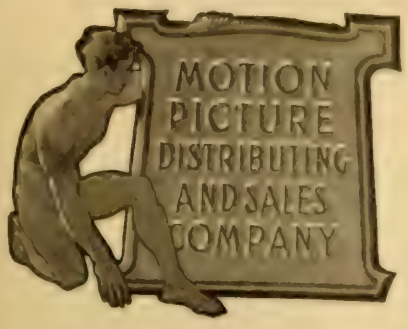
CARL LAEMMLE, President

BISON FILMS

TRADE MARK

FILMS OF QUALITY

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala



Mr. Exhibitor: The success of your business depends entirely upon the quality of films you exhibit, and without the BISON FILMS OF QUALITY your show is NOT complete. If, for any reason, you cannot secure the BISON FILMS, just drop us a card and we will cheerfully furnish you with a list of exchanges who are purchasing our films through the Sales Company, the only direct source of supply for these great films.

TWO MORE BISON CLASSICS

Released Tuesday, June 21: THE SEA WOLVES, a stirring drama and an exceptionally well acted story, which is sure to please any patrons. Demand this film, whether it be for first run or six months after release date.

Released Friday, June 24: A MEXICAN LOTHARIO. The picture is crowded with thrilling situations, the photography of same being perfect. Don't fail to ask your exchange man for this film. If refused it would be to your advantage to change your service to an exchange handling BISON FILMS OF QUALITY.

"BISON" Release—Tuesday, June 21st

"THE SEA WOLVES"

"BISON"—Release, Friday, June 24th

"A MEXICAN LOTHARIO"

"AMBROSIO"—Release, Wednesday, June 22d

"THE STORY OF LULU TOLD BY HER FEET"

"THE TRICKY UMBRELLA OF FRICOT"

"ITALA"—Release, Saturday, June 25th

"THE MAN SUFFRAGETTE FOR THE ABOLITION OF WORK FOR WOMEN"

"A WHITE LIE"

All Our Releases Sold Through The Motion Picture Distributing and Sales Co. 111 East 14th Street, New York City

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG., 1 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

Phone 980-1-2 Stuyvesant

Cable Address: Nosib

Atlas Films Hold the World

ATLAS FILMS

A Good American Reel Every Wednesday

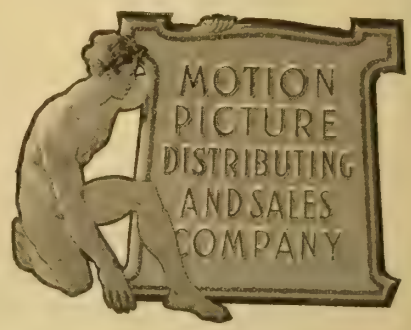
FOR WEDNESDAY, JUNE 29, 1910

The Tenderfoot Parson

Length Approx. 900 Feet

A Western picture that touches the right spot, showing a remarkable type of man—wears the cloth and a collar that buttons in back, but has a bunch of muscle under it that he can use like a trooper, and the way he does it will freeze you to your seat.

DID YOU GET | The Outlaw's Redemption
Settling a Boundary Dispute
Grandpa's Will.—Sheriff's Daughter **?** **Three Hits**



Atlas Film Company

FILMS SOLD ONLY THROUGH
Motion Picture Distributing & Sales Co.

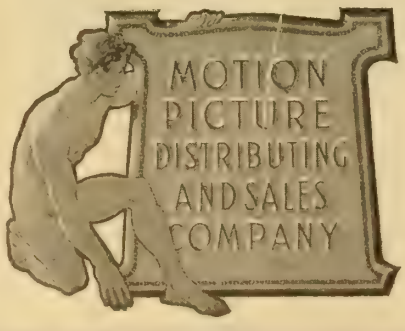
111 E. 14th Street **New York City**

Decks Cleared and all is Ready ! ! !

RELIANCE FILMS

Will take first place among the Independent makers beginning with the first releases

WATCH FOR THE DATE



Reliance Film Co.

Our films will be sold through the Motion Picture Distributing and Sales Co.

111 East 14th Street :: New York

POWERS PICTURE PLAYS

RELEASED SATURDAY AND TUESDAY

WE want every exhibitor to get them. If you can't, write us, and we will put you in touch with an **exchange that can**. Powers Picture Plays draw the crowd; each and every subject a perfect play; the acting is the best that can be obtained; photography is perfect, "not merely a reel of **filum.**"

EXHIBITORS: Write us if your exchange cannot furnish you with our films. **For Your Own Good** write and learn the "reason why."

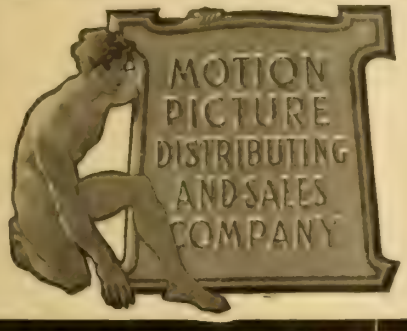
RELEASED JUNE 25, 1910

A PLUCKY GIRL
Why Jones Reformed

RELEASED JUNE 28, 1910

Mother and Daughter

A Western Drama



THE POWERS COMPANY

241st Street and Richardson Avenue
New York City

Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY

A CLEAN SWEEP

Ask Anybody who Knows Pictures whether **Yankee Films** have Made Good. Our Films are "Yankee-izing the Country. :: ::

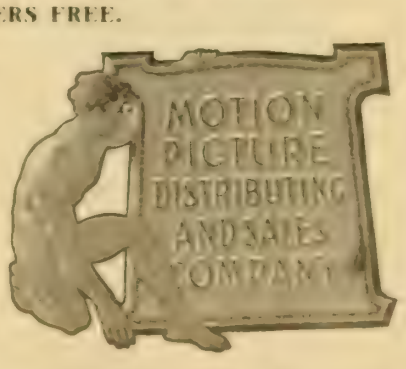
GET THIS ONE

The Heroine of Pawnee Junction

To be Released on "YANKEE DAY" (Monday) JUNE 27th.

LENGTH ABOUT 800 FT. AND LITHOGRAPH POSTERS FREE.

This is a real Western Picture by real Western People, carrying along a story that will blaze a trail among pictures that are supposed to be "Western." **Just Get It and See.**



YANKEE FILM CO.

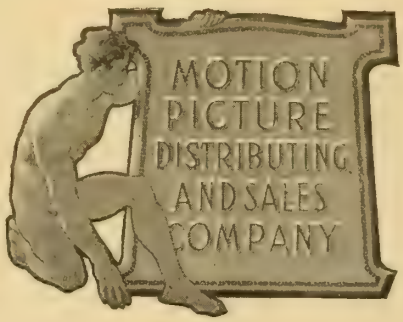
344 E. 72d ST., NEW YORK

Yankee Films Sold only through Motion Picture Distributing and Sales Co., 111 E. 14th St.

Owl Films

THE gentlemen of the trade may set back, smack their lips and prepare for the biggest treat ever given an Independent Exhibitor. We are working like Trojans, and as soon as you see our first Release Date announced take out your pencil and figure into your program.

An Owl Reel Every Week



OUR PRODUCT WILL BE HANDLED BY THE

Motion Picture Distributing & Sales Co.

111 East 14th St. NEW YORK

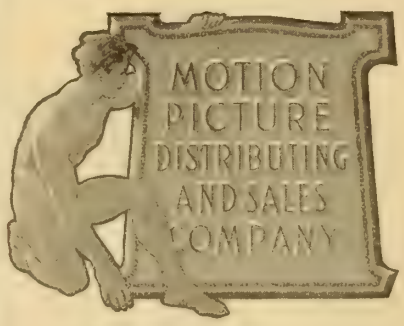
HEAR THIS MAN

DEFENDER FILM CO.,
New York City
Gentlemen:—

We believe we have had the honor of presenting the first films released by your company in this city at the theatre Joliette, 136-138 Court Street, (Boston) the title being "Russia—The Land of Oppression." We wish to congratulate you on this splendid production. Your company will be a welcome addition to the Independents and we desire to express our sincere wish for a great future for your company.

Believe us to be
Respectfully yours,
REALISTIC MOVING PICTURE CO.
J. J. Roth, Mgr.

DEFENDER FILMS ARE HITS



OUR NEXT RELEASE, FRIDAY, JUNE 24th

TOO MANY GIRLS

This will make just as much talk as our last week's release, "Married in Haste." There's not a moment in it that doesn't mean a laugh, and the photographic quality was a surprise even to us—fact! (Length about 950 Ft.)

DONT LET YOUR EXCHANGE MAN SPIN YOU A YARN IF HE IS UNABLE TO GIVE YOU THE DEFENDER RELEASES. HE IS EITHER BUYING THEM OR HE IS NOT. BUT THE ONLY MEANS YOU HAVE OF FINDING OUT IS TO WRITE TO

MOTION PICTURE DISTRIBUTING AND SALES CO., Sole Agents
111 EAST FOURTEENTH STREET, NEW YORK CITY

LITHOGRAPH POSTERS FREE

Canadian Exhibitors

ROLL TICKETS

Any Printing or Any Color } 50,000 Lots, $8.45
} 100,000 Lots, $13.00

Stock Tickets 8 cents per 1,000

Buy your tickets from us and save the 35% duty and save 50% on the express charges

CANADIAN TICKET PRESS
GANANOQUE ONT.
Cash with Order

SONG SLIDES

Attractive Announcement Slides
35c each or Three for $1.00

We make Extremely Low Prices in Quantities to Film Exchanges Send for List and Prices.

We also offer low figures to standing order customers for our "Song Slides."

NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES

Mr. Exhibitor

Do you know what our competitors said of us at the recent Chicago convention?

"The **Buckeye Film & Projecting Co.** of Dayton, Ohio, furnishes the **Best Service** in the **World** for the **Least Money.**"

Hot Roast, wasn't it? But it may be **TRUE.** Why not find out?

THE BUCKEYE FILM & PROJECTING CO.
(THE HOUSE OF MERIT)
309-311-313-317 Arcade Building
DAYTON, OHIO

As the Manager Sees It

This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

Fort Wayne Compensarc

It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

Cut 2-3 from Your Monthly Lighting Bill

That sounds as if we were stretching it, doesn't it? But we are not and just to show you, we will ship you one on 30 days free trial and let you prove it.

If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

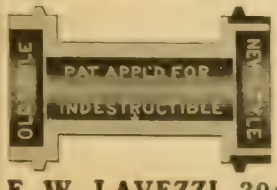
Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

Photo Post-Cards

from your Kodak Films or Photos. $15.00 per 1,000. We develop Kodak Films 5c per Roll or Pack. We make Lantern Slides from your own designs.

STUDIO REMBRANDT, Dept. M.
Wheeling, West Va.

Sprockets Repaired, Steel Teeth



Upper and Lower - - - $1.25
Intermittent, Any Make Machine $1.50

$10.00 is offered to any operator in Chicago who can get my repaired sprockets out of commission by doubling speed of machine.

If Your Film Exchange Don't Handle Them, send your repairs direct to me. Sample furnished to Jobbers and Exchanges.

E. W. LAVEZZI, 3042 N. Ashland Ave., Chicago

MUSIC TO FIT THE PICTURE

Motion Picture Piano Music NOW 50c A COPY

This is a book of [illegible] Motion Picture Piano Music [illegible] for use in Picture Theatres [illegible] Leaders of Theatrical Orchestras. [illegible] Send for a copy of it and [illegible] FIFTY CENTS [illegible] FREE [illegible]

GREGG A. FRELINGER Music Publisher Lafayette, Indiana

All advertising copy MUST be in hand by Wednesday each week

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of **PROVEN QUALITIES** essential.

Our Opera Chairs are conceded to be the **IDEAL** seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

COMING
Excelsior Picture Plays
WATCH FOR RELEASE DATES

EXCELSIOR MOVING PICTURE COMPANY
1015 60th Street :: :: :: Brooklyn, N. Y.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

No. 110 A
35c Postage Paid
Send for Catalog of Announcement and Ad slides

The Neosho Slide Company
100 S. Wood St., Neosho, Mo.

Manhattan Slide Co.
(INCORPORATED)
136 W. 37th St., New York City
Telephone 6759 Murray Hill

NEW SLIDES

It's the same old me, but not the same old girl (Chas. K. Harris)
I Like You (Remick)
Havana (Shapiro)
Coney Island for Mine.
That Loving Melody Rubenstein Wrote (Remick)
When I think of Home and You (Rossiter)

Announcement Slides a Specialty

BRANCH OFFICE
14th Street & 4th Ave.
Room 109 Phone 2314 Stuyvesant
German Saving Bank Building

Drums, Traps and all Moving Picture Show Effects

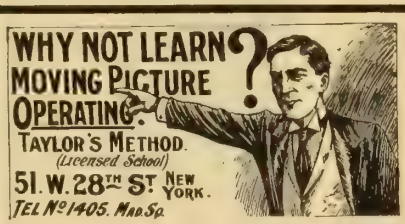
Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

We Buy
We Sell **FILMS**

PLENTY OF GOOD USABLE REELS—
$5, $10 and $15
SEND FOR LISTS

Chicago Film Brokers
Cor. Ainslee and Bernard Sts., Chicago, Ill.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

EXHIBITORS—Big Fourth July feature. "Jim-a-da Jeff." Have this song sung in your theater day of big fight. Send ten cents for copy. Feature Syndicate, Sandusky, Ohio.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

The Great Train Hold-Up

Released Saturday, June 25 **Approx. Length, 932 Feet**

AN AMERICAN PRODUCTION

PATHÉ FRÈRÉS

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

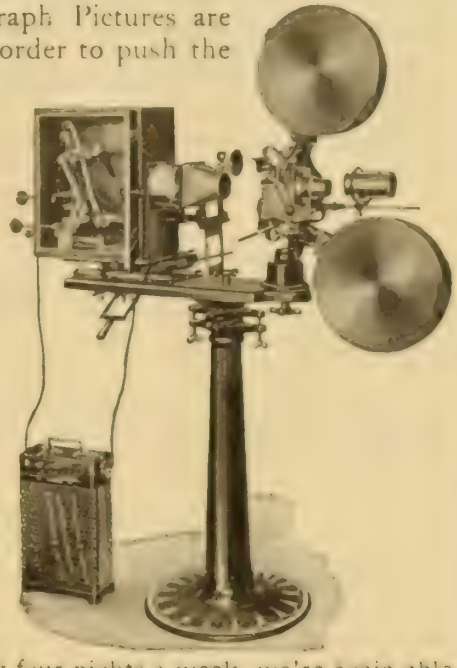
What D'You Think of This?

ONE of the largest dealers and renters in the United States, who has been pushing the sale of another machine, presumably because he had secured a special agency and probably a special discount, said to us last week:

"Say! I Want to Sell the Motiograph

Iv'e dodged it as long as I can. The demand is so strong I'VE GOT TO SELL IT."

All dealers have known from the beginning that Motiograph Pictures are better, and the only way they could think of to knock it in order to push the machine for which they had a special agency was to say "they didn't believe it would stand the heavy grind;" but now, **AFTER THREE YEARS OF HEAVY GRIND,** they learn that the **MOTIOGRAPHS ARE ALL PRACTICALLY GOOD AS NEW,** that they are outwearing all other machines and that



The Wise Exhibitor Will Have No Other

They give up and say: "We've got to sell it."

NOW, MR. EXHIBITOR, there's several big reasons for the SUPERIOR QUALITY of MOTIOGRAPH PICTURES and half a hundred lesser reasons. **THE REASONS ARE SCIENTIFIC AND LOGICAL,** and are covered by patents to us.

Exhibitors use the Motiograph because they can show **BETTER PICTURES THAN THEIR COMPETITORS.** The result of Better Pictures is **LARGER PATRONAGE and LARGER BANK BALANCE.**

Our 1908 and 1909 Models wrought **A WHIRLWIND OF SUCCESS,** but the **1910 MODEL IS A CYCLONE.** They hurried us with orders—but we're live ones—and, by largely increasing our force and working four nights a week, we're again able to fill orders promptly.

If you aren't familiar with Motiograph Quality and aren't sure that **IT'S THE ONLY MACHINE TO BUY,** let us send you our **Motiograph Catalog** with testimonials from **hundreds of enthusiastic Motiograph users. The Motiograph is for sale by progressive and up-to-date dealers.**

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. **564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.**

J. H. HALLBERG, New York Agt. **J. F. BROCKLSS, London Agt.**

RELEASE DATE, JUNE 20th
Length about 1000 ft
One of the most interesting pictures of the season. On same reel, with
A WASTED EFFORT Code words, OYSTER and EFFORT

A Dramatic story of the Land of the Midnight Sun
Length about 1000 ft. Code word, TRAIL

USE POSTERS

Selig Polyscope Co.

Trade S Mark

CHICAGO U. S. A.

USE POSTERS

RELEASE DATE, JUNE 23rd
Absolutely new and entirely out of the ordinary See it.
Length about 1600 ft. Code word, MINISTER

A strong Melodrama—quick of action and replete with beautiful photography.
Length about 1000 ft Code word, DAUGHTER

RELEASE DATE, JUNE 27th

RELEASE DATE, JUNE 30th

A film that will outlive the Millionaire Cow Boy—the most wonderful coup in picturedom

Ranch Life in the Great Southwest

The greatest assemblage of the world's celebrities ever brought together in the single picture, ***in daredevil and death defying feats of science and human endurance.*** A picture the praise of which will be sung in every corner of the earth, matchless in conception and historically correct in every detail.

HISTORY WITH ITS MAKERS

There is no sham, no imitation, no makebelief, no deception, no misrepresentation, no staleness about this, the original and ***only genuine and absolutely Wild West film.*** It is ranch life history revived and perpetuated by the presence of the brave and hardy men who helped make it and in many instances sealed it with their blood in desperate battles and fierce personal encounters with the most formidable and resourcefui of all savage foes. Great indeed is this addition to the library of the ***world's celebrities of the plains,*** which is besides the rarest and most instructive Ethnological exhibit film ever produced. With such celebrities as ***Henry Grammar, Tom Mix, Pat Long, Johnny Mullins and Chas. Fuqua,*** it is as far apart from any and all other pictures as the distance between the poles.

Of course, it was made by ***SELIG.*** If you are interested write to your exchange.

THE SELIG POLYSCOPE CO., Inc.

45-47-49 RANDOLPH STREET CHICAGO, U. S. A.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763
JOHN M. BRADLET, Manager. CLARENCE J PERFITT, Representative

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 6 JUNE 25, 1910 No. 25

Summary of the Week.

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The Qualitative Picture.

THE INFLUENCE OF THE FRENCH SCHOOL OF PICTURE MAKING.

As the public taste in matters of art advances, so does that public become more discriminating, more critical of the work that is produced for its aesthetic satisfaction. This is true of all arts. Take painting for example: Connoisseurs in this country must regret that the chief productions of James A. MacNeil Whistler and John Sargent do not find places in New York's Metropolitan Museum of Art. Nevertheless the American collector is atoning for his remissness in the past by ransacking the old world for the best works of art.

It is commonly said that America to-day is in too much of a hurry to make money, to pay closer attention to artistic progress. This is probably true in great measure. It applies also to the little field of the moving picture. We see over and over again a feverish haste to get a release, irrespective of those finer qualities of the picture, which are slowly earning the appreciation of the moving picture public. Let us take one or two concrete examples. The Biograph releases are distinguished by a certain pictorial quality which is the outcome of patient systematized work in the photographic department. Perhaps the hypercritical might say that they subordinate the theater has absolutely no injurious effect on the eyes correctness of tone values, clearness and uniformity of picture. Nevertheless they have a standard of quality all their own which is recognized throughout the world as Biograph quality—a quality which other makers are laudably endeavoring to emulate.

There is, in fact, room in the moving picture field for several schools of picture making, each having its own distinctive qualities of pictoriality. Another instance occurs to us which we desire specially to commend to the consideration of the earnest maker of moving pictures and the earnest student of them. We mean the Gaumont pictures, which are highly respected by good judges of pictorial quality in moving pictures. We have become so familiar with the various styles and schools of picture making that we think we could pick out a Gaumont from a crowd of others, even though it were not identified and titled by the makers themselves. The Gaumont picture typifies the work of the French school. Be sure that whenever you see—or as a rule, when you see—a Gaumont picture, it has certain distinctive qualities which impress themselves upon the mind of the careful observer. To begin with: the lights and shades, which are called in artistic parlance, the chiaroscuro, are always true to nature and well balanced. The picture is always illuminated from the proper point, that is, in most cases, from the side or the back of the camera, and the result is naturalness of effect. Then, again, as to the tone values, the sky is never as dark as the foreground. This is the true condition of affairs. The various tones are differentiated throughout the scale. Say, one of the characters wears a dress in which there are several kinds of light fabrics; the relative difference is shown. We should conjecture that Gaumont uses orthochromatic films and a light filter on the camera, for it is by this means that correct tone values are obtained. Then, again, the composition of these pictures conforms to the requirements of pictorialism; they do not seem to be chosen haphazardly. The settings, the groupings are all arranged in conformity with the known laws and rules of composition. We are leaving out of consideration here the acting and story telling sides of these films and are simply judging them as artistic productions.

The Gaumont picture gives you a distinct color deposit inclining towards warmth or sepia, so that the total effect of these pictures is, as a rule, that of delicate drawings or paintings in monochrome. There is nothing crude about them; everything is well balanced, modelled

and harmonized. So that, unconsciously, the spectator of these moving pictures has some such æsthetic satisfaction as one does when looking at a picture by Chase, Alexander, Whistler, Sargent, or other American painters; they are, in fact, not merely photographic, they are pictorial. We have drawn this distinction between the pictorial and the photographic quality in these pages before. Let us illustrate our meaning: The purchaser of a kodak camera starts out making exposures, gets his or her prints developed and something of a result; in most cases these are merely indifferent black and white snap shot photographs: mere snaps secured without reference to artistic composition, tone values or any other pictorial consideration. But after a time in many cases your kodaker realizes that the mere photograph as such does not satisfy his craving for something pictorial, and then, as the current literature of the subject amply proves, he begins to study the artistic possibilities of photography. And by and by, after much tribulation, he begins to make *pictures,* that is to say, he pays attention to composition and tone values; he modifies his printing methods; he accentuates here, and suppresses there, and the end of it all is that, if he be a serious student of his work, he is no longer content with the haphazard snapshots. He works for something pictorial. All this, of course, is accomplished as the result of careful study and attention to technical details, plus the application of pictorial knowledge. Without exaggeration we have witnessed the evolution of scores, we might say hundreds, even thousands of photographers, from the snapshot stage into picture makers. So soon as their eyes are open to the crudities of their first efforts they become dissatisfied, and do not, or will not rest until their work is invested with some pictorial quality.

Much the same sort of thing is going on in the moving picture film to-day, especially amongst those manufacturers who have taken up the work during the last two or three years. They are no longer content with the poor photograph, because the public is no longer content with it. The public is demanding *pictures* and it is up to the makers, therefore, to give the public what it wants. We thought, therefore, that we might take the Gaumont pictures as the text for this article in order that we could more clearly illustrate, for the information of our readers, what we mean by pictorialism in moving picture making. It is easy, of course, to condemn or criticise; it is not so easy to construct, build up, or teach; —unless we have at hand illustrative examples, which these Gaumont pictures certainly are. Of course we do not say that these or any other class of moving picture should have universal imitation,—that would lead to monotony,—but they certainly contain qualities of a suggestive nature for the earnest worker. There is no effect without a cause, and the causes and the excellencies of the Gaumont picture are simple: high grade artistic and technical knowledge applied to the work. This also holds good in reference to the other school, if we may so term it, the fine, vigorous black and white work of the Biograph Company. Here you have two distinct kinds of picture, each with its own excellencies, each appealing to its large public.

There are other possibilities in this direction. It is open to any manufacturer to-day to devote such attention to the work that he could give his pictures their own pictorial individuality. One maker might go for delicate grays; one might go for razor-edge definition; that is, fine focusing and a well stopped down lens; others again might diffuse the focus slightly; others again might select their own individuality of color deposit by modifying the exposure and the developer. There is, in fact, a wide field open for individuality of expression in the photographic end of moving picture making. Again we say we are leaving out of consideration the acting and scenario ends. We are dealing with the moving picture as a picture, a point not sufficiently emphasized by those who write about the subject, or otherwise give it attention.

In respect of this important matter we in the United States are probably only on the threshold of great advances. We hear much said and we see much written about the moving picture being in its infancy, but very few people who use this phrase quite know what they have in mind. They talk about the future of the picture in a vague, conjectural fashion. Do they pause to think that the future of the picture rests with its technical and artistic improvement and advance? Moving picture making, just as other forms of illustration in books and periodicals, as a glance at these productions as compared with the pictures of a decade or twenty years since will show, has made enormous strides in style and technical expression. To-day our magazines and books are illustrated by skilful artists. We have reproductions in color and the like. Generally the standard has been lifted, in virtue of the fact that progress in artistic appreciation has been very marked with the people at large—a fact which applies to all the liberal arts, as we have recently pointed out.

This is the sort of modification going on in the moving picture field. The time is rapidly going when the slap-dash photographer who produces a crude black and white subject, ill-composed, falsely lighted and inaccurate in its translation of tone, light and shade, will any longer be tolerated in the moving picture field. The ignorant and the stupid have jeered at us for uttering these sentiments before, but the ignorant and the stupid are refuted by events. For it pleases us to hear that moving picture makers are beginning to talk MOVING PICTURE making, not MOVING PHOTOGRAPH making—a totally different thing, as was pointed out in these pages some weeks ago.

A careful study of such pictures as those produced by Gaumont will well repay the labor on the part of those young manufacturers who have recently taken the work. It is common to read in the advertisements and elsewhere the claim for "good photography." Not in so many cases as we could wish is this claim well founded. There is, as we have pointed out before, the merely mechanical photograph; there is also the pictorial photograph. It is the *pictorial* photograph that we want to see dominant in the moving picture field. And that is why we draw attention to the matter in this article, taking the Gaumont pictures as subjects and inspirations.

The Fourth of July in the Picture House.

In last week's Moving Picture World, we referred to an incident that is to specially characterize the Fourth of July this year. We mean the taking of the Jeffries-Johnson pictures. This, of course, is of particular interest alone. It is an incident that is not likely to recur. The Fourth of July will, of course, remain with all its significance, when Mr. Jeffries and Mr. Johnson have retired into that obscurity which many people think they should not have emerged from. This is a point, however, that we do not desire to debate, inasmuch as we have already said it lies outside our province. The Fourth of July, however, remains with all its popular historical and national significance, and we desire to refer to it specially this week in relation to the interest which it has, or should have, with the moving picture exhibitor and the public for whom he caters.

We were very much interested on Memorial Day last

to see how advantage was adroitly taken by some exhibitors of the sentiment which that day crystallizes in the hearts of the people. The popular house we visited put on a film which is not a new one, but is always attractive to those who are patriotic Americans. This picture was called "Stirring Days in Old Virginia," which is thoroughly well known to our readers as one of the Vitagraph Company's most successful productions. It graphically illustrates some of the concluding incidents of the Civil War, and ends as, of course, everybody knows, with the apparition of President Lincoln pleading for peace.

The reception of this film by a holiday audience convinced us that the great American public is always willing to welcome moving pictures of historical incidents connected with the foundation, growth and progress of their country. We are glad to see that some of the makers are making special releases for this coming Fourth of July and desire to impress upon the exhibitor the value of the opportunity that lies before him in thoughtfully catering for his patrons on the Fourth. Besides these forthcoming releases, there is much other material to draw upon, because for several years past the American film makers have specially directed their attention towards patriotic subjects, and we have no doubt there are, as in the case of the film which we make reference to above, other pictures available which will be to the taste of the audiences.

It is a trite observation that the moving picture is a real means of teaching history, and certainly American people are keen to familiarize themselves with the leading incidents in the history of their country. This cannot be more effectively done than by the production of carefully made moving pictures. Washington and his times are bound to figure on the forthcoming Fourth. Not alone will Washington figure on the screen; we conceive there are incidents in the lives of the other great men of the country which may be fittingly illustrated. The life of Lincoln supplies an illimitable wealth for film treatment. There is, of course, the quadrennial inauguration of a president which will interest people. There are such things as the recent Hudson-Fulton Celebration, indicative of the progress of the country. There are the incidents of 1812. There are the Mexican and other wars. There is, of course, the Civil War; there is the recent voyage of the United States fleet around the world—in fact, when we commence enumerating the leading incidents of the country which can be treated on the moving picture screen, we are surprised at the scope which the film maker has for teaching the lessons of history and patriotism to moving picture audiences on July the 4th.

Let the exhibitor, then, in the time remaining for him use his best efforts to arrange a programme which will appeal to the patriotic sentiments of his patrons, old and young. The young are athirst for information about the history of their country, the old never tire of re-reading it. More than that, of course, these pictures besides being of an instructive nature may also be intrinsically dramatic and entertaining, so that while ministering to the patriotic sentiments of those who witness them, they may also divert and please the mind. If advantage be widely taken of the imminence of the Fourth of July on the part of the exhibitor to furnish suitable patriotic pabulum for his patrons, then another important step will have been taken to enshrine the moving picture theater in the hearts of the public. We specially direct attention to this matter for general as well as particular reasons. We want to see the Fourth of July taken advantage of in the manner suggested, and we also want to feel that our advice will be of general interest, that is to say, it will be looked upon as an effort on the part of the exhibitor to show the public at large that there is a serious social side to the moving picture theater as a teacher of history, patriotism and pride in citizenship of the United States.

The Morals of the Picture.

Two communications reached us this week and are elsewhere reproduced which cause us a certain amount of surprise and pain. One of these communications is from an exhibitor dealing with the capture of an alleged "colour"; the other is a Pennsylvanian document. In both of these reference is made to the immoral character of many films and by implication censorship is regarded as essential to the future good conduct of the business.

Are we specially privileged, we wonder, to escape seeing the undesirable film about which so much clamor is made in these last two years? We have never seen a really objectionable picture. We have seen some tragic ones; others, again, in which crime and brutality have been shown; nothing out of the way. This may be good fortune on our part, or it may be an accident. There the fact remains; but we who see as much of the picture as anybody have found no reason to be shocked like our Harrisburg and Albion friends.

That unsuitable pictures are produced goes without saying. But why condemn the picture generally? Unsuitable books are printed this very moment in this very city. Why condemn literature? Mr. Comstock objects to certain paintings, bits of sculpture and other efforts of art. Why condemn the liberal arts on this account?

Morality, after all, is purely a matter of geography. In Paris the *menage a trois* excites no surprise; in London or New York, we elevate our eyebrows. In some parts of the Orient the recognized marriage customs could not possibly be illustrated on the moving picture screen. Yet, Oriental people are very moral. If it is wrong to show a murder on the moving picture stage in the interest of the morals of young children, is it right to place an unexpurgated Bible in the child's hands? Let our Harrisburg and Albion friends answer this question.

We want to see the picture as clean, as harmless and as innocuous as it is possible to make it. But where is the line to be drawn? Here in New York there is a body of censors working under the patronage of the People's Institute. So far these good people seem to have given satisfaction. Personally, however, we should be disinclined to regard Mr. John Collier and his friends as infallible authorities on morals. You cannot possibly lay down a universal standard which will govern a man in Paris, another in New York, another in Pekin, another in Timbuctoo.

There may be, and probably are, imported pictures which are not to the taste of the people in this country. We do not see them. Those we do see are not violently aggressive against the commandments. We refer, of course, to the French and Italian subjects. To our taste they are rather dull.

We should like to see a little more consistency shown by these critics of the morals of the picture. The evil, we are persuaded in our own mind, is very much exaggerated. Speaking generally, both licensed and Independent manufacturers to-day are producing good, clean pictures. Now and again violence may appear which is not true to life. How can you possibly illustrate life if you omit some of its salient phases? Can you teach a child religion without dealing with the consequences of wrongdoing? Can you teach morality without dealing with the unpleasant results of immorality? Can you keep in a state of good health and be indifferent to the dele-

terious influences that surround you? Of course not.

This is no apology for unsuitable pictures. It is rather a plea for less exaggeration when dealing with the subject—a plea for moderation of thought and action. It is a plea to the better instinct of the exhibitor, the renter, the importer, only to handle such films as are not likely to raise doubts as to their suitability. The good old-fashioned newspaper rule applies: "When in doubt, leave out." There was a time the picture could be very properly assailed on general grounds, as, generally speaking, it was bad—bad in theme, bad in photography, bad in effect. But that time has gone, we must insist. All the same, as our pages show week by week, whenever we come, or if we come, across a picture which in our judgment is not suitable for public exhibition before women and children, we shall denounce it and we shall denounce its makers with all the emphasis and intensity at our command. As we have said before, this journal stands for the good, clean, elevating, entertaining, instructive picture. No other reasons influence us. No other must be permitted to injure an entertainment and a business of such importance to us all.

Moving Pictures Cure Mental Diseases.

The unlimited beneficial uses of the moving pictures have always been contended for in these columns; it is, of course, absolutely impossible to enumerate every possible advantageous use to which they may be applied, but believing in their universal adaptiveness we are never surprised at any new discovery or experience in which they have become profitable.

The latest use to which living pictures have profitably been applied is in dealing with the insane. The idea occurred to Dr. Henry S. Atkins, of the Missouri State Hospital for the Insane at St. Louis. Dr. Atkins says: "Knowing that an insane person has in many ways the inclinations of a child, and reasoning collaterally, I put this question to myself, 'Would my patients be interested in motion pictures?' A trial was enough to convince the most skeptical doubter, for at the first entertainment half the entire number of inmates sat fascinated through the hour's performance. Following this a modern apparatus was installed in the asylum, and given a full test for one year. The improvement has been remarkable even in cases which had been declared hopeless." Dr. Atkins further relates in the history of his new treatment of the results in certain special cases where insanity has been cured or greatly improved. This testimony is without doubt of great value and we believe there are others besides Dr. Atkins who can prove the same benefits elsewhere. There can be no doubt that dormant faculties in asylums or in schools can be brought to healthy activity by a judicious use of the moving pictures, and we are sure that this is one of those divisions of the sphere of usefulness at once health-producing and mind-quickening from which we anticipate large results in the near future. We shall continue in our watchfulness and expectancy, knowing that from time to time we shall realize our varied anticipations and gladly record every development, knowing that every such advance, in whatever sphere it may be, is not only helpful to those in the moving picture world but for humanity at large. We would remark in this connection that we notice from time to time various institutions are installing moving picture machines. A Board of Education recently considered the question of introducing a plant in the large public school under their control; this is, we believe, but the beginning.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

The Music and the Picture.

We have often urged the moving picture exhibitor to supplement, or complement, his display of moving pictures by good music, both vocal and instrumental. It is to the credit of a progressive business that our advice is often well heeded. There was the conspicuous instance the other day when our Mr. Bradlet at Chicago was instrumental in having a fine Gaumont picture treated with suitable music. This created both a record and a local sensation. Now, this very week we have received a bill from the St. Nicholas Theatre, 1,409 St. Nicholas avenue, in this city which shows that the proprietor of this house is alive to the value of good vocal and instrumental music. We think that his is such a good example, that we reproduce the bill in its entirety as it was distributed, so that other exhibitors may profit by the hints given therein:

ST. NICHOLAS THEATER
1409 St. Nicholas Avenue
EXTRA SPECIAL PERFORMANCES
On Sunday, June 12, 1910
Matinee 2-5.30 P. M.
Trinity Quartette, 4 Male Artists, In Popular Selections
Miss Cecil Spencer, Soprano,
In Linda Bloodgood's famous Compositions
5,000 Feet of High-grade Motion Pictures.
Evenings 7-11 P. M.
Grand Opera Quartette,
In Selections from Rigoletto and Lucia
Mr. Zwiebach, Baritone, In Operatic Selections
Mr. Coster, Tenor,
Miss Cecil Spencer, Soprano, In Popular Songs
5,000 Feet of "Feature" Motion Pictures.
A new departure in the Motion Picture Business. The grandest Entertainment ever offered for the price. A clean, cool, airy, home-like Auditorium.

Your patronage respectfully solicited.

It will be noted that our friends of the St. Nicholas Theater get out a special programme for Sunday. There is something peculiarly fitting in the provision of good music of any kind in a house of entertainment on Sunday. Music is one of those aids to that rest which all of us are supposed to take on the seventh day of the week—or is it the first? So that we hope the example of the St. Nicholas Theater will be generally followed elsewhere.

Of course this idea is not necessarily restrictable to Sunday. It is capable of being carried out every day of the week. We hope to live to see it. We hope to live to see the Australian idea made general in the United States; that is, the provision of the highest class music as a supplement to the moving picture.

A Comparison.

Visiting a theater on Twenty-third street for the purpose of studying the value of the moving pictures, I was led into a strange and unexpected comparison or comparisons, the recital of which may perhaps be of interest to readers of the MOVING PICTURE WORLD.

The films shown were chiefly new, including "The Marriage of Esther," "An Unexpected Friend," "The Altar of Love," "Lebius Abbey—St. Honorat's Island" and some views.

"The Altar of Love" and "An Unexpected Friend" are similar in pathos and are serious views of life under adverse circumstances, with attendant sorrows; both, however, end happily, the suspense caused by "life's tragedies" visiting both families is turned to joy; these are two wholesome scenes with the additional strong point in their favor that they are sufficiently and safely self-explanatory *without* need of verbal details. An old-fashioned set of slides were next shown by the old-

fashioned stereopticon, depicting early scenes in the life of Napoleon Bonaparte, accompanied by "descriptive readings," which latter were well entitled to the same "eulogy" which an old Scotchman pronounced upon the dominie's sermon in that "he read it, then that he read it badly, and finally it was not worth reading." If this set of pictures were shown to fill time they served their purpose, for indeed they were of no other value; the "readings" were useless because it was impossible to hear them.

In striking contrast to this, "The Marriage of Esther" lost half its value for lack of good "descriptive readings" or a good-voiced person well acquainted with the story who might with great profit have carried the audience to an intelligent appreciation of a worthy subject. To a lay mind in these matters it does seem strange that a useless old magic lantern series should receive the attention of the descriptive voice while the advanced living picture portrayal of a great and important event should be treated with a silence that not only robbed it of its best parts but by comparison—or rather by contrast—beggared its value. Should it fall to my lot to again see "The Marriage of Esther" when the whole series is completed I hope it will be accompanied by a helpful verbal interpretation; if, however, this should prove impossible, let not this "poverty of language" be made more conspicuous by its absence in the undue attention paid to a less worthy and old-fashioned stereopticon subject.

W. H. Jackson.

Reflective Influences of the Picture.

The theatrical manager is in an apologetic mood. He is telling the public why he is more or less of a failure in the business—mostly more than less. He is apologizing for such plays as "The Easiest Way," which is the story of a woman's degradation in the market place. The theatrical manager is saying that this is the only kind of stuff that pays in the theater to-day—this half-concealed salacity. "The Easiest Way" is making money; so is "Zaza," another unpleasant revelation of the life it is possible for an actress to lead. The theatrical manager frequently says that the playgoing public is a low-minded, prurient-minded public; that it wants only the unclean side of life shown on the stage; that it likes to look upon Salome unveiled, and young women in a state of partial undress inviting the audience to come and loosen their garters! Mr. Theatrical Manager, if you *believe* all this you are either a criminal, a lunatic, or both, and you have no right in the business.

I wonder if it has ever occurred to men in the theatrical business why most of their houses go dark suddenly, or without warning. Is it because of the lack of acting ability shown by their highly paid performers? Of the thirty thousand actors and actresses in the United States, how many does the reader think are fairly entitled to be *called* actors and actresses? Very few. In every walk of life, ability and excellence count. The real reason, as any intelligent man knows, why the New York stage, the American stage, the English stage, if you like—the real reason why these things are so, is because of a lack of ability in the construction of plays and a lack of ability in the acting of them. Not that the ability does not exist. Oh, dear, no! There are good playwrights and, contradictory though it may read, there are good actors and actresses. The flaw in the position lies with the theatrical manager, who is usually a speculative ignoramus. He does not know a good play when he sees it; does not know anybody who knows a good play; is no judge of acting ability, and is incapable of getting anybody else to judge for him.

The fault is not with the public. The public is as keen as ever to support good plays well acted. Mr. Theatrical Manager is incapable of supplying the demand, so the public stays away and, thank heaven, goes to the moving picture theater. What do I mean, then, by my caption, "Reflective Influences of the picture"? I will answer my own question in a concrete manner. In England the popularity of the moving picture killed the lantern slide, and killed the business until it was regarded as dead as a coffin nail, which is about the deadest piece of ironmongery I can think of, although a door nail is usually regarded as rather dead. However, what has happened? The public taste in England is being directed to excellence of photographic quality by the moving picture, and the result is there is quite a strong revival of interest in the lantern slide. It is a case of reflected influence. The influence created by the moving picture has exerted itself, as it were, automatically on the lantern slide, which has been resuscitated in public esteem, because it has been resuscitated in quality.

I think something in the nature of a parallel is likely to work itself out here. The moving picture is giving the public what the ordinary theater seldom does, or does not do in the majority of cases—that is, fine acting. It is very rare indeed, when you study a high-class moving picture, that you see "sticks" and "supers" in the picture. They are acting all the time. Everybody is doing something. They are obliged to act; they *must* act; they *must* let themselves go; it is not a case of reserved force, personality, voice, reputation, public curiosity or notoriety: all factors of success on the talking stage; it is a case of acting, acting, acting all the time.

Consider, now, the enormous audiences that these actors appeal to every day. Millions of people. Do you not think that these people are directly influenced by the ability shown on the moving picture screen? Unquestionably they are. But even so, supposing that the same level of acting ability as is shown in the moving picture were transplanted to the talking stage; do you not think that there would be fewer failures, fewer dark houses, fewer managerial fiascos? I, for one, certainly think so.

It seems to me that the pendulum may take a big swing to the other side. That a demand from the ordinary theater may spring up for the services of those actors and actresses who are making such successes in these moving pictures. Fancy, now, such a consummate actress as Pilar-Morin being stolen from the Edison Company by Mr. Frohman or Mr. Erlanger. Why not? Why not a raid of theatrical managers on the Biograph Company, the Imp Company, the Essanay Company, the Vitagraph Company, the Selig Company, etc., where all this splendid talent is working before the camera? Do you mean to tell me that if this talent had an equal chance of distinguishing itself on the ordinary stage, the public would stay away? The devil a bit of it.

I look with confidence to the early date when the casts of the Broadway theaters will be recruited from moving picture actors and actresses; when the young lady beloved of the "Angel" will no longer be a power in the theatrical world; when talent, real talent, will have the chance that it has not had of late. It looks a bit whimsical, no doubt, for me to suggest that the moving picture will be the salvation of the art of American acting, but that is quite as likely to happen as Mr. W. J. Bryan's possession of the next Democratic nomination to the Presidency. Just as likely as that and likelier!

Thomas Bedding, F.R.P.S.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

A Review and a Preview Especially Interesting to the Young.

By Rev. W. H. Jackson.

The gift of the past ages to the twentieth century is the living picture, the reproduction of life. In animated reproduction and illustration in picture form before the human eye of everything living in any part of the earth is a wonder our forefathers would have declared impossible. The only parallel to this marvelous development of the kinematograph is to be found in the aeroplane, which is to the balloon what the moving picture machine is to the stereopticon.

Since the days when Pliny first analyzed color and the spectrum analyzed light; or since Watt discovered the hidden power of steam, and Franklin the subtle forces of electricity, the world has enjoyed no greater blessings than the recent fruits of these early beginnings. It seems to have remained for the twentieth century like a mighty trust to gather up the fruits of the labors of these early discoveries and bring them together in one concrete whole pregnant with the life infused by the combination of so many vital sources.

The common use of anything often robs us of the advantage gained from a knowledge of its origin and purpose; a comparison of the times when its uses were unknown is helpful.

The child of to-day riding in an automobile, besides being unfamiliar with its origin and development, is likewise ignorant of the stage coach, and to appreciate the change must become acquainted with the growth from one to the other. The telephone causes us to forget the courier who ran afoot for our forefathers, and the growth of the mail coach, mail train and telegraph.

How helpful it is, therefore, to awaken people to a sense of *what is,* as compared with *what was;* thereby quickening them into a higher outlook as to *what shall be,* for—write it as a law—it is only those who knowing and comparing the past with the present, who can most safely and wisely be the progenitors or prognosticators of the future. A helpful story written to illustrate the value of this knowledge is given as follows:

A wise parent wishing to teach his children a lesson and arouse them to a comprehension of the advantages of the time in which they lived and the blessings that surrounded them, promised at a certain birthday party to have provided "a cake that took a thousand men to make."

How great was the young people's joy and how much greater and intenser their expectation. Surely something was coming the like of which had never been seen before; to them it was a marvel yet unknown that was to be revealed. The surprise of the juvenile party can be better imagined than described when, as the long expected moment arrived, the cake appeared—not a monster pudding carried by a host of men, the creation of their expectation, but a simple plum pudding carried by a maid.

Chagrin and disappointment was apparent on every face; but now began the lesson. Taking pencil and paper, under the parent's guidance a tabulation of those men whose work was necessary to produce the pudding was commenced.

Beginning with the mining of the iron, the manufacture of the plow, followed by the making of all the tools, machines and instruments in the process of successive manufactures.

The plowing of the land, sowing and harvesting the grain, the preparation of the necessary machinery for making the flour, with the costly mills. The procuring of coal, the process of obtaining all the many and varied ingredients of the pudding soon taught its own lesson to the wondering children. The result being that the pudding was eaten with a relish and a vim more satisfying than if one thousand men had actually carried a gigantic cake upon the table. The great value of such a lesson can never be lost; this review then will be of great help to young readers in helping them to understand and appreciate the value of the great things they at present enjoy.

A wide vision of the past always suggests a wider vision of the future; the past, in coming up to the present, has proved how unlimited things may prove; and the future presents joyful anticipation of greater possibilities and facilities, all for the service of an appreciating mankind.

The living picture has taken ten centuries of time and millions of men to produce, ranking with other beneficial development for the good of those of us living in the beginning of this wonderful twentieth century. What a grand prospect is in view for those taking a proper advantage of this product of the ages, this mighty servant of the future.

It is going at once to be our recorder and our messenger, our historian and our prophet, our teacher and our scholar, a great educational and commercial power and one of our most sensible pleasure givers. Because its varied sources were found in the *free* elements of the universe it will be the boon of the poor; because its equipment is capable of the costliest setting and service it shall be the rewarder of the rich; speaking through the age it shall teach the lowly and uncultured as well as the savant and the professional. Open the widest door of the imagination and take a view even in the next decade and you shall see the moving picture richly rewarding by the grandeur of its service all those who in these days have recognized its value and given its growth the impetus it so richly deserves.

THE TRUTH OF THE GAUMONT RUMORS.

For some time there have been repeated and conflicting rumors circulated as to which of the three opposing camps would market the Gaumont product. Both the Independent factions claimed it openly, but George Kleine, who has held the contract for years, preserved his usual Sphinx-like silence. We are assured that he will continue to market the films of the Gaumont Company, of Paris, as usual, which should set at rest the minds of the licensed exchanges and exhibitors. But the business of the Gaumont Company, of New York (located at Flushing, N. Y.), which has been managed from its inception by Mr. Herbert Blache, has now been purchased outright by him and will have no connection whatever with the Gaumont Company, of Paris. The purchase includes, of course, all the American and Canadian rights of the Gaumont Chronophone, which department of the business will now be fostered. It having been reported that Gaumont-American film would be produced in the Flushing plant, we put the question direct to the proprietor. His reply was that they had no immediate intention of doing so but that one never could tell what the future would bring forth. When the plant was installed it was amplified far beyond the necessities for the Chronophone and they have now a perfect mechanical equipment with a capacity of 50,000 feet of positive film a day. This printing plant is at the service of any American manufacturer whose own plant is not equal to the demands or those who want to improve their product by getting the popular Gaumont quality in their positives. We are inclined to the belief that if Mr. Blache can keep his Flushing plant running on developing and printing for the trade that he will leave the producing end of matters severely alone.

Lubin essayed a new line of work in "An Indian's Love Affair," shown this week. The story is particularly good and it was presented in a manner that makes us wish for more work from the Lubin studio along the same lines.

Selig's latest scoop, "Ranch Life in the Great Southwest," promises to be the pinnacle of wild Western productions. From an educational and historical standpoint this film deserves the widest exhibition and the names of the ranchmen that have taken part in the scenes assures the exhibitor that there will be enough thrills.

THE LIVING VOICE WITH THE LIVING PICTURE.

By Rev. W. H. Jackson.

Everyone is familiar with the "sight seeing cars" of the large cities. In New York especially they are one of the features of the city. Suppose, however, that they were simply "seeing cars" taking visitors aimlessly from one end of the city to another without the guide with his story of knowledge, his descriptive powers and his megaphone, how long would the sightseeing car business last? To ask the question is to answer it, for without doubt the absence of the "descriptive voice" would very soon mean the absence of the sightseeing car itself. The moving picture is much in the same condition with but simply a change of position. In the sightseeing car the people go to the picture, in the exhibition the picture is brought to the people, and there is equal need for the descriptive voice under each circumstance. The old stereopticon never appeared without the lecturer on pulpit or platform, the combination being the cause of a great deal of good. The most conspicuous instance of the value of the combined picture and voice is that of the famous John L. Stoddard lectures which were given to intelligent audiences over this entire country, and while tens of thousands of people increased their store of interesting knowledge and saw the whole world at only second hand, the financial returns exceeded the vast sum of a million and a half dollars. Further to this may be added the fact that the publication of those lectures has exceeded 700,000 sets of 16 volumes each, or a total of 11,200,00 books, bringing the author one of the most magnificent of fortunes, not only as a reward for his conspicuous ability, but as a testimony to the value of the living voice with the inanimate picture. What Stoddard might have accomplished with animated pictures staggers the imagination.

When we plead for the "living voice" we do not mean the mechanical voice as recorded upon and reproduced by the phonograph. There is need and room for both the **personal** and the mechanically reproduced voice, as also there is a place for each, but each must be kept in its place.

The cinephone or any similar invention which synchronizes the voice with the picture is a valuable addition to the moving picture art; we look for its usefulness in filling a very evident void at this time. It can be most profitably used in giving the full title, or the timely necessary explanation to a picture, with which, as we have shown in another place, the picture may be misunderstood or a wrong and injurious interpretation be given in a critical moral situation.

Nevertheless, while the value of such an arrangement as that given by the cinephone is great, and its field of usefulness is large and growing, we do, however, feel it incumbent upon us to speak a word at this early stage of its use, in asking that it be used and not abused.

The first important lesson we would seek to impress upon our people in the use of the cinephone is that while explaining and emphasizing any picture subject, it makes **good BETTER**, it also makes **bad WORSE**. A conspicuous example and proof of this fell to the lot of the writer upon his first experience in the use of the cinephone. It made **good BETTER**.

The subject happened by mere chance to be the always acceptable "Excelsior"; the pictures, in true Alpine setting, were good in themselves, but without the "living voice" were more sentimental than inspirational. When, however, the photograph synchronizing with the picture gave forth in song the words so well known and admired, the effect was so inspiring that applause was actually drawn from those assembled to judge the effect, proving the great advantage of the combined voice and picture and a new sense of appreciation of this distinct advance in exhibition work.

It made **bad WORSE**. By singular contrast the next series shown happened to prove most thoroughly how carefully this new combination must be handled. The subject, "Won't You Come and Flirt with We?" in itself not good, and with words absolutely without interest, became, when in unison with the phonograph, not only **bad**, but absolutely **vile to a degree of beastliness**, producing a feeling of disgust with both picture and song; indeed, the words made the picture loathsome.

Personally we are glad that the use of this combination thus brings out the distinctive characteristics of the pictures and subjects, because we believe it will have an entirely uplifting tendency by driving out that class of subject which cannot bear the increased emphasis on their moral lacking parts.

The full object and purpose with the many attendant advantages is, however, not attained by the use of even the most perfect invention or arrangement and classification of several inventions. The natural living voice with the personality of the speaker is that alone which can give perfection to living picture work. When we have progressed to this stage we predict a great advance all along the line and in every detail of moving picture work, more interest will be raised and interest imparted to otherwise uninteresting subjects, and those subjects which deeply possess an educative interest will become sensational as a result of the life-giving power of the living voice.

THE NEW YORK EXAMINATIONS.

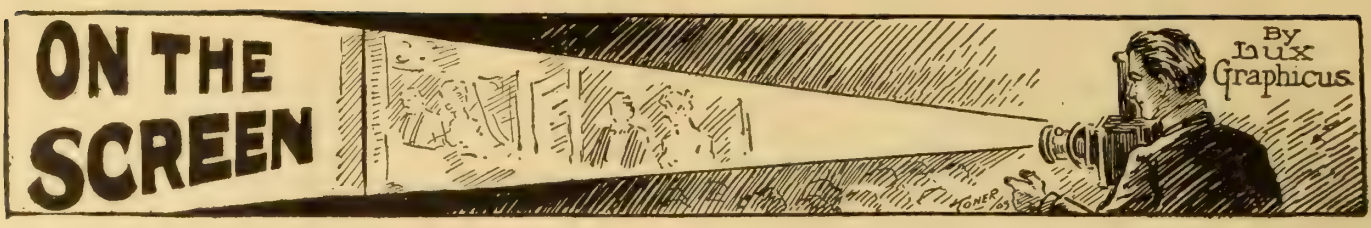
By F. H. Richardson.

During the past few months the writer has been the recipient of many complaints from operators concerning the examination given by the New York City Board of Examiners. I believe the Board has been accused of about everything from plain arson to robbing a henroost. Usually one man made such a circumstantial howl after being turned down, accusing the Board of robbing him, that I concluded to investigate for myself. I accordingly called at the office of Mr. Wynkoop, of the Bureau of Electrical Inspection, under whose direct supervision the Board works, intent on ascertaining whether or no the examiners were really working in good faith, performing their duties with the sole purpose of determining the applicant's ability, or lack of it, as the case might be. I was made welcome by Mr. Wynkoop and met Mr. George F. Sichert, consulting engineer of the department. After a long and pleasant chat with these gentlemen at their office at Park Row, I was cordially invited to visit the examination room next day and see for myself just exactly what the examination consisted of, as well as what the Board had to contend with, also to offer such criticisms as seemed to be warranted by my observation.

Next morning in company with Mr. Wynkoop I found at Borough Hall, Brooklyn, where I met and had a chat with Mr. Charles F. LaCombe, chief engineer of light and power, after which we descended to the basement where is located the examining room. I was surprised, after all I had heard. There most certainly was nothing at all tending to confuse the applicant. The whole outfit consisted of one Wagner No. 5 machine, one 25 ampere, non-adjustable rheostat, one large and one small knife switch on the wall, one set of plug and one set of cartridge fuses, with receptacles attached to the wall. Nothing could be simpler and it would be hard to imagine an outfit less confusing. In fact it strikes the writer that there might well be other operating room equipment added. The examiners impressed me as capable, honest men who aimed to do the right thing by the men they were examining. In fact they rather seemed to feel sorry for the applicants who made such a monumental display of their ignorance while I was there.

And now let me tell you what happened! I remained during the examination of three men, each of whom had had from three to five years' experience in operating and all of whom were, as I understand it, now employed, working on an old card. Each and every one of these three operators said, in response to questions, that he would not hitch up to a number eight or ten wire but would require a number six. Each and every one of them said, also, that they would not hitch up to a No. 1 or No. 0 wire, giving as their reason that "it was too strong," meaning that they would get too much current. I never was more astounded in my life! One man, in response to the question "what is the rheostat for?" replied: "it is to **regulate the heat!**" I didn't know whether to laugh or risk arrest by chucking the fellow through a window. The monumental gall of a man pretending to be an operator and knowing no more than that! Can you beat it? Is it any wonder I have looked in vain for a first class picture in New York City, if those three men were fair samples of New York City operators? Would you expect an examiner to pass a man after his refusal to hitch up to a No. 1 wire? Great God can it be possible that such dense ignorance is tolerated in the operating rooms of this city? Can it be that former boards have passed men who knew no more than that? Yet these same men scoff at the operators' school and deride it. They might better be taking a course themselves I should say. Bear in mind the fact that these three men are operating right now, though they probably won't be much longer. In conclusion let me say that from what I heard and saw, I am pretty well convinced that the Board is trying to do its duty and ought to have the cordial support of every **real operator** in the city. I am inclined to think that the examination is too easy, rather than too hard.

The Lyric Theater, of Spartanburg, N. C., has changed hands and in the future will be known as The Majestic, under the direction and ownership of J. W. Lynch.



Is the moving picture permanent? I do not mean will it last in popular esteem as an entertainment factor, as an agency for recording life of all kinds in motion, as the scientific application of the principles of persistence of vision —I do not mean in these respects. This question in those applications has been asked before, and is always answered in the affirmative by those who are competent to answer it. The picture will last, of course. There is no doubt about that. And when I ask is it permanent, I mean are the negative and positive prints that are made to-day immune against chemically intrinsic fugacity?

* * *

Chemically intrinsic fugacity! I will explain. In stationary photography for many years, the most popular printing process was known as the albumen silver method. The image of the photograph consisted of a deposit of gold toned silver in albumen. This was the glossy print that was in vogue from the sixties down to the nineties, and still is occasionally made. These pictures were not permanent, mainly owing to careless manipulation in toning, fixing, washing; silver prints were notoriously liable to fade; that is, the image would become a pale, sickly yellow and almost disappear. Probably every family in the country to-day has some of these pictures more or less near the vanishing point.

* * *

But there are other printing processes which yield greater permanence. That is to say, the image does not fade. They are carbon prints, bromide prints, platinum prints. Photographs made by these methods can be regarded, if reasonable care be taken in the manipulations, to all intents and purposes, as permanent. That is to say, they do not contain in their constitution any sulphurizing compound which destroys the image.

* * *

Is the image of the moving picture negative or positive, then, liable to fade? I think it is, unless it is very carefully developed, washed and fixed. Some years ago, Sir William Crookes, pointed out that the images of stars on gelatine glass negatives were liable to disappear. This is a very curious phenomenon. Those faint spots of stars at remote distances quite disappeared in the gelatine vehicle, that is, the developed silver, became, as it were, dissolved in the gelatine and so the picture disappeared. Very many of the star photographs taken to-day, then, will have probably faded away in a few years' time.

* * *

Now, with regard to the moving picture, that is, the silver image in gelatine on celluloid. Sir John Benjamin Stone, an English member of parliament, has made a large collection of moving pictures of English life and customs, and he has presented these pictures to the British Museum, in order that they may be preserved for consultation by future historians. Yet, Sir Benamin is in a reasonable state of doubt, I see, as to whether his much prized pictures will last. In other words he is apprehensive lest the image in the gelatine will fade and therefore partly disappear. He raises a doubt as to the comparative permanence of the pictures. This doubt is justified, if care be not taken in the making of the negatives and positives of the thousands of subjects of ephemeral interest which are made all over the world, released, exhibited and forgotten within a very few weeks. There are other subjects which it is desirable in the interests of history, science and social progress to preserve. Amongst the fixed released there are, no doubt, many negatives which it is desirable should be preserved.

* * *

What then, are the probabilities that these pictures will not fade in a comparatively short time—say a few years? Those probabilities are all in favor of the image deteriorating, unless as I have already said, the greatest care is taken in the making of them and let it be said their storage. They should, of course, be stored in a cool, dry chamber away from deleterious atmospheric and other influences. Everybody knows this.

The essentials to the comparative permanence of a moving picture are few and simple. In the first place it must be assumed that the celluloid base is innocuous in its effect on the gelatine and the silver image. Then the gelatine itself must be perfectly clean and also chemically inert. It must have no inter-relation either with the celluloid or with the silver. Chemists will tell you that absolute inertness is hardly to be thought of. Both the celluloid and the gelatine, no doubt, undergo gradual decomposition, and therefore, some kind of reaction, however, slight, must be set up. In practice, however, if both the celluloid and the gelatine have been properly manufactured and manipulated this danger may be thus avoided. I have celluloid negatives taken by myself nearly twenty years ago and they look to me to-day to be as good and as fresh as ever they were. But then, you know, I am a careful man.

* * *

The greatest danger to the permanence of a moving picture, or rather the greatest friend to its impermanence, is imperfect fixation and washing. When the negative or the positive has been developed, the washing cannot be too thorough. The film must be deprived of all superflous chemicals. This can only be done by a very thorough washing. Then comes fixation in the hypo bath.

* * *

Probably no photographic operation is more perfunctorily carried out than this. It is too frequently the case that the darkroom man trusts entirely to the eye in this matter. But anybody with the smallest chemical knowledge of the subject will tell you that though a film may to the eye be apparently fixed, yet nevertheless it may not be actually so. In other words that the hypo bath may not be quite strong enough, that it may not be used long enough and that, when the film is taken out of that bath, though it is apparently clear of all hypo and silver salts, yet there is a great deal of both left on. If this be the case, then the seeds of impermanence are implanted in the film.

* * *

Of course the best thing to do is to make the fixation as thorough and as prolonged as possible within proper limits; with a bath of full strength keep the film immersed in it long after it is apparently fixed. If this be done, one danger is removed. Photographic experimentalists well know that one of the greatest incentives to impermanence is incomplete fixation. Yet even though your film be fixed properly you are not altogether removed from the risk of danger of impermanence. A final washing must be as thorough as it is possible to make it. The object of this washing is to get rid of all superfluous hypo salts and silver salts which may be left in the film.

* * *

If that washing is incomplete, if the water of solution does not penetrate perfectly thoroughly, it is obvious that deleterious compounds are left in the gelatine, and these are those which make for fugacity or impermanence, in virtue of the fact that, chemically speaking, they have no place there, but having a place there **pro tem** they react upon the molecules of silver present with the final destruction of the image. I ought to apologize to my readers of this page for handing out this week a subect of apparent obtuseness, but I felt that I had a little duty to discharge in drawing the attention of the serious maker of moving pictures to the possible dangers of the fugacity of the picture.

* * *

You all remember the old sentence with regard to the man who was adjured to do something better for the good of posterity. His reply was this: "What has posterity done for me?" A humble but a rational argument. Very few of us care what happens to-morrow, yet some of us, the majority of us, like to feel that what we are doing to-day in the world will be regarded in future times as good work and therefore, you know why I have written these paragraphs.

"Has anyone here seen 'Rocky Kelly'?" If you have not seen him, you surely have heard of him. At present he is in California in a burg called "Frisco"—a great moving picture town, but too sanctimonious to harbor so-called prize fights. Since reading the newspapers of the past week I have come to the conclusion that Rock resembles the rock of Gibraltar. When he goes after anything he usually gets it and if he fails it is not because he did not stick to the job. It may seem like a reckless assertion, but it is none the less devoid of justification, Rock is to-day a greater man than the Governor of California. To many people the latter appears to be the fundamental stone of salvation. He, a few days ago, played what he thought was a winning card to the clergy. The card he really played was a joker. What he played was a piece of tissue paper—so thin that you could almost see through it. The next thing will be a big convention of gospel groupers, with the Governor in the seat of honor, and advance copies of resolutions of confidence in the hands of all the newspapers. It will not be a special subject, so film renters need not feel any apprehension of extra expense. It will be one of the ordinary, or rather regular releases, as the trade terms it, and the wind up of the picture will be very scant of interest. It will picture an "angel" passing into oblivion. It is not difficult after these few remarks, to discern why Mr. William T. Rock, of the Vitagraph Company, should be in the limelight at the present time, and far more popular than the Governor of California. I forget the name of the head of the so-called native State, and perhaps it is better I do. Perhaps upon mature reflection he will agree it is better that the people (of whom I beg the privilege to be one), forget him.

* * *

Some people may think my zeal in behalf of the motion pictures makes me unreasonable. I will endeavor to convince such to the contrary. The Moses of Morality, of California, failed to burn the bridges as he passed over them. When he paid a recent visit to New York city he was interviewed by newspaper reporters and declared "There is nothing up to me in that direction. There is a law in California which prohibits prize-fights, but it contains a clause permitting athletic clubs to hold boxing matches with the consent of the proper county authorities. It provides that the rounds be limited, and that the candidates shall be examined by a physician before they enter the ring. I have no knowledge that there is anything other than a boxing exhibition to be held."

* * *

It is as clear as daylight that the Governor of California had a passive mind when in New York. But what does he say when he reaches Chicago? The press throughout the country quoted an interview to the effect that the Jeffries-Johnson fight was a frame up, and even if Jeffries could not win on his merits, Johnson would be forced to lose. To this day the Governor of California has not given a positive refusal of that interview. The best in his favor has been a refusal to be interviewed, or a statement to the effect that he was incorrectly reported.

* * *

This is not a letter on sporting topics, nor is it designed as a part of a sporting column, so we will jump to California and read that the Governor of that State has declared "They can't fight here." He instructs his Attorney General to stop the fight. When interviewed in New York and Chicago, the Governor was not so emphatic. At that time, the fight was fixed for Emeryville, California. Since that time the scene of the contest has been changed to San Francisco, California. Are the laws regarding boxing matches more stringent in the latter city than the first named? Have the articles of agreement between Jeffries and Johnson been changed since the visit of the Governor to New York and Chicago? But let us go a step farther in the search of good faith. The Governor of California evidently knew the conditions of the contract between Jeffries and Johnson. If he did not how could he declare "There is nothing up to me in that direction," and practically quote the contract terms? And let us take another step in advance and ask if the Governor and his Attorney General and all the attorneys, detectives, etc., and other have not been [illegible] duties. If the coming contest between Jeffries and Johnson is a declared and intended infringement of the laws of California [illegible] that the training and other preliminaries are also infringements? And if it is a fact, does not the Governor of California ordered the arrest of all the infringing parties and put them under bail to keep the peace? Thousands upon thousands of people are in California to-day watching the preliminaries paying tribute to the ambitious hotelkeepers and the [illegible] active in all quarters. The press of the country has [illegible] the situation most clearly and it is only less than three weeks before the fight that the moral aspect dawns upon the mind of the Governor.

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To quote a well-known earnest and humorist, "not only that," immediately following the announcement that a contract has been closed whereby the fighters and the backers of the fight are to get $150,000 as their share of the moving picture profits, the Governor of California awakens to a realization that the contest is to be a prize fight and an infringement of the law. Of course the Governor may be too busy when at his official desk in California to think of either Jeffries or Johnson, but he cannot get away from the clearly defined fact that his unrefuted interviews in New York and Chicago do not dovetail with the declaration he has made to his Attorney General.

* * *

The Evening Journal (New York) gave editorial space during the past week to moving pictures and paid many compliments to them, the most striking of which was this: "When the mind travels the body need not travel." This followed the statement that "the photograph brings everything that is worth while in the world before the eyes of the stay-at-home." The writer says "Have you thought how much the photograph has taught you? You know the leaning tower of Pisa, or the great Pyramids of Egypt, or the Palace of St. Marks in Venice or the Falls of Niagara—hundreds of the world's wonders. They are clear in your mind, although you may never have actually seen any one of those things." All hats off to that editorial man. The poor, despised moving pictures have at last received recognition. Every picture house man who is enterprising will send to the newspaper for a reprint of the page bearing the editorial, I refer to and prominently display it at the box-office. It is the culmination of a long fought battle for the recognition of motion pictures as a legitimate offering.

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In spite of the gratitude that springs from my long suffering heart however, we must take issue with the editorialist on one point—but perhaps it is not an issue, rather a correction. He says "All moving picture exhibitions should be rigidly scrutinized, every picture put in motion before the eyes of children should pass a severe censorship and be officially licensed before its presentation." If the editorialist I have quoted is not a backwoods man he has certainly kept a stay-at-home. All the travel scenes subjects he refers to are as old as the history of the moving pictures. If I am not mistaken I saw the Pisa tower and the Pyramids of Egypt reflected upon the moving picture screen eight or ten years ago. The Venice pictures came out about the same time. All the subjects were exhibited the farthest West, the northest North and the southest South at least six years ago by traveling companies. At that time they were of foreign manufacture and were featured. Some of them have since been reproduced, but the features are identical. If a jest is permissible, may I ask why the editorial omitted from its citations "Roosevelt in Africa"? Oh, well! never mind. Everybody is not receptive to one idea. But, to relax into seriousness I most emphatically protest against the rigid scrutinizing of moving picture exhibitions. It would be the opening of another door to graft. If there is to be a censure let it be on the pictures before they reach the hands of the exhibitor. The censorship of exhibition places should be restricted to the place itself, and entirely independent of the

pictures. In the case of counterfeit money it is absolutely necessary at times to arrest the people who circulate it in order to trace the source of production. In the case of moving pictures no telescope is required to locate their source, consequently the censor's position is at the exit.

* * *

I notice the writer very shrewdly says: "Every picture put in motion before the eyes of children should pass a severe censorship and be officially licensed before its presentation." No exception is taken to this. There is a National Board of Censorship with headquarters in New York City, and if the editor will look up the telephone number of the People's Institute he will be able to secure a very agreeable interview with Mr. Collier, the secretary of the Board. Mr. Collier is a man of wide and most favorable reputation and I am sure he will be only too pleased to give information concerning the work he has been engaged in for months to purify, if the term is correct, moving picture productions. And when Mr. Collier supplies a list of names of the people who are back of and interested in the work of the Censorship Board our editorial friend will be convinced that the keynote of purity was sounded before he dipped his pen in the ink. Mr. Collier may very properly also suggest that the latitude of his organization be extended to the scrutiny of more than "every picture put in motion." There are many newspaper illustrations that could hardly bear the test. Pictures of young girls being led to ruin, depiction of their murder, graphic views of the apartments, the fireplace where the body was concealed, how the body looked when discovered by the police, and all such things could very readily be at least tamed down without danger of infringing upon the freedom of the press.

MOVING PICTURES.

(From the Report of the Department of Factory Inspection, Harrisburg, Pa.)

Within the past few years, particularly during the last two years, Pennsylvania has been invaded by a horde of enterprising but reckless amusement promoters. The art of making life-moving pictures and projecting the same upon canvas had been perfected to a degree which insured cheapness of production and a new and pleasing source of entertainment. There was money in it, too; easy money for all who could secure a room, be it large or small, in which to exhibit this new art. Accordingly all sorts of rooms were rented or purchased outright, and in them were installed the various machines and appliances necessary—that is all appliances except such as would safe-guard the patrons from panic caused by fire or other accident. The projecting machines had none or worthless enclosures, the electric wires or other lighting devices were improperly installed, the aisles were too few or too narrow, the means of exit insufficient and in short, the whole structure presenting no evidence whatever of any care for or interest in the gathered throng of patrons save what was centered upon their purses.

To remedy these evils as well as to guard against a repetition of them in future, the legislature in the session of 1909 made wise provisions. By an act approved the first day of May, 1909, pamphlet laws, pages 346-353, it was enacted, in brief, that permanent and portable booths for moving picture shows shoud be constructed of a certain size and material, and that all appurtenances and appliances used in connection with moving picture machines should be safeguarded.

By another act approved the third day of May, 1909, pamphlet laws, pages 417-420, provisions are made for the erection of fire escapes, the installation of fire extinguishers, and fire proof curtains, the construction of aisles and exits and some other provisions all tending to safe-guard lives.

The enforcement of these two laws are intrusted to this department, which at once adopted measures intended to carry out this trust. Opposition immediately arose in the shape of many protests against what was termed confiscatory and unconstitutional legislation. Undeterred by these protests the department sought to enforce the laws and did enforce them in many places of amusement. Seeing that their protests were unavailing, a combination of picture show speculators was formed, attorneys were engaged, and injunctions restraining this Department from enforcing the laws in question were sought and obtained. The first of these injunctions, and the one of most importance owing to the number of petitioners and the standing of counsel was granted by the Dauphin county court. In defense of the laws the Attorney General acting for this Department, appeared in court as early as last October and made reply. Up to the time of preparing this report no opinion from the court has been delivered.* What the nature of the opinion will be is, of course, unknown. The nature and character of those who would seek, even by a legal technicality which the courts might sustain, to set aside laws enacted for no other purpose than to compel such men to have regard for the lives of men, women and children—the nature and character of such men are shown in their actions.

But despite injunctions and other forms of hindrances, this Department has had four hundred and sixty-six moving picture shows inspected. It has compelled the erection of suitable booths in two hundred and fifty-nine, more and better exits in one hundred and seventy-three, fire extinguishers in seventy-three, fireproof curtains in eighteen, water pipes and hose in ten, outward swinging doors in sixty, exit lights in fifteen, and has insured the necessary aisle spaces in two hundred and nineteen.

The Department has, also, in theaters proper, to the number of one hundred and thirty-five, enforced the law in many instances and along the same general lines as above noted in reference to moving picture shows. Fire escapes on theaters to the number of six were erected, thirty-two had aisles widened, thirty-five installed booths, fifty-five installed extinguishers, forty-two were provided with fire proof curtains, forty-eight with fire hose and water appliances, forty-one had exit lights installed and twenty-two were provided with more and better means of egress.

By reason of the enforcement of the laws a number of moving picture shows were closed for all time, the smallness of the show rooms making it impossible to erect booths, widen aisles or obtain proper exits. During the past year a fatal accident occurred in a film storage room caused by the explosion of films. Such an accident affords sufficient evidence of the explosive and inflammable nature of moving picture films. Another accident in which a machine operator lost his life in a badly constructed booth was the result of a neglect to observe the law. Regrettable as those accidents were they impressed some and should impress every one with the belief that a Commonwealth can make no better use of its police powers than to protect lives. And it should protect faith and morals, too, by making provision for the appointment of censors of these moving pictures.

New York State has its board of censors, through whose efforts pictures intended to show how robberies and even worse crimes are easily committed have been eliminated. The present laws would be improved were they amended so as to make it a punishable offense for any person to operate a moving picture show until a license so to do had first been obtained from this Department.

*The Court sustained the constitutionality of the Act. An appeal is now pending.

THE MARRIAGE OF ESTHER.

A Critical Review by Rev. W. H. Jackson.

I think it was Rudyard Kipling who gave his opinion of America, as being like a man in a railroad station; i. e., "in a restless condition—part way between where he came from and where he was going to." This was the impression made upon me by the presentation of the first portion of this new series "The Marriage of Esther."

Just what motives the compilers of this series may have in mind cannot, of course, be known at this time; it will be manifestly unfair to form any judgment until the whole work has been seen in one presentation. The first portion, however, does not create any profound impression, perhaps because the most important part has yet to come. In this preliminary stage we are only favored with an introduction to the important characters, the coming of the maidens; their presentation to King Ahasuerus, who selects Esther, making her his Queen, and presenting her as such to his courtiers as they gather at the marriage feast. When we remember that this is a very important incident in Jewish history, dear to every Hebrew to this day; also that as the revelation of an overruling Providence to all people Jew and Gentile alike; it would seem that the object in view in presenting such a beautiful work can be but two fold. First, to center the mind upon Esther's divine mission and destiny, and its beneficent effects upon her nation. In the second place to reproduce as near as possible the surroundings of the times in which she lived; the former of these constituting the **morale** and the latter the **artistic** of the subject. Together these should be expected to create an **inspiration** and **admiration** in the minds of the beholders; let us therefore endeavor to trace to what xtent this has been accomplished thus far.

The characters in the representation are our first study; Of the personality of King Ahasuerus there is little to note at this time, his general appearance is very fair; Esther is very

good, although a little too mature in appearance, not forming a sufficient contrast with Mordecai, who is a decade too young, as a result not sufficiently fatherly or Patriarchal in his appearance beside his adopted daughter. In their endeavor to faithfully portray those whom they represent Esther is very good, prudently modesty is apparent the natural shyness and timid carefulness shown as she steps upon the throne, also upon receiving the crown, are commendable.

The King is much strained, his action in ordering every one from his royal presence when about to place the crown upon Esther's head is decidedly and extremely peculiar, most unwarranted, and without doubt not faithful to the times and custom.

Mordecai is fairly represented. His committal of Esther to divine protection requires less acting and more fervency. This fault, however, may be excused from the fact that actions must necessarily supplant words.

The setting of the whole scene is a very fair attempt to reproduce styles and customs of the times, showing great care and preparation which may be commended; yet there is room for improvement in many ways. The arrival of the maidens by camel, donkey and ox team gives a strange Oriental tinge; their reception by the King's chamberlain is crude; his actions are more like those of an Arab buying slaves than of a courtier selecting beauty.

The preparations of the maidens for their presentation to the King are very modern, especially so in the case of Esther, where a splendid opportunity presents itself to depict her as being arrayed in robes of splendor and rich adornments suitable to the historic account; instead of the monotonous—painfully monotonous—commonplace, continued hair combing; this was exceedingly weak and showed Esther to pitiful disadvantage.

The royal procession at the banquet was the best scene here again the deportment of Esther was commendable. At the close of this, the first series, we could not help wishing that the whole conception might be lifted to a somewhat higher plane; this could in a great measure be accomplished if a descriptive voice were brought into requisition. This strong subject loses half its value through lack of description and explanation; it is possible that to the majority of Hebrews the whole scene may be more familiar, but to many others there is need of the real helpfulness and vitality otherwise lost to the detriment of the better presentation of the subject.

Those having charge of this production should carefully hold in mind the threefold setting of the subject, i. e., Oriental, Historical and Sacred, and as such should be handled with extreme delicacy and care; as the slightest modernizing or profaming of such a noble theme would be detrimental to this class of work.

We look forward with anxiety to the next series, when, as we stated at the beginning of this article we shall be better able to judge the motive of the producers of this film. At this point we stop and wait, without praise, without criticism, until the end. At this time, also, it is not possible to form a right estimate of the public reception of the "Marriage of Esther." We heard no comments, nor came in contact with, nor experienced any "impressions."

The one test of this work when completed as measured by the importance of the subject, and the great troube required in its preparation will only be found by proving that it creates a profound impression.

AN APPRECIATION.

Sitting beside a very well known actor, who made a reputation for himself on the living stage, we enjoyed the Biograph drama, "The Face at the Window," at Keith's, the other evening. Our friend remarked: "This is grand! How well the actors are selected and how well they carry the part. I come here regularly to see the work of this company, but I regret the time wasted on songs and vaudeville acts." The speaker, whose name is known to every follower of theatricals, joined heartily in the applause which was the most sincere accorded to any number on the program.

BULL DOG CEMENT

Is what Mr. Louis Riner calls his film cement for inflammable and non-inflammable films. And like a bull dog it holds—we find that a piece of fim joined with it will part anywhere but at the joint. Riner is a practical man and has other things that will help the operator. His One-Drop Oil should be in every operating booth. For particulars address The One-Drop Oil Company, 4059 North Seventh avenue, Chicago, Ill.

GOTCH—ZBYSZKO.

[illegible] Gotch-Zbyszko World's Championship Wrestling Match at the Coliseum, Chicago, Wednesday night, June 1st, was pictured by the Selig Polyscope Co., and the result is one of the cleanest and best pictures of a sporting event ever made. The States and European rights are now being sold and the popularity of the picture guarantees great things for its producers. The length of the bout enabled the film makers to get the match complete in one excellent reel, as the first fall was 37 minutes and second a little over 20 minutes. Already there have been numerous cable inquiries regarding foreign rights, from all over the world.

The World's Championship Wrestling match pictures made by the Selig Polyscope Co. are now ready for distribution showing both Gotch and Zbyszko in training and every detail of the match from the time they step into the ring until the last fall—about eleven hundred feet. **Price 15 cents per foot.** State rights now selling and believe us they are going like chaff before the wind. Wire your proposition quick. Klank and Herman, care Selig Polyscope Co., Chicago.

KALEM INDIAN STORIES POPULAR.

Just what was the special attraction in the Kalem Indian stories puzzled us for some time. Now the secret is out. They are as historically correct as they can possibly make them and the scenes are carefully selected with a view to realism. Before a Kalem director puts on a play he is provided with a correct description of the costumes and an understanding of the customs of the particular tribe of Indians gathered from the most authoritative sources. What matters it if the actors disport themselves in the mountains of New Jersey instead of the wilds of Arizona or New Mexico. Rocks and trees are rocks and trees anywhere and our impression of a Kalem picture was convincing—at least as to the details of setting. And it ended with a weird scene of a band of Indian marauders committing themselves to the Great Spirit and leaping to death over a great precipice rather than fall into the hands of the enemy. Yes, the precipice was real, and the leap was real, and because the life net far below is out of range of the camera the thrills that are dear to the heart of the exhibitor will make "The Cheyenne Raiders" as popular as other Kalem stories.

ELECTROGRAFF QUALITY

Is destined to be the standard when the Independent manufacturers discuss the photographic end of matters. We prophesied this in a recent number after an interview with Mr. Geo. Graff and he has fulfilled our expectations, judging from his release of this week—"An Interrupted Courtship." Better photography than appeared in some of the scenes could not be wished for. Come, George, raise the standard of the plot and the acting to the same level and you need not take off your hat to any of your competitors.

CANARDS RUN TO EARTH.

The Associated Independent Film Manufacturers circulated a letter to the effect that their opponents were making overtures for a compromise. So far from this being the case the latter finally rejected the good offices of an arbiter of their own choice when the arbitration suggested by outside parties came to a hearing.

The Bianchi camera has been unjustly blamed for the poor photography in some past releases of the Powers Company. A new camera man has been engaged and the pictures are sharp and clear. "The man behind" is as important in camera work as in gunnery.

Since writing the article on "The Fourth of July in the Moving Picture" several films of a patriotic nature have been announced to which we direct attention. "Old Glory," the Vitagraph number for July 2, is one that will make the walls of your theater tremble with the bursts of applause. "Stars and Stripes," by the Edison Company on July 1, is another patriotic stimulant. It is said that the elaborate staging and number of people employed in the presentation of this film sets the pace for expense and realism in moving picture production. So the exhibitor is well provided with a suitable program for Independence Day.

"A Victim of Jealousy" (Biograph).—Producers do well to represent jealousy in the films in its true light, otherwise it might create a tendency to such obsession in the minds of those who are easily influenced. In this Biograph picture the unreasonable and wholly unwarranted jealousy of a young husband almost wrecks a home. His unjust suspicions of his young wife become unbearable, but after a number of bitter experiences she resolves to leave him, and is only restrained by his abect promises to do better in the future. One cannot commend this picture because of its amusing, or even entertaining features. Yet whether the producers intended it or not it seems destined to perform a beneficial service in graphically exhibiting the disagreeable effects of jealousy.

"The New Boss of Bar X Ranch" (Lubin).—A surprise for the rough fellows about the ranch. The new owner is a woman; but that doesn't matter particularly since she fits into the new life, investing it with a charm that makes them all worship her. In an evil moment she is seized and carried away. But before any harm resulted, her absence was discovered and she was vigorously rescued. Then develops a pretty love scene between big Dick Shirley, the foreman, and the little woman. One of the men sees them and playfully ropes them with his lariat. Perhaps the principal change to be noted in the film is the fact that when the kidnappers are captured instead of stringing them up as is the case in most pictures of cowboy life, they are led away to the officers to let the law take its course. The influence of such a picture is less likely to be injurious than those where lynch law, picturesque and effective, perhaps, is represented as controlling the execution of all sorts of criminals.

"Love's C. Q. D." (Melies)—An interesting love story woven around a wireless telegraph station at a frontier army post. Jealousy develops in a rival, but notwithstanding this the story ends well. The favored lover is captured, condemned to death and imprisoned until sunrise. But with a pocket sender, a novelty now, but perhaps in the near future a reality, he communicates with the post, is rescued by the soldiers and arrives just in time to see his enemy force his attentions upon the girl. The rest may be left to the imagination. One can but commend the adroit use of the wireless, with its mystery, in developing an interesting tale. It would be hard to imagine anything better in this particular line.

"The Range Riders" (Selig).—The motion picture film is performing one important artistic public service. It is putting in imperishable form reproductions of the wild riders of the plains, the picturesque cowboy and the treacherous Indian. In a few years all these will have disappeared forever. But reproduced by the camera their reproductions can be called into being upon the screen centuries in the future. Selig has been more than ordinarily successful in his representation of these scenes. This picture contains all the elements which go to make up a thrilling film. The cowboy, the cattle rustler, the cattle themselves—yes, there they are, quite as they looked to the writer the last time he came up over the old Sante Fe trail, and the great herd stampeded in a thunder storm which was awful in its manifestations, and for three days they were scattered over the prairies. Shortly afterward the trail was abandoned for the more rapidly moving train. This picture brought it all back, and aroused a flood of memories which obscured the years and carried one back among the clashing horns and the thundering herds of the broad prairies. The writer wishes personally to compliment Selig upon the excellence and value of these reproductions. It is the most graphic and beneficial of all ways to write history.

"Dimitri Douskoj" (Pathe).—A picture representing the rough Tartar soldiers of Russia in some of their oppressive reprisals. The picture is true to life, too true for one's peace of mind. It will be of service in supplying graphic information of what it means to live under such a tyrant as Khan is represented to be, and there are plenty like him in the world. The gallant Dimitri is a type which is fast becoming prominent in those countries, and through whom relief will come, as is shown here. The picture was warmly applauded, both for its theme and its manner of execution.

"The Exiled Chief" (Kalem)).—A pathetic picture representing peaceful Seminole Indians driven from their ancestral home in the Florida Everglades and forced to live in the barren wastes of Arkansas. The chief determines to return to the Everglades to die. Some excellent pictorial work is done as the chief is shown on his weary tramp through trackless forests back to his beloved Everglades. The scenes in the Everglades are well worth seeing. Indeed, the pictorial features apart from the pathetic story warrant the production of the film. The story itself is another chapter in the white man's oppression of the unfortunate Indian and deserves careful consideration.

"Twenty-four Hour Automobile Race" (Pathe).—A picture which will appeal to very many because of its character. Clearly photographed, it develops excellence from the pictorial end.

"Over the Garden Wall" (Vitagraph).—A pretty love story which is perhaps best described by saying that quite in a natural way a widow and widower meet and marry, through their children becoming acquainted over the garden wall. The story is not great, perhaps, but it is pleasant and the ending is as sweet as the most ardent admirer of love stories could desire.

"The Ranchman's Feud" (Essanay).—A story of a feud that has one merit well worth commendation. It is a feud with all the existing elements which make feuds thrilling, but without any killing. One man is shot, but he recovers and he and his sweetheart patch up the differences between the two older men so that the feud disappears and a wedding looms large on the horizon to take its place. There is plenty of life and animation, with the spirit of hatred which often controls the action of stubborn men faithfully depicted. The producer is to be congratulated upon establishing a precedent in pictures of this type well worth following.

"The Marriage of Esther" (Gaumont).—A sumptuous and historically accurate reproduction of the story of Esther as it is told in the Bible. While the story itself is wonderfully graphic in its description, this reproduction of it in a motion picture adds so much to the original narratve. No effort or expense was spared in making the picture. Mlle. Gravier, of the Theater de la Renaissance, was selected for Esther; M. Leonce Perret, of the Odeon Theater, was Ahasuerus and M. Legrand, of the Odeon Theater, was Mordecai. The story, as everyone knows, is one of the most romantic in history, and this feature was kept fully in mind throughout the production. The film consists of fourteen magnificently staged and exquisitely colored scenes, and one feature of the coloring deserves mention in passing. There is an almost total absence of the gaudy tints which sometimes mar a colored film. On the contrary the colors and tints are softened and blended with an artistic appreciation and a sympathetic understanding of the requirements. All through the picture the thoughtful arrangement of the characters can be distinguished. Life is emphasized. Not a dead scene is offered, and the grouping of the characters is always for the emphasis of the idea together with pictorial effect. It is a model in this respect. A picture like this has no scene, perhaps, which stands out with more emphasis than the others. The choosing of the new queen is, perhaps, the most notable scene and conveys an accurate idea of manners and social customs prevailing in King Xerxes' time, 521 B. C. There is more than entertainment in the picture. There is instruction, and that, too, of a very valuable sort. The ancient world, or a portion of it, is brought to our doors. An important occurrence is reproduced as accurately as though the original characters posed before the camera themselves. Thus history, which is only another name for the life of the people, passes before one in a series of attractive scenes and the process of education becomes almost a matter of actual sight. The work in this instance is so excellently done that only praise is justified. Improvement would be a difficult matter.

Lerin's Abbey on St. Honorat's Island" (Gaumont).—Students of religious history should be interested in this since it illustrated the place where St. Honoratus built his monastic home in 410 A. D., and went forth to labor in Western and Southern Gaul. He and his followers were the leading missioneries of their time. The interest in the film centers principally in its pictorial qualities, which are of a high order. One always feels satisfied when seeing a film of this character that the operator was an artist and selected his view points after careful consideration of the artistic requirements of the scenes. Gaumont's outdoor pictures, particularly the reproduction of scenic splendors of this type, have an artistic quality not surpassed. One views them with pleasure and profit.

"An Unexpected Friend" (Pathe).—A tender bit from life, emphasizing the misfortunes which sometimes seem to pursue the poor. If one sympathizes when the poor man, worried over his sick child, is arrested for passing a counterfeit coin, which he didn't know was bad, then one may be pardoned for feeling a sort of exultation when a friendly po-

liceman substitutes a good coin and the charge fails. The return of prosperity enables the workman to give concrete evidence of his appreciation of the service rendered.

"Floating to Wealth" (Pathe).—A novelty picture representing how Mr. Moneyless floats out of his home on the waves of the Paris flood into the home of a wealthy woman, whom he saves, and she, in gratitude, marries him, placing him forever above want.

"The Altar of Love" (Vitagraph).—A pathetic domestic picture, representing the sacrifice of a poor immigrant, who is obliged to give his daughter away because of ill health. Years afterward he has become a successful man, and his daughter's benefactor is in financial straits. He is able to assist him and once more father and daughter are united. It is a simple story, but it stirs the emotions, since it appeals directly to the affections, and one alternately grieves and rejoices with the characters as they work out their parts on the screen.

"In the Border States" (Biograph).—A dramatic subject based upon the influence a child may unconsciously exert. It is a war story and when the child of a Union soldier hides a Confederate in the well she is saving her father's life, though of course, no one knows it at the time. In a few days it develops, and the Confederate, true to his manhood, refuses to strike when opportunity offers because of the child. While the story, apart from the child's part in it, possesses merit, the chief interest will center around the little one whose presence saved two lives, and possibly accomplished good which cannot be measured. "And a little child shall lead them."

"The Wild Man of Borneo" (Lubin).—An extremely laughable picture. The race between the young collegian, impersonating a wild man and a supposed gorilla, is about the liveliest thing put on the screen lately. And the things that happen during that race are too lively and too numerous to mention. Lubin has been responsible for a good many laughs in the past, and in producing this picture has added another to the long list.

"On Panther Creek" (Lubin).—A love story woven around a prospector's difficulty with a desparado. Through the intervention of his daughter's lover the stolen gold is recovered and the desperado brought to justice. Then the frosty father perceptibly warms up and Bud, quick to see his opportunity, makes the most of it and does business immediately. The sagacity of the horse is a feature and the setting is quite satisfactory.

"Micro-Cinematograph — Sleeping Sickness" (Pathe).—Bringing to its aid micro-photography the motion picture operator presents the spread of the disease germ which causes the sleeping sickness of Africa in the blood of an inoculated rat. The rapid multiplication of the trypansomes and the progress of the disease are made plainer than an entire treatise on the subject could make possible. This film suggests a whole range of valuable educational subjects clearly worth while, and which would form a series of great usefulness in the dissemination of information upon the action and spread of common diseases.

"Romeo and Juliet" (Selig).—A travesty upon the oft repeated syllogism that true love must necessarily proceed over a bumpy road. The warring factions of Brown and Smith interfere, and a lambasting over the parental knees is temporarily a deterrent. Yet, even as love has been known to utter loud guffaws at locksmiths, even so it overcomes stern parental objection by precipitately beating it to the justice where the twain are made one, and the discordant Brown-Smith elements are indissolubly united.

"United States Life Saving Drills" (Edison).—Few outside of the immediate vicinity covered by them realize what the United States life savers actually do. A daring rescue brings them flaming headlines in the newspapers, but in a day or two it is forgotten, and if they are ever thought of again, it is in a desultory way and probably with the erroneous impression that all they ever do is that. The Edison company in presenting this picture of the routine of their daily lives has performed a distinct public service, not only for the life savers themselves, but for the people of the country, who will acquire in this way accurate information of what they do, and how incessant are the toil and drills which inure them to hardships and develop those qualities which make the spectacular rescues possible.

"The House on the Hill" (Edison).—A dramatic film, with a strong heart interest developing that ultimately leads to the goal yclept matrimony. While this is working out, however, a gang of counterfeiters, headed by a supposed ghost, is run to earth and captured in extremely dramatic fashion. Because the young man and woman could not agree who should receive the reward they decide to marry or, at least, that is the inference, and both are have its benefits. It is a good story, well told, and has many attractive qualities.

"The Russian Lion" (Vitagraph).—A pathetic story woven about a famous wrestler. Its principal interest will undoubtedly be in the excellent exhibition of different types of wrestling. Moreover, the pathetic story works out to a pleasant ending, removing whatever of sorrow appeared at first.

"At the Dawning" (Gaumont).—A story containing some measure of timely interest since it is woven around the appearance of a comet in the year 1000. There is a kidnapped maiden, restored to her father, who afterward accepts the lawless baron as a son-in-law. And it all ends happily. The reproduction of the appearance of the comet is a novelty. There is some picturesque scenery, too, well worth the seeing. Gaumont's films never tire in this department.

"A Bitter Enemy" (Lux).—The story of a man who antagonizes himself some one else and runs amuck, belaboring with a gusto worthy some other cause a tailor's dummy, a pig's head, and similar objects which chance to come in his way.

"A Honeymoon for Three" (Essanay).—A humorous picture, albeit the humor is a trifle broad and perhaps, one might say suggestive; yet nothing is said in the subtitles or shown on the screen to which any one could take exceptions, and the producers of the film can scarcely be censured for the thoughts that rise in the minds of those who see the picture and appreciate the wedding couple's situation when the baby is discovered in their automobile. The heart interest which centers around the widow and her baby is pathetic enough. But she and the little one are cared for and when later twins come to the young couple there is rejoicing indeed. It is a picture that will make people laugh, but the people better remove themselves hence while it is running.

"Mistaken Identity" (Kalem).—A puzzle picture containing much interest and a good many thrills. In effect it shows how a crook took the place of a reputable man and nearly wrecked his life in doing it. Mystery is a prominent feature, and the one who follows it through to the end will be disposed to agree that it is a satisfactory production in its line.

"The Bonesetter's Daughter" (Pathe).—A love story centering around a physician and a patient with a broken leg. There is a young couple who want to marry, but are refused permission, and the broken leg works out the salvation of the lovelorn youth and maid. Much interest will be aroused by the natural setting and the photography of this picture, both of which are above the average, even of a Pathe film.

"The Barry Sisters" (Pathe).—An acrobatic picture of more than usual merit. Not only are the acts performed extraordinarily clever, but the photography is sharp and clear, even though the subject is difficult. It is, perhaps, one of the best of this type of film that the Pathes have ever produced.

"The Gum Shoe Kid" (Urban).—A detective story, representing a boy sleuth as performing remarkable stunts in the way of tracking criminals. Here is a conspiracy among servants which he clears away almost at once. Like all stories of this type its interest cannot be denied and one looks forward to the end with much pleasurable anticipation, nor is expectation disappointed. The guilty ones are dramatically brought to justice.

"A Trip Through Brazil" (Urban).—A scenic production of merit, presenting numerous pictorial features of Brazil, well worth seeing. It brings some of the most entertaining and instructive features of Brazil life to the doors of those who can never go there; and thus performs an educational service of merit. The photography is admirably done, with practically the scenes clear; and presented from what would seem to be the most graphic view point.

INDEPENDENT.

"A Determined Woman" (Imp).—Whether or not all disturbances incident to club life, or the cultivation of some particularly engaging ism could be quelled as easily and as quicky as this one is a question which it might be unwise to attempt to solve in the same way. But unquestionably the way to a woman's heart is through her affections, and in this instance when she sees another installed in her place she realizes that after all her home is the important thing, and tells her husband so. It is needless to point out how ready he is to restore her to her rightful place in the home. Intended for a comedy this film is really a subtle study of life and the influences which may be invoked to change the apparently uncontrollable currents.

"The Children of Edward IV" (Sales Company).—A picture dealing with an important episode in English history. It is perhaps needless to describe it. Everyone who has read English history at all knows the story, and as one watches the picture one becomes impressed with the idea that the history of kings, queens and their unfortunate children, is only a story of the infliction of needless pain, or of putting to death innocent persons merely so some one else might gratify an overweaning ambition. These pictures will serve to emphasize the difference between the present and the times depicted so graphically.

"Mr. Swell in the Country" (Centaur).—A comedy which might be true, yet the producer was undoubtedly moved to emphasize his fun by exaggerating the scenes. Mr. Swell makes a good appearance before he decides to take a bath in the stream. But his trousers are appropriated for scare crow purposes, and he perambulates first in a barrel and next in a skirt.

"Saved from the Red Men" (Bison).—A wild western picture with redskins pursuing a girl on horseback at a furious pace, one of them taking her from her horse at full gallop. Then the cowboys come, the girl's lover shoots the Indian, and the ending is happy, quite like similar stories everywhere. The furious riding is the principal feature, and one must admit that it is a stunt well worth seeing.

"Russia, the Land of Oppression" (Defender).—A very graphic reproduction of the terrible scenes of persecution which have been enacted among the Hebrew race in Kief and Kishineff. It is scarcely necessary to describe it. The newspapers and magazines have done this many times over. Happily the heroine of this picture has the general's son for lover, and she is saved from the unmitigated tortures and dishonors of Siberia by his intervention. There is a feeling of exultation when they are shown landing at Ellis Island, the gateway to the land where cruel persecutions of that character do not exist. One acquires a clearer comprehension of what the oppression of Russia means to the unfortunates who suffer under it when it is illustrated like this; and it is safe to say that after this picture the newspaper accounts of such persecutions will be more realistic than they have been heretofore. One may not commend the subject selected, but the manner in which it is worked out and its palpable effect upon the audience may be commended, and those interested in its production congratulated upon their excellent work.

"Her Romance" (Powers).—A love story with its accompaniments of death, widowhood and poverty, following disinheritance by an angry mother. Later the grandmother's automobile strikes the child while he is selling papers and reconciliation follows. Such stories are popular, and even though they are plentiful seem never to pall upon the taste of an audience.

"Limburger and Love" (Powers).—A marital mix-up due to the arrangement of an alliance through a matrimonial agency. One man is mistaken for another, arrested and put in prison, but afterwards released, and is married to the old maid by a justice. One does not deny the humorous features, but the question sometimes arises when looking at these pictures that make light of marriage whether or not the subtle influence is not injurious? Marriage should not be a subject for humorous exploitation. It is too sacred and too important for that.

"In Love with the Charcoal Woman" (Eclair).—A jumping charcoal sack would naturally cause a good deal of commotion and this instance clearly proves the contention. John's love for his charcoal woman got a serious set-back when he found he could not escape from the sack into which she thrust him when her sweetheart appeared. And when finally he did escape he comes to the conclusion that loving a charcoal woman is fraught with too many dangers to be further pursued.

"The Biter Bit" (Eclair).—A love story with some novel situations, introducing an old clothes man, with some of his tricks and discovering a pile of bank notes in an old cushion, and yet, Margaret doesn't care for the fortunate man. She prefers the one without money, and Ralph joins their hands and bids them proceed and be happy. The title refers to the machinations of the old clothes man, not to the love affair.

"The Way to Win" (Imp).—A lively picture in which a French count is made a monkey of while the girl he wants and her lover steal a march upon him and her father and are married before the unfortunate Frenchman escapes from the constables who hold him for speeding. Not an important, nor even an ultra-amusing picture, but serves to while away a few minutes without disagreeable accompaniments.

"The Sheriff's Daughter" (Nestor).—A wild western tale of Indians, kidnapped women, a dog that carries a message written on a bit of white skirt, careering cowboys and fleeing Indians. Aside from the intelligent work of the dog it possesses little or no novelty.

"The Emperor's Message" (Ambrosio).—A dramatic film, with well sustained interest and admirably photographed. The subject offers a number of opportunities for strong pictorial treatment, and each one of these subjects is developed to the utmost.

"Settling a Boundary Dispute" (Atlas).—A melodramatic method of securing the consent to a wedding of unwilling and quarreling fathers. Such outlawry is not recommended to the attention of lovers since it might not work as well again; but in this instance it was an admirable scheme. Further, they succeeded in settling the boundary dispute which had disrupted the two families to the entire satisfaction of every one; and a wedding followed in the natural course of events.

"Jeffries on His Ranch" (Yankee Film Co.).—A series of views of Jeffries on his ranch, presenting the big fellow in a way that will delight those who never look beyond the sporting page of the newspapers and a good many others beside. It is a strictly record picture, yet technically it is admirably done and deserves commendation on that score. This is the first release of the company, and it is an excellent introduction to the picture loving public, although it was made and issued some two or three years ago.

"Wenonah" (Powers)).—The story of the daughter of an Indian chief allied with the British in their war with the Americans. Numerous dramatic situations are included. Perhaps the strongest is where Wenonah has her hands tied and is sent into the woods to starve. The final scene, where she gives her life for the papers taken from the British courier, ends the picture with a touch of tragedy which adds to the picture. One must be ready to admit that it seems better for her to die thus than it would be for her to live. An impression of sadness runs through the picture, but it does not seem oppressive, or useless. Altogether, it is an excellently worked out and highly dramatic film.

"A Jealous Wife." (Ambrosio).—Perhaps after seeing the film almost any audience will agree that the wife had cause to be jealous. Some complicated occurrences assist in developing goods scenes. There is a snap to the acting which helps the picture immensely.

PARAMOUNT FILM CO. A LIVE WIRE.

A malicious rumor has been circulated that the Paramount Film Exchange is not buying new film. As this company has been advertising an exclusive service and making a bold bid for trade we made it our business to investigate their methods of doing business. Suffice it to say that they are buying at this date every available release on the independent side and holding a large group of satisfied customers by clean business methods. If the same could be said of every independent exchange the manufacturers on that side would have a more rosy outlook. We have no sympathy with these malicious unfounded rumors and will nail them down every time.

THE "OPEN DOOR" IN MOVING PICTURE WORK.

Years ago, in stationary photography, quite a vogue arose amongst clever European and American amateurs for what is known as the "open door" subject; that is to say, the picture would be photographed from inside a house or room, through a door, the landscape and the figures being shown beyond, thus creating a very marked effect of looking out of doors on a picture. We are reminded of this by a little reproduction of the Essanay release for June 18—"A Bandit's Wife." Here the woman is shown out of doors under the trees, whilst a man stands inside a building looking out upon the sunlit scene. This feature has always made a very striking effect in stationary photography. It is even more striking when shown on the moving picture screen. We have seen it on the screen in a few instances, but not so often as we would like. This little feature alone makes "The Bandit's Wife" in our eyes a notable bit of pictorial moving picture work.

Flint, Mass.—The Star Theater of this city, a beautifully appointed house, with a seating capacity of 750, devoted to moving pictures and vaudeville and formerly owned by Mr. M. Felder, has changed hands and is now under the management of Mr. T. Speigelthal, of New York city. Mr. Speigelthal is well known in the film business and expects to make his new purchase a paying investment.

OPERATOR'S COLUMN.

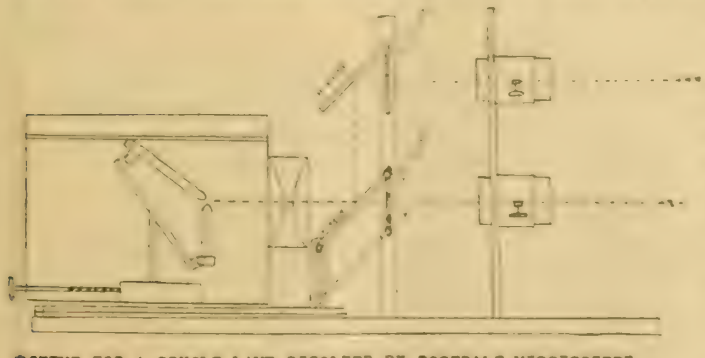
Questions and Answers.—Conducted by F. H. Richardson.

Tension Springs, and Other Things. Washington, D. C., writes: "Kindly tell me if the tension springs in ——— machine should be bowed outward on their seating one before being put on the gate. I put a pair just as they came from the factory, but as they are perfectly flat they do not exert sufficient pressure to eliminate vibration. Also I would like to know why it is that the various film manufacturers don't print their film so that each one will frame the same—that is to say, why do they not print so that the perforations will be in the same position relative to the dividing line between the pictures on every film. The variation causes much annoyance to the operator who likes to start with his picture exactly in frame. Can you tell me at what degree of heat a film ignites? What screws do you manipulate in order that the framing carriage of the ——— machine, model ———, work easily or hard?"

The tension springs of the machine you name, also those of any other mechanism using the same style spring, should be put on just as they come from the factory. Put them on and try them out. If you think more tension is needed take your screwdriver and insert it under the springs, one at a time, and with a pull outward sufficient to bow the spring when you let loose, run it up and down under the spring two or three times. The result will be the same as your sketch. Let me caution you, however, Washington, that you must be careful not to get any more tension than is necessary, else you will wear the springs, aperture plate and film unduly, as well as the intermittent, and, for that matter, the whole mechanism. You must have sufficient tension, true. It is very easy to have too much, however. As to the matter of the perforations, I think I shall have to pass that up. The manufacturers have a very decided habit of doing things about as they please without much consideration to your or my convenience, so long as sales are not decreased. If uniform placing of sprocket holes in relation to the dividing line of the pictures helped sales you would see them get busy in about two-fifths of a minute. But such is not the case, and in this world, where nothing counts for much but the item of profit, it would be a mere waste of ink and energy to take up anything like that. I'm not sure what the exact degree necessary to ignite film is, but have heard it stated as being about 250, though whether F. or C. I do not know. Here is a chance for someone like Neighbor Crowe, of Watertown, S. D., who likes to experiment, to get busy. The experiment would be interesting, I am sure. I would be at it with my hair in a braid, were I fixed so I could. As to the frameup carriage: in the front of the two boxings which hold the rod to which is attached the frameup lever and the gear which meshes into the cog track you will see a set-screw—one in each boxing. Tightening or loosening these screws has the effect of making the frameup carriage work easy or tight.

Dissolver?—Rosedale, Miss., writes as follows: "Would you tell me through your helpful column what you think of the enclosed sketch? Would it produce a dissolving effect? Your column has been a great help to me, and the Moving Picture World is a jewel."

Many thanks, Neighbor Rosedale, for your kind words.



SCHEME FOR A SINGLE LAMP DISOLVER, BY ROSEDALE, MISSISSIPPI.

May we continue to merit your good opinion. Oh, well, I dunno about that dissolver. At first glance I said it would not work, but a closer inspection of the arrangement sketched (reproduced herewith) caused me to hesitate. I'm not sure just what the effect would be, but this I do know: mirror schemes and about everything else imaginable have already been tried in the effort to get the dissolving effect with one lamp. You might continue your experiment and report progress from time to time. It will be interesting at the least.

Some Information for Ft. Worth.—Los Angeles, Cal., writes: "Operating Fort Wayne with lower loop, and see that I have remedied the same difficulty by moving rod that holds roller bracket and spring forward (away the steel gate) just a little, giving more tension on the roller. Also loosening take-up which spring as there would be too much on the take-up. As regards Model setting (I use Model B, Edison), I loosen screw holding shutter to its spindle until I can slip it readily on its shaft when I bend the tripping stationary. I set framing lever in middle of its travel and frame the film when threading by looking through lens and pressing film as frame. Also, I stamp the machine and watch for Mr. Ghost on a title. If the strokes are upward I advance shutter a trifle; if down, I back it up until I am always get it exactly right so to very short while. This is, I think, even better than Washington. Hope I may say. Thanking you for help in the past, I trust these suggestions will be of assistance to some brother operator."

I think, Los Angeles, these matters have been set forth in The Column before, but nevertheless that explanation in somewhat different form does not come at all amiss. Many thanks. Come again.

Daylight Screen.—Baltimore, Md., writes: "Am in moving picture business. Own an open air[illegible]. Is there any successful method of projecting moving pictures in daylight? Was told to seek information from you. August Pahl, 917 Duncan place, Baltimore, Md."

I have taken the liberty of giving the full address this time to the end that any one who is posted in the matter of daylight projection, or who knows where the new patent daylight screens may be had will be able to supply the desired information direct. Personally the writer knows that pictures are being projected, with at least some degree of success, in broad daylight, but where the screens are made or who makes them he does not know. One scheme is to divide the screen up into a lot of little squares, just like a great checker board, each square having raised sides. These sides are painted dead black with their bottom white. That such a screen would be successful goes without saying in so far as the mere ability to see the picture in daylight is concerned. But it also follows that the audience would have to be seated pretty nearly squarely in front of such a screen. Any one having information concerning this matter is invited to send it in to The Column, also to send it direct to Mr. Pahl.

A Suggestion.—Appleton, Wis., sends in suggestion for an improvement to the Powers lamp. It looks very good and I have referred it to the Powers Company. For the benefit of any operators who wish to do as Appleton has done, however, I will set the matter forth. He has a late model Powers lamp on which is an arrangement for swinging the top carbon arm sidewise to line the top and bottom carbons with each other. He has attached to the end of the rod another rod with a universal joint, extending this extension rod outside the lamphouse through a slot cut beside the door. On the end he has placed a wooden knob and he can now turn the rod and swing his center to one side or the other at will without opening the lamphouse door.

From Far Off Salt Lake City.—Mr. Edward F. Hartford, a Salt Lake City operator writes as follows: "Have been a reader of The Column for quite a while and have found it a big help in righting some of my troubles. * * * I note several queries concerning the Powers No. 5, particularly regarding the setting of its shutter so as to eliminate the travel ghost. Here is my method: raise the framing lever as high as it will go, thus lowering framing carriage to the lowest point. Turn flywheel in the direction it runs until pin of camwheel is directly over the shaft—that is to say, it is at its highest point in its revolution. Now (having first loosened the screw holding it to its shaft, of course), slip the shutter around in direction it runs until the Flicker Blade covers the aperture. Tighten the shutter on its shaft again and the job is done. This method I have found to be eminently satisfactory and it has never failed me. I trust this will prove of use to some brother operator. If so, I shall feel amply repaid."

Salt Lake City also remarks on the losing of the lower loop on the ——— machine. Says he has had the same experience but has found it to be the fault of too tight a takeup

"STANDARD" means PERFECT

IN MOVING PICTURE MACHINES

PERFECT

In non-flicker
In fireproofness
In motor and hand power
In light brilliancy
In attractiveness
In construction
In mechanism
In simplicity
In results

There is NO other "JUST AS GOOD"—only one "STANDARD"—the "STANDARD"—the world over.

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During the next sixty days, we will ship a machine PREPAID to any responsible house, anywhere, ON APPROVAL—you to set up the machine, USE IT FOR ONE WEEK, if it is not PERFECTLY SATISFACTORY to YOU, and does not give you BETTER RESULTS than ANY OTHER MACHINE on the market, box it up and return it to us CHARGES COLLECT—if the machine gives you the results we claim for it, send your check at the end of the week's trial.

CAN WE OFFER YOU ANYTHING FAIRER?

Everything is left absolutely to YOUR own JUDGMENT; we DO NOT ask you for a deposit—we DO NOT BIND you IN ANY WAY, SHAPE OR MANNER. We KNOW our machine is the best on earth, and we want to PROVE it TO YOU before we ask you for your money.

THE "STANDARD" IS FULLY GUARANTEED FOR ONE YEAR

R. E. TAYLOR COMPANY

MARBRIDGE BUILDING HERALD SQUARE

NEW YORK

tension. As regards the method of setting the No. 5 shutter, it merely illustrates the fact that none of us ever get too far along to learn. I have tested out Salt Lake City's method and it is absolutely correct. Also it is perfectly simple. I have learned something. Many thanks, Salt Lake City, both on behalf of the Editor and our readers.

Dirty Sprockets.—St. Louis, Mo., writes: "Does or does not the dirt which gradually collects on the face or rim of the sprockets do any harm? Can you tell me some quick easy method of removing same. I clean off the face of all my sprockets every day before the first show. The operator of a nearby house ridicules me for it and calls me a grandmother.' What do you think about it?"

I think the operator of the nearby house simply makes a display of his ignorance. Certainly the dirt does harm. It most decidedly makes the film jump if it is on the intermittent sprocket and helps along any inclination the film may have to climb the teeth of the other sprockets if it is on them. The best, easiest and quickest method of cleaning the sprockets is by brushing them with a stiff bristled toothbrush. Every operating room should have a toothbrush for this purpose. In this connection let me again say that the whole machine should be kept scrupulously clean. A dirty, oil-covered machine infers a sloppy workman. A sloppy workman in turn infers almost anything else than a first class show.

Rheostat Coils.—Topeka, Kas., asks if there is such a thing as a resistance coil that can be used singly on 110 volts? Presumably Topeka means is there a coil of approximately the size and length of an ordinary rheostat coil which may be used on 110 volts pressure. Yes. One company makes a coil of this sort which delivers three amperes on 110 volts when working alone. Any number of them may be hitched in multiple, each added coil increasing the amperage by three. A rheostat is now being put out which is made up of these coils, or it is about ready to be put on the market at least. I'm not sure that it is actually out yet.

Ghost Trouble.—Portland, Ore., writes: "The Operator's Column is what I look for first when I get the World. It certainly is a big help to us out here in the woolly west where we don't claim to know all there is to the game. Now friend Richardson, I am up a tree and want help. A friend in a neighboring city has installed a ———— machine and is having a lot of trouble. He throws 70 feet, uses an Allen adjustable lens and a current saver called a "Formostat." The picture cuts sharp enough so far as focus goes but he can't get enough light on the screen. Have used 6½ and 7½ condenser, two 7½s and a 6½ and 9, but the result is the same. Have moved lamphouse close to the machine and pulled it back until ghost is eliminated but the latter movement results in showing two distinct circles of light on the curtain; also the picture was very dim. I adjusted the carbons as you have directed, placing the lower a trifle in advance of the upper and the light was perfect at the arc, but a true spot we were unable to get. Another thing I noticed: whenever film is in the machine the lens is in perfect focus, but as soon as the machine is run the field shows slightly out of focus. I use an Edison projector in my theater and have never had this happen. Do you suppose the above trouble may be due to condenser casing being out of line with the aperture, causing the true focal point to be above or below the aperture? I trust you will be able to help us in this matter as my friend is losing a lot of business and worrying himself silk through inability to project a good picture."

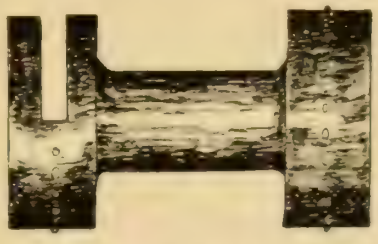
Well, friend Portland, you have sprung a pretty stiff one. I am inclined to believe the main trouble lies in that "Formostat" (what in thunder ever that may be). Two seven and a half condensers should be all right so far as the condenser lenses be concerned. Possibly your condenser is too high or too low and also that it does not set square with the aperture and that the lenses are not square with each other. Look well to all these points, though none of them should or could hardly be charged with so serious a state of affairs as you describe. The ghost may possibly be caused by having your lower carbon **too far advanced,** thus causing the lower carbon tip to interfere in the light. As to the film showing out of focus: are you sure your machine is not vibrating badly or that the projection lens is not vibrating or that the lenses of the projection lens are not loose in their holders and vibrating? Also that there is no dirt or oil on the lens anywhere. Any one of these things might possibly produce the effect you describe I believe. As to the two rings of light when you pull the lamphouse back, you've got me, Portland. Never saw that particular effect caused in that particular way. The two rings I have often seen present but they were multicolored and due to carbon set. They were present at any position of the lamphouse. And now I think I shall pass this matter along to our readers, reminding them to set forth their views of Portland's trouble. I have also referred your letter to the manufacturers of your machine who will write you personally. The fault is not in the machine, I think.

Ghost Trouble.—Kansas (name suppressed by request), asks the cause of the dark spot in the center of his curtain. Says he has tried moving lamp backward and forward as well as the whole lamphouse. Has carbons set as per my directions. Uses A C and an economizer. Asks what focal length condensing lenses he should have. Says test picture at 40 feet.

I think, neighbor, you probably have your lower carbon just a little too far in advance of the upper one. This causes the lower tip to burn so that it interferes with the light, causing a shadow on the curtain. It is also quite possible that your condensing lenses are of wrong focal length. Measure them as directed in a recent edition of the Columns. Get two 7" lenses. On page 187, August 7, 1909, issue of The World I set forth fully the matter of setting the carbons and gave nine illustrations of right and wrong ways to set them. I would recommend that Kansas procure that copy of the World and study it carefully. It must be understood thoroughly that setting carbons for alternating current is, if best results are to be had, very close work. The difference of less than an eighth of an inch in advancement of the lower carbon will totally alter the position of the crater as well as change other conditions. They must be set exactly right and be kept that way.

THE INTERCHANGEABLE SPROCKET.

"What great events from little causes spring!" The little teeth on the sprocket wheel of the moving picture projector may be said to control the entire industry. As the reader knows they form part of a valuable patent. They are vital in their mission to the complete carrying out of the fundamental principles of both taking cameras and projectors. In other words the intermittency of film movement. They are given to wearing out on one side, and, then, in their contact with the film they abrade or disturb the perforations. The result is tribulations. The interchangeable sprocket is designed to avert this. When the teeth are worn out you can



unscrew the washer at each end of the spool and you will find the sprocket disk with the little points on it, which you can turn around and thus get the effect of an entirely new sprocket, or you can keep a supply of sprockets for the purpose of renewing the efficacy of this most vital part of the machine. This is one of those excellent ideas which make one say: "Why was not this thought of before?" Anyhow, here it is, and we recommend exhibitors, exchanges and others to get in touch with the Motion Picture Machine Repair Works, at 131 West 24th street, New York city, so as to learn all about the practical advantages of this ingenious little device.

NEULIGAN & BOGGS OPEN AIRDOME—PUT IN HALLBERG ECONOMIZERS AND SEARCHLIGHT.

Mr. George Nelligan, manager of the above theater at Third avenue and German place, New York city, has worked out a novel advertising scheme. It consists in mounting a searchlight on top of the operating booth of his open Airdome and playing the powerful stream of light on the public and on the buildings in the neighborhood, thus attracting attention to his show. The outfit consists of a "Hallberg" Economizer, upon which is mounted a specially constructed searchlight, which is adjustable for any position. Mr. Nelligan has also installed a complete "Hallberg" machine and Economizer equipment and on pleasant evenings is playing full house to a seating capacity of 1,800. Mr. Nelligan has expressed himself as much pleased with this scheme of advertising, which has so far proved very attractive and profitable. Mr. J. H. Hallberg, of No. 30 Greenwich avenue, New York city, furnished the entire equipment.

Associated Independ

"AN OPEN MARKET AND AN OPEN DOOR"

We want to thank those Exchanges and Exhibitors that stood by us so nobly last week in our fight for the open market built on quality. There is only one great principle involved in this fight and that is—*AN OPEN MARKET, and you and we are going to win.*

From Our Standpoint. The right to sell our product direct to you. We refuse to hand our business over to competitors and to entrust our goods to men who selfishly conspire to effect our and your gradual elimination and eventual Commercial Destruction.

From Your Standpoint. You demand the right to buy from such manufacturers who have *what you want* without being compelled to take a complete program and be used as a dumping ground for a program stuffed and padded with a product made by unknown manufacturers and sold under fictitious names.

We are not afraid to sell our goods in competition. Not so our competitors. *Because they have carefully planned to Monopolize the Independent Market, Factories, Exchanges and Exhibitors and in this they are doomed to certain failure.* Remember we are not organized for profit. Each concern will sell you direct. We are banded for your and our mutual protection and United We Will Win.

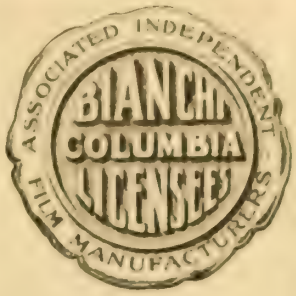
Wire Orders Direct to

THANHOUSER CO.	New Rochelle, N. Y.
GREAT NORTHERN FILM CO.	New York City, 7 East 14th Street
NESTOR FILM CO.	Bayonne, N. J.
ECLAIR FILM CO.	New York City, 31 East 27th Street
THE ACTOPHONE CO.	New York City, 27 Lexington Avenue
THE CARSON CO.	Chicago, Ill., 225 Dearborn Street
THE AMERICAN KINOGRAPH CO.	New York City, 124 East 25th Street
THE LUX CO.	New York City, 10 East 15th Street
THE ELECTRAGRAFF CO.	Philadelphia, 2556 North 24th Street
THE LELION CO.	New York City, 10 East 15th Street
THE CENTAUR FILM CO.	Bayonne, N. J.
THE CINES CO.	New York City, 31 East 27th Street
MOTOGRAPH CO.	Baltimore, Md., 202 N. Calvert Street
CAPITOL FILM CO.	Washington, D. C., 405 11th St., N. W.
COLUMBIA FILM CO.	New York City, 541 8th Avenue
WHYTE FILM CO.	New York City, 27 Lexington Avenue

☞**TO EXHIBITORS: If you don't know what Exchange**

Associated Independent Fi

Film Manufacturers



OUR PROGRAM

For Week Beginning June 20th

BETTER THAN LAST WEEK AND IN A CLASS TO ITSELF FOR

QUALITY!	QUANTITY!	VARIETY!
Monday, June 20	NESTOR	Boss of E Ranch
	ECLAIR	Eugenie Grandet
Tuesday, June 21	THANHOUSER	Thelma
	LUX	The Devil's Wand
	KINOGRAPH CO.	Drowsy Dick's Dream
		Tempered with Mercy
Wednesday, June 22	ELECTRAGRAFF	An Interupted Courtship
	MOTOGRAPH	Taft for a Day
Thursday, June 23	CENTAUR	Getting Rid of Uncle
		One Good Turn
	CINES	From Love to Martyrdom
	COLUMBIA	Claim Jumpers
Friday, June 24	THANHOUSER	Governor's Daughter
	LUX	We Want Your Vote
		An Exciting Yarn
	KINOGRAPH	Lieutenant Rose, R. N.
Saturday, June 25	GREAT NORTHERN	The Captain's Wife
	CAPITOL	Cash on Delivery
	CARSON	Forget Me Not

lle our goods, write us and list will be promptly furnished

Manufacturers 124 EAST 25th STREET NEW YORK CITY

AMONG THE EXHIBITORS.

In Canada the pictures seem to be doing well, for news from this corner reports that the Elite, the Colonial, Dreamland, Starland, Unique, Pastime, Princess and Lyric are all playing to increased business and look forward to a bright future, in Winnipeg.

The Elite Theater, of Nashville, is also doing good business, as is the Dixie.

Capt. W. D. Ament, who is well known in show circles and along the Pay Streak, recently sub-leased the Marlowe Theater from Frank L. Long. The Marlowe is located in Jackson, Tenn., and will be run as a popular priced vaudeville and picture house.

The California Theater, located on Broadway, San Francisco, has changed its policy somewhat, running pictures through the week and vaudeville on Sundays only. Mr. Ben Michaels is in charge of this theater and under his skillful direction the success of the house is assured.

The new Grand Theater, which recently closed its doors in Winnipeg, Canada, is said to be the largest motion picture theater in the Dominion, having a seating capacity of some 1,200. Mr. Klein, who runs the Elite Theater, is now manager for the Grand and, from his past reputation, success seems assured.

Mr. Riffe H. Smith, of Oskaloosa, Kan., recently opened a new motion picture theater in that city.

A. M. Henry recently opened a motion picture house in Cole Camp, Mo. Mr. Henry was formerly a band leader.

Reports from Iowa City, Ia., proclaim another victoy of the film over vaudeville, for the Bijou theater there has closed the vaudeville to devote its entertainment entirely to pictures.

The Imp Films seem to be making a decided hit in Nashville, Tenn. Mr. William Wassman, manager of the Crystal Theater there, says that where there's an Imp there's a crowd.

The Latts Brothers, present owners of the Bijou Theater, at Ashland, Wis., have purchased the Crystal Theater, located in Antigo, Wis., from Bouter and Kelmon. The Latts Brothers took charge of their new house on June 1, 1910.

The Unique Film Exchange opened a branch office in the same building with the Happy Hour Theater, in El Paso, Tex., and will supply, through this branch, Mexico, New Mexico and Arizona. Mr. E. H. Duffy is the local manager.

From Louisville, Ky., comes a report that the moving picture theaters are very prosperous. The Hopkins, Orpheum, Princess, Columbia and Crystal Theaters are in the lead there.

Correspondence.

AN EXPLANATION AND A PROTEST.

Albion, N. Y., June 13, 1910.

To the Editors Moving Picture World:

Gentlemen—As you probably noticed, the Official Organ of the Independent branch, the Moving Picture News, in the issue of June 4th, reprinted a letter on "The Morals of Moving Pictures," which I wrote to the Rochester Democrat and Chronicle. Because the text of the letter was more favorable necessarily to the M. P. P. Co. than to his side, the editor jumped to the conclusion that it was written by some one connected with the "Trust," to injure the competing side. I enclose a letter which I have sent to the News, with a copy of the attack which called forth my letter, both of which are self-explanatory.

Yours truly,

B. G. DRUMMOND,
321 University avenue, Rochester, N. Y.

Albion, N. Y., June 13th, 1910.

Editor Moving Picture News,
New York City:

Dear Sir—It has been called to my attention that in your issue of the 5th inst. you reprinted my recent letter to the Rochester Democrat and Chronicle, implying that it was written and the publication secured by the "Trust," with the purpose of damaging Independent films in the eyes of the public. Such was not the case. I, an exhibitor of motion pictures in Albion, N. Y., as I signed myself in that letter, wrote the article in reply to a criticism of moving pictures as a whole, which appeared a short time before in the same columns, a copy of which is enclosed. It was solely because I did not relish seeing the whole motion picture industry condemned for the fault of a very small minority, that I wrote the letter. I sent it by mail to the editor of the paper, without comment, and he published it without remuneration.

As an exhibitor, I do not experience any more pleasure in parting with my two dollars each week than do any of the thousands of others who have become addicted to the habit. I am predisposed to patronize the free and unshackled distributors of films, but I must have quality! There are makers of pictures in the Independent ranks who are decidedly a credit to the trade; one in particular, a recent addition to the producers, all of whose subjects I should be glad to show; but they are so much in the minority to the other kind—the kind who were responsible for the attack which I answered—that like many others, I shall continue to contribute my two per, figuring it out as a dime for protection, a quarter for royalty, and $1.65 for the assurance of the best quality the market affords—until I find I can get as good programs from the other side of the business. Then I'll flop.

My assumption that the pictures which were referred to as especially bad, were imported independent subjects, was correct, as I learned in an interview with the critic after the publication of the letter which you reprinted and criticized. I am not in any way interested in the M. P. P. Co., except as it is a force working for the betterment of the business; I am intensely interested in seeing the motion picture come into its own, and that alone was my reason for stating in the press facts which aroused your resentment. I hope and believe that they will cease to be facts after the passage of time has shown all the manufacturers you represent that quality spells success.

B. G. DRUMMOND,
Proprietor Bijou Theater, Albion, N. Y.

(From the Rochester Democrat and Chronicle, May 12, 1910.)

Thinks Picture Shows Objectionable.

To Editor of the Democrat and Chronicle:

Sir—Moving pictures have come to be the most popular form of entertainment offered to the people. Wherever you go, in city or town, you will find the moving picture theater doing business. In the larger cities the patronage accorded them is so large that the receipts of the more pretentious theaters have been seriously affected, and in New York City, half a dozen of the older vaudeville and melodrama houses now echo with the click of the reels. The nickelodeon has certainly caught the popular fancy; to-day more than 12,000 moving picture shows are operating daily in this country. To provide pictures for these places, about thirty theatrical companies are continually employed in acting scenes before the camera and a million and a half feet of new films are put out each week. On these films Mr. Edison, who holds the patents on the moving picture processes, draws royalties of half a cent a foot, or more than $7,000 a week.

Inasmuch as these moving picture theaters have an estimated daily attendance of 5,000,000 people it becomes a matter of public concern what sort of pictures are displayed. A state law forbids the presence of children at these places unless attended by parents or guardians, but the law is a dead letter in many places; children of all ages are freely admitted if they have the price. The manager of such a place cannot make his selection of films, but must take what comes to him on his standing order, unless it be for special occasions, and so it often happens, no doubt, that pictures are shown that do not represent the taste of the manager.

A record faithfully kept of pictures thrown upon the screen in one town during a period of three months showed that 60 per cent were not of a character to be seen by a mixed audience. Some were positively bad and degrading and corrupting, others portrayed scenes of murder, burglary, robbing, assault, divorce, etc. A child should grow up to loathe impurity and young women should abhor marital infidelity, and yet, if they are constant attendants at the average moving picture show, they will have put before their eyes, scenes of married life which will make them familiar with a kind of life which goes beyond the limits of respectability and decency.

Many of the subjects presented are of a kind which makes for good entertainment and instruction, but if any one who is a habitual patron of these places will take pains to check all the pictures he sees he will find that more than half the reels contain films which portray suggestive and melodramatic subjects which are no better fitted for the eyes of a boy or girl than are the wicked words for their minds. Children should not be permitted to go to these places without adult escort, for more reasons than one, and some pretense at least should be made of enforcing the law.

The moving picture shows in Rochester are, so far as my knowledge goes, models of their kind, and yet at one of these I once saw a series of pictures which would have justified the mayor in closing the place had he been present to look upon them. I. H. B.

Albion, N. Y., May 10, 1910.

THE EXHIBITOR'S GOLDEN TIME.

Dothan, Ala., June 8, 1910.

Editors Moving Picture World:

Dear Sirs—Under the above caption, which I have noticed in your valuable paper, I would like to have a few words. First, I would like to say that my brother in the Northwest is in too small a town to make any money. I am in a town that claims 10,000. Of this number there are about 4,000 blacks. I have had the fight of my life to make a success of the motion picture here. The trouble that I have gone up against is the fact that those who should be the real promoters of moving pictures, viz., the manufacturers and the renters, have not catered to the trade of the small towns. The exhibitor in the small town is the fellow who needs help and needs it bad. When a special release is made, the price is so high that it is out of the question for me to get it, and when the price declines low enough it has been forgotten by the public. I do not wish to cast any reflection on the exchange that I am now getting service from. They have treated me better than I have ever been treated by an exchange before, and I have taken to going to church on Sundays since doing business with them. I think the Patents Company (who are the licensed manufacturers, I think) should equalize the exhibitors' royalty as they promised to do. They get $104 a year out of my theater. This amount would keep a high grade moving picture machine in my theater. The exhibitor in the large city needs no help. He can look out for himself. He has thousands of people out every night looking for amusement, and if he has the goods they will patronize him. Not so in the small towns. I have to offer all inducements available to get two hundred out. There are various causes for the exhibitor's failure, the principle one being his lack of knowledge of how to please the public. Hoping you will find space in your columns for this article, I am, Very respectfully,

SOUTHERN EHXIBITOR.

Your Pudding's a Failure!

Even the world's finest cooks occasionally forget an important ingredient in making up their "puddings"—or try to substitute something handier or cheaper—and the pudding is **RUINED.**

It's a Lack of Judgment!

Liken yourself to the cook, Mr. Moving Picture Theatre Manager. If **YOU'VE** fitted up a handsome theatre; if **YOU'VE** made every preparation to **"GET THE BUSINESS"**, would you consider it **GOOD** judgment to take on an insignificant, unknown, unreliable film service, simply because of a **"FANCIED"** saving in price?

We say **"FANCIED"** because you **DON'T** save—you **DON'T** get the subjects—you **DON'T** get the crowds—if you **DON'T** get a licensed film service.

And even among licensed services see that **YOURS** is a

Premier Film Service

The Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Des Moines, Ia. Rochester, N. Y.
Wilkes Barre, Pa. Cincinnati, Ohio.
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Full of the SPARKLING SNAPPY RATTLE —of— BATTLE

CUSTER'S LAST STAND

RELEASED JUNE 1st, 1910

Original battlefield—Real Indians—Full of excitement from Start to Finish

DOES NOT RESEMBLE ANY PREVIOUS RELEASE

☞ LICENSED EXHIBITORS TAKE NOTICE ☜

This Film Produced by a Licensed Manufacturer

STATE RIGHTS FOR SALE

Ohio, Oregon, Washington and Idaho—SOLD

REAL RED INDIANS

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the **BIG FIGHT** of

JULY 4th 1910

We Own and Control the Exclusive Rights for the States of Illinios, Nebraska, Colorado, Montana and Utah

Jeffries and Johnson

All these pictures have **Jack Johnson's Autograph.** None others are **Genuine.** Get the genuine or none at all.

NELSON and GANS
FIGHT PICTURES

WE HAVE THE ENTIRE EXCLUSIVE CONTROL OF THE ORIGINAL SEPT. 9th, 1908

Complete from Training Quarters to Knockout

FOUR THOUSAND FEET TWENTY-ONE ROUNDS

and

July 4th, at Goldfield, Nevada

42 ROUNDS FOUL BLOW

2 FAMOUS RING BOUTS

Write for Low Rental Prices

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WHAT THE MANUFACTURERS ARE DOING.

MELIES NOTES.

"White Doe's Lovers" is the interesting release of the Melies Star Films this week; and without fear of contradiction, this may be called an Indian picture par excellence. The producer has staged a stirring drama of the love of a white cowboy and an Indian warrior for a red-skinned maiden, who is something of a coquette. She finds it hard to choose between them, and leaves it to their valor in personal combat.

This duel is a terrrific affair in which the best man wins, carrying away the willing captive, while the horse of the defeated champion sniffs in surprise at the dead body of his master.

On the same reel is a pretty comedy entitled "The Stranded Actor." These two make a great double-header, which are sure to boost the stock of Melies away above par.

The release of June 30th is another great Mexican picture. It is a comedy drama of love and horse-racing, which bears the title of "The Ruling Passion," the reference being to the Mexican's love of chance.

EDISON SHORT COMEDIES GROWING IN FAVOR.

"There's Jones again!" a "fan" was heard to say in one of the local theaters on a recent evening while one of the Edison picture comedies was being run, and judging from the audible hum that swept over the audience at the same moment, he was not the only one who had made the same discovery.

It was "Jones" all right. There was no mistaking that rotund figure and that good-natured, mobile face so easily wreathed in smiles or in the most convulsing of grimaces. "Jones" (stage name, of course) is in a class all by himself when it comes to the interpretation of comedy roles before the camera. He was the most popular actor in that field of the motion picture a year or two ago, and the Edison Company made a "ten-strike" when they brought him out of retirement to act for their films. So far he has appeared in two productions, "Fortune's Fool," released May 24, and "Mr. Bumptious on Birds," released June 7.

This "Mr. Bumptious on Birds," suggested possibilities to the Edison producers, and as a result they are preparing to produce a series of short comedies with "Bumptious," a fat little man who is "all swelled up" by his own importance, as the principal figure. This part has been entrusted to "Jones," and a rattling good choice was made in giving it to him. If the producers overlook any opportunity for comedy in the scenario "Jones" may be expected to develop something in the rehearsals. Other characters which appeared in the first production will be preserved throughout the series—"Bumptious'" wife, his cook, his two angular friends and his hoodoo, the girl who chews gum. The latter character, by the way, is a bit of original work that deserves recognition.

The next of the series, "How Bumptious Papered the Parlor," will be released on July 15, after which comes "Bumptious as an Aviator," to be released July 29.

The Edison Company is receiving many compliments on the splendid work done by the portion of their Stock Company and photographic staff engaged in the pictures recently produced in Cuba. The first of these, "The Princess and the Peasant," released May 17, is generally conceded to be an extraordinary film in both dramatic and photographic excellence, while "Sisters," released three days later, although less sensational, is equally as good from a photographic standpoint. Another of these, "A Central American Romance," was released on the 17th inst., and several more are promised for the near future. An occasional change of locale always lends to the success of pictures, and the Edison Company certainly chose wisely when they selected the wonderful scenery of the West Indies as the natural setting for some of their dramas.

The child actress whose work attracted such favorable attention in Richard Harding Davis' "Her First Appearance," will again be seen in "Bootles' Baby," the dramatic subject to be released on June 21. This film, which has a strong military flavor, is interpreted by a special cast headed by Robert Conness, in the title role of "Bootles," the good-natured officer of the "Scarlet Lancers," an English regiment. The title of the picture suggests but little of the dramatic strength of the story it tells.

VITAGRAPH NOTES.

Lo! the Conquering Hero comes! As usual the Vitagraph Company is "Johnny on the spot," and will be right in line at the head of it with pictures of the reception to Theodore Roosevelt on his return to his native heath on June 18th. The recent grand coup d'etat of the Vitagraph in securing pictures of the King's funeral is fresh in our minds. This and their general activity in the doing of things has made them known throughout the world as real live, go-ahead and get there people. The great aquatic and land reception and processions in honor of "Our Teddy" will be presented to the public and world at large in a most comprehensive and thorough Vitagraph fashion.

And still they come! This is direct evidence of what the Vitagraph pictures are doing every day—not only amusing and entertaining the public but getting right into the hearts of people by bringing before them real life portrayals that win them and set them to thinking in the right direction. To get at the story from the Freeport, Ill., Press of May 26th:

"A touching episode occurred yesterday morning at the Majestic Theater where Manager Guiteau was showing a Vitagraph picture entitled "Convict No. 796." Just before the show opened Mr. Guiteau noticed two poorly dressed men enter the playhouse and as they acted as if they did not want to be noticed, he kept his weather eye open. Just before they entered he had seen them looking at the posters which advertised the picture. When inside they stood well in the rear of the house and after the picture was finished, Manager Guiteau asked one of them, whom he saw holding a handkerchief to his eyes, what he thought of the film. While the tears streamed down his face the fellow replied sobbingly: "Too near home, pard."

The Japanese are a wonderful people, extremely poetic in their natures. Sir Edwin Arnold, the great English author and poet found in Japan his ideal of femininity and wrote many a sonnet in commemoration thereof. "Ito, the Beggar Boy," is a dramatic creation of the love and devotion of a little Japanese boy to the baby daughter of his benefactor and nothing can approach in fiction or fact anything more penetratingly pathetic and idealistic than the noble spirit of little Ito.

The scenic splendor of this picture is an artistic companion piece to "The Love of Chrysanthemum," which has already been issued and endorsed a marvel of beauty. "Ito, the Beggar boy" is announced for June 18th, the same day as Col. Theodore Roosevelt reappears in our midst—and like him, the observed of all observers.

This is the month of daisies. Here are two: "The Little Mother," on June 21st, and "By Faith of a Child," on June 25th; the former emotionally dramatic and the latter dramatically emotional with one of the most exciting episodes of rescues from pending death through the intercession of a child and her wild ride to deliver her father's pardon just as his execution is about to take place.

"Old Glory," the Vitagraph feature film which everybody is waiting for, will unfurl its graceful folds upon the breeze of popular approval on Saturday, July 2d, and majestically wave from the pinnacle of Vitagraph standard and motion picture supremacy, a thing of beauty and a joy forever. Patriotism will give vent to pent up enthusiasm as the people behold this magnificent tribute to the flag of our nation. The mighty banner of freedom and amnesty to all. No cannon's roar or musket's boom are necessary to fill your theaters and airdomes with the enthusiasm and spirit of the Fourth of July. "Old Glory" will suffice. Secure it now and a rousing big audience with full lobbies and still a coming will be yours. The Vitagraph Special "Old Glory" poster will help some.

LUBIN NOTES.

The Lubin Company announces Apache Gold for its release of June 27th, the story having been written by a contributor to many of the best known magazines. The story possesses that twist of originality that is a hall mark of the Lubin western releases, and the concluding scenes are a genuine novelty. The release for the last day of June, Faith Lost and Won is another interesting contribution to the western stories, telling of a woman hater who goes to a ranch to escape women and winds up by marrying the girl owner of the adjoining ranch.

One of the stories recently accepted by the Lubin Company for early production is the product of a former English prize fighter now an exponent of physical culture in a western city. He is the author of a couple of books on culture topics and is now working on a novel of ring life. He is a find of the Lubin Scenario Department and has been developed into a writer within the last three months. The accepted story does not deal with the ring.

Percy, the Cowboy, has scored an unanticipated success. It was regarded as a clever idea when it was published, a sound comedy picture, but scores of managers have taken the trouble to write of their appreciation of the subject. The story is unique in that it was written, staged, photographed and edited by the same man, one of the Lubin directors.

SELIG NOTES.

Fred Walton falls before the moving picture camera and becomes a Selig feature in the master comedy production "The Hall Room Boys." Mr. Walton is known throughout America and Europe as the monarch of silent comedy and the recruiting of such a well known actor to picturedom can but reflect with credit upon the aggressiveness of Selig, whose motto is and always has been to obtain the best irrespective of cost.

An early release by the Polyscope will be a big dramatic picture revival of "The Phoenix," with Milton and Dolly Nobles in their original parts. We have noted the great interest exhibitors in general manifest in seeing their old time dramatic favorites in the plays in which they were so familiarly known and in presenting Milton and Dolly Nobles in "The Phoenix," one of the greatest of the well-known plays will be given to picturedom. It is sure to create a demand for this class of subjects.

"The Red Man's Way," is a new one on the way and the story runs as follows: An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home, but he decides to give the squaw to the gambler and when she attempts to take her infant, the Indian interposes. "You take the squaw, the child stays with me." Five years later, we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique, and gives this picture story its name.

Hal Reid has been specially retained by the Selig Polyscope Co., and will appear as Tom Logan in "Human Hearts," the part created and made famous by him. Every effect is being made to make the master drama of far reaching merit and should prove a glorious success as Mr. Reid is one of the best known actors of America.

TWO REMARKABLE FILMS.

Pathe Freres will release "Caesar in Egypt" on June 27, the second of their colored Egyptian series. The first of this series was "Cleopatra," which met with such excessive approval that in presenting "Caesar in Egypt" Pathe Freres feel diffident when they state that if anything the interior settings of this film may be said to be even better than those in "Cleopatra." The actors are leading French artists, M. C. Moreau as Caesar, Mme. Delphine Renot as Tagra, and Mlle. Rianz as Tsit. The mise-en-scene bears the hall-mark of a consummate knowledge of the art and science of staging and it is certain that its indisputable merits will assure for this film warm praise.

On July 6 Pathe Freres release their next colored art film, "Love Ye One Another," which tells the story of a poor outcast who, although willing, is unable to obtain food or work. The picture concludes with his death after rescuing from a fire a boy who had only a few minutes previous refused him a bite of bread. This fire scene is the most realistic thing of its kind ever staged, and it is marvellous to see the burning rafters falling all around him in the blazing house as he carries out the lad, half-suffocated with the blinding smoke.

GREAT NORTHERN FILM COMPANY.

Great activity prevails at the headquarters of this company, who have enlarged their producing capacity with great care and cost. Vast expenditures are being made in elaborate productions that will startle and surprise the moving picture industry. Contracts have been entered into with the principal actors of the Royal Theater at Copenhagen, insuring perfect and artistic interpretation of specially selected features, full of life and animation, and will afford splendid scope for the fine photographic quality for which the Great Northern people have distinguished themselves. Exhibitors catering to appreciative and good-class audiences should not fail to make it a point to include this company's product on their programs.

CAPITOL FILM COMPANY.

"Cash on Delivery."

No expense in securing the services of the best actors and actresses to produce this picture has been spared. A contract for one year has been signed with the smallest and most talented child actress in America, whose name will be withheld until the picture has been released. The above named scenario has been written around her, giving her excellent opportunity to display her ability. The stage settings are superb, showing a noticeable lack of scene paint, as for the most part the scenes are laid among rugged and picturesque natural settings. These facts, coupled with the splendid work of Mr. James and little Audrey, are sure to make "Cash on Delivery" a much-talked-of reel, and one that is sure to please even the most critical of motion picture lovers.

BE A LEADER

Our Releases Squarely Before You

LEAD THE CROWD

Tuesday, June 21st

DROWSY DICK'S DREAM

COMEDY 510 Feet

Tempered with Mercy

DRAMA 475 Feet

LAUGHS
INTEREST
THRILLS

Friday, June 24th

Lieutenant Rose, R. N.

A THRILLING DRAMA

960 Feet

DON'T FOLLOW IT

Friday, July 1st

THE PLUMBER

COMEDY 525 Feet

Fresh Air Fiend

COMEDY 445 Feet

GET OUR LEADERS

Write for Free Poster and Synopses

The American Kinograph Co.

Telephone No. 2528 Madison Square

124 E. 25th St., New York City

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, June 20.

Biograph—Never Again (Com.).....590
Biograph—May and December (Com.).....364
Lubin—The Road to Happiness (Dr.).....600
Lubin—Poetical Jane (Com.).....350
Pathe—Reconciliation of Foes (Dr.).....948
Selig—Opening an Oyster (Edu.).....700

Tuesday, June 21.

Edison—Bootle's Baby (Dr.).....996
Gaumont—Princess and Pigeon (Dr.).....490
Gaumont—Hercules and the Big Stick (Com.)..505
Vitagraph—Little Mother at the Baby Show (Dr.)975

Wednesday, June 22.

Essanay—A Victim of Hate (Dr.).....988
Kalem—The Wanderers (Dr.).....895
Pathe—Perseverance Rewarded (Com.).....443
Pathe—Riding School in Belgium (Edu.).....535
Urban—A Child of the Squadron (Dr.).....545
Urban—An Excursion into Wales (Scenic).....430

Thursday, June 23.

Biograph—The Marked Time Table (Dr.).....996
Lubin—The Motion Picture Man (Com.).....955
Melies—White Doe's Lovers (Dr.).....670
Melies—The Stranded Actor (Com.).....280
Selig—Our New Minister (Dr.).....1000

Friday, June 24.

Edison—Judgment of the Mighty Deep (Dr.)...1000
Pathe—A Curious Invention (Com.).....472
Pathe—Catching Fish with Dynamite (Scenic)..459
Kalem—The Cheyenne Raiders (Dr.).....950
Vitagraph—A Family Feud (Dr.).....998

Saturday, June 25.

Essanay—The Foster Ranger (Dr.).....969
Gaumont—Does Nephew Get the Cash (Com.)..535
Gaumont—Lakes at Eventide (Scenic).....405
Pathe—The Great Train Hold Up (Dr.).....950
Vitagraph—By the Faith of a Child (Dr.).....885

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JUNE 20th, 1910

NEVER AGAIN

A delightful little comedy of love's young dream. Two chaps love the same girl. The favored one and the girl quarrel, leaving a chance for the other suitor, which opportunity he seizes. only to repent later, for it causes him all sorts of trouble.

APPROXIMATE LENGTH, 590 FEET

MAY and DECEMBER

A Springtime comedy showing June proposing to and acception by October—financial conditions the reason. December proposes to May and is accepted—same reason. It looks like a calendar mix-up until June meets May and then they assume their proper order of sequence. Aside from the story, the production comprises a succession of very beautiful scenes.

APPROXIMATE LENGTH, 364 FEET

RELEASED JUNE 23rd, 1910

THE MARKED TIME-TABLE

How Criminals are Made by Blind Maternal Love

This Biograph production shows a powerful lesson to over-indulgent mothers, whose maternal love works a most disastrous effect on their children. The young man in our story has fallen into evil company and his scrapes are always covered by his mother, making him bold enough to go to greater lengths, until finally he commits a deed that serves him as a bitter lesson, and realizing his own worthlessness he firmly resolves to amend. The mother also appreciates how ill-advised her kindness in condoning the boy's faults was.

APPROXIMATE LENGTH, 996 FEET

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

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11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

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AMERICAN FILM SERVICE

"Best Service in America"

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500 Reels of Independent and Association Film

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Biggest Bargain Ever Offered

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ELK'S TRUST ASSOCIATION, Bluefield, W. Va., writes:

MAGNETIC FILM SERVICE CO.,
Cincinnati, Ohio.

GENTLEMEN:

In reply to your favor of May the 24th, will say that you have our permission to publish our letter or any portion of it that you may wish to publish in the Moving Picture World, as your service is proving perfectly satisfactory, and as long as you continue to give us the service as it is coming now we will continue to do business together.

The two hold over films arrived early this morning. With best wishes, I remain

Yours respectfu ly,
S. H. JOLIFFE
Mgr. Princess Theatre, Bluefield, W.Va.

THIS is one of the many letters we receive daily. May we not figure on your wants? Always open. Long Distance Phone, Canal 2725.

Magnetic Film Service Co.

123 Shillito Place **Cincinnati, Ohio**

STORIES OF THE FILMS

BIOGRAPH COMPANY.

NEVER AGAIN.—Dear friends, avoid two things in life—first being a peacemaker, despite the praise showered upon such an act, for you will always get the worst of it, second, helping a friend to wreak revenge, for though you may have favor it is bound to result calamitously for you, in other words, "Don't butt in." Clarence McKnight and Felix De Gross are rivals for the heart of pretty little Letitia Mooney, but it is evident that Clarence is the favored one. However, Letty becomes jealous of her cousin, who seems to have a leaning down in her heart for Clarence, and engages his attention whenever she gets the chance. Letty determines to pay him for this fancied wrong to bring beating with Felix. As an outcome Felix is a bit weak and colliding with another boat, tumbles over, carrying the oars with him. This leaves Letty in the careless boat at the mercy of the tide. Clarence, who has followed, appears in another boat and rescues the fair one from her perilous position by taking her aboard his own boat, towing her down the stream, while they settle their little misunderstanding. This effected, they come back to find Felix still diving after the lost Letty, who, we imagines, is at the bottom of the lake, feeling sure she went overboard when he did. So you see the reward received by Felix for being an accomplice in Letty's pique was a serious ducking and almost a dragging, for his terror has caused others to jump overboard to the rescue of the missing girl.

MAY AND DECEMBER.—As water seeks its level, so affinities will find their own, no matter what the conditions. The quartette comprising this story are of ages as the months are to each other. June, a young college boy, finds his resources in depletion, and to improve his financial condition, proposes to October, a wealthy spinster of the "where is he" stage, and is accepted with avidity, and so those two soul 'mis' mates start their engagement running. Later, December, a wealthy old bachelor, proposes to May, a pretty miss of eighteen, and the promise of fine gowns, jewels and automobiles so dear to the heart of the fair sex, induces her to accept with half hearted tolerance, hence they also start the engaged period. Everything goes finely until the quartette meet. Well, May, under a subterfuge gets December to go an errand for her, as does June with October, so when the Autumn months return they find the Spring months in their proper order of sequence, side by side, so there is nothing left for December and October but to make the best of it, and folded in each other's arms they set the fatal—that is the festal—day for some time in November.

THE MARKED TIME TABLE.—There's nothing so holy as a mother's love, and yet it may breed disaster. How often do we see a young man vicious and reckless, all because of the advantage he has taken of the kindly indulgence indured by his mother's affection for him. One would suppose that such love would prove talismanic and lead its object to thinks worthy of it, but alas, not always. Mr. John Powers, a broker and his wife are at breakfast, awaiting the appearance of their only child, Tom, a young man of twenty two. Glancing over the morning paper, Mr. Powers is astounded to read the heading "Wild Prank of Spendthrift Youths. They wreck a tenderloin bar and then settle with proprietor Tom Powers the leader." At this moment Tom appears for breakfast and receives a severe reprimand, for this is not the first unsavory incident that has been brought to the father's notice, his mother always having been the intercessor in the quarrels between father and son, her love for the boy being the power. Despite the scolding he has received, he brazenly asks his father for money. This the father sternly refuses, and the boy goes to his mother who gives it to him, begging him to mend his ways which, of course, he promises to do. However it is the same thing over again. He goes straight to the gambling parlor, where he loses it all. To make matters worse, he receives a letter from a companion stating that if he doesn't pay him what he owes he will make trouble. Here he faces more disgrace, so he appeals to his mother, who in turn appeals to the father, but in vain. Tom is now beside himself with terror, and learning that the father is to leave on a midnight train for another city to transact a business deal, having the large amount of cash with him, the boy forms a desperate plan. Knowing his father will have several hours to wait before train time, he disguises himself to burglarize. The mother, seeing the burglar at the window, and not knowing his identity, secures the money from the wallet while the father dozes, relying upon the chance of the burglar being blamed for it. To deceive the burglar as to the contents of the wallet, she places in it in lieu of the money the marked time table they have been consulting. The boy now enters and in extracting the wallet arouses the father. An alarm is given and word received that a suspect has been caught. You can readily imagine the amazement of the father when he is called to identify the suspect, his own son. The wallet is shown and one glance at its contents—the marked time table—reveals to

its hard the truth. Leaving to the police to [illegible] the property [illegible] and does so [illegible], the suspect. Returning home, he pays the [illegible] by the action of his mother. After [illegible] dating to seek in vain [illegible] [illegible] [illegible]

EDISON FILM RELEASES

The Little Fiddler

A strong, dramatic story of a gentleman burglar who has deserted his wife and child and accuses his own son of theft. Becoming conscience stricken, he begs his wife's forgiveness, promises to reform and the family are thus re-united.

Released June 28, 1910

APPROX. LENGTH 990 FEET

The Stars and Stripes

Our Special Fourth of July Film

A story of PAUL JONES and the celebrated fight between the "BON HOMME RICHARD" and the "SERAPIS." A picture throbbing with the "SPIRIT OF '76"—of danger and of human love. Don't fail to order this film.

Released July 1st, 1910

APPROX. LENGTH 1,000 FEET

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Watch for "A WIRELESS ROMANCE" Released July 8th

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THE MIRROR SCREEN

Here is what exhibitors say regarding Mirror Screen since it has been installed, all of which are unsolicited testimonials.

Consolidated Amusement Co., Baltimore, Md.—(Great, better than we expected.)

B. H. Brunton, Springfield, Ohio.—(Mirror Screen is a great success.)

Orpheum Theater, Indianapolis, Ind.—(Pictures fine, receipts increased 20 per cent.)

Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

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MOTION PICTURE SCREEN CO. :-: Shelbyville, Indiana

falls fainting at his feet. The old man revives him and with the whole part of the scene intact as a fitting accompaniment of the awful narrative the lassie had told of his village, his toys and of the daughter's pitiful fate falls unconscious to the floor. A long silence and the vocal falsetto calls for an answer to his pain. In an eager and breathless he tears at the man's heart for a word of comfort. "Where is my daughter? Speak!" Silence and darkness are his answer. The lass that breached the cruel message to the aged man's ears is dead forever to death. He is alone, alone with the dead and the sea and wind howl forth their mad dirge of death and suffering.

The old blind sailor staggers forth into the night. His cries are heard along the foreshore where the waves break around him. At last as his feet strike something soft and warm. He has found his daughter. Slowly he drags her home to his lonely cabin and by it is to the old man's heart which her lover comes and with care and tenderness she is brought back to life. But there lies the other one cold in death. The two young lovers reverently cross his hands and kneel in prayer. The old blind fisherman holds his peace and they never know but that the sailor lad had given his life for the girl he loved. Only the selectman and the blind man know, and they keep their secret well.

ESSANAY FILM MFG. CO.

THE FOREST RANGER. The scene opens in a backwoods hut, the home of Dave Barlow and his stepdaughter Anna. Barlow is one of a party of timber thieves who have been working stealthily and to good profit in the government forest reserves on which property they live. Barlow and his crowd have assembled and are preparing to make another cutting. Anna tries to persuade her father not to commit the crime, describing the penalty, which means imprisonment if he is caught. He is abusive and the crowd goes out.

The next scene shows them marking certain trees which are to be cut.

We leave them here and show the office of the United States Marshal of the district. A letter has just been received, stating that timber thieves are busy on the government land. After reading the letter the Marshal calls one of his deputies, gives him the assignment to run down the men, and the latter leaves.

We next find Charles Wentworth, the deputy, reconnoitering about Barlow's place. Satisfied that this latter is one of the miscreants, he goes to the door and knocks. The door is opened by Anna, who, being questioned if her father is in, opens the door to the stranger and invites him in. Barlow, who is half drunk, greets him with a nod and Wentworth asks for a night's lodging. Barlow is suspicious but gives an affirmative answer and some time later ushers the guest into a spare bedroom.

During the night Barlow, convinced that Wentworth is a spy, resolving that "dead men tell no tales" and that a dead forest ranger is much preferable to a living one, steals quietly to Wentworth's door, tries several keys and forces an entrance. But Wentworth, who has heard the rattling of the key, is prepared for him and when the latter opens the door he finds Wentworth's gun covering him threateningly. Barlow makes the excuse that he had left a hat in the room and wanted to get it without awakening the guest. Wentworth sees the scheme, tells him to take the hat and get out, emphasizing his desire for solitude by again pointing the pistol at his head.

An hour later Barlow returns with the rest of the crowd of timber thieves, explaining to them that he has the spy at bay.

Anna now awakens, hears the men crunching about below and slips quietly downstairs. She suspects the plot and resolves to save Wentworth, who had shown his kindness to her during the evening.

Stealing out of another door, she mounts her father's horse and rides like mad for the office of the United States Marshal. There she communicates the news and her fears for Wentworth's life and begs them to come with her immediately and with all haste to save the man's life.

Returning to Barlow's place, the men have quietly entered then with a rush they attack Wentworth's door and before he can lay hands on his revolver, seize him, bind his hands and drag him out of the room.

Drunk and unsuspecting that Wentworth's rescuers are now close upon them, Barlow and his crowd torment the captive and finally draw straws to see who will have to do the job. Barlow gets the fatal straw, and, ordering Wentworth to strike a position on the opposite side of the room, raises the pistol and is about to fire when the outer door bursts open and the Marshal and his assistants, followed by Anna, enter the room. The entrance is timely and effective. Wentworth is saved and the timber thieves, securely handcuffed, are dragged from the room.

Wentworth's heart stirs with love for the girl who has saved his life and there and then he proposes and is accepted.

KALEM MFG. CO.

THE WANDERERS. Scene I.—Antonio and His Granddaughter, Fioretta, Ejected from Their Home. Scene II.—The Wanderers on the Road. Scene III.—Antonio Again Yields to His Weakness. Scene IV.—An Hour Later. Scene V.—Fioretta Gives Up the Struggle. Scene VI.—The Journey Wearies a Village. Scene VII.—A Little Love Rekindles in Antonio. Scene VIII.—Antonio Repays the Lad's Kindness with His Life.

THE CHEYENNE RAIDERS, or Kit Carson on the Santa Fe Trail.—Scene I.—Kit Sets Out on the Santa Fe Trail. Kit Carson Engaged as Scout. Scene II.—Kit Reports to the Black Hawk. Scene III.—The Half-breed Surprised. Illustrating the Wonderful Power of Concentration Possessed by the Cheyenne. Scene IV.—Kit Leads Them to Ambuscade. Scene V.—Kit Carries Word to Carson. Scene VI.—Kit and the Squaw's Papoose. The Rout Saved. Scene VII.—The Cheyenne Last Stand. Kit Loses to Death.

GAUMONT.

(George Kleine.)

HERCULES AND THE BIG STICK.—1. How he discovers a excellent method of testing the power of the Nemean lion. 2. Without effort he puts on the seven pounds of the Lernean hydra. 3. With equal ease he captures the wild boar of Erymanthus. 4. He proves in destroying another the flight of the golden-horned and brazen-hoofed doe of Mycenæ. 5. Were the fantastic birds of the Stymphalian Lake play tricks upon him he quickly drives them out of the country. 6. Nor is he distress the terrible Amazon troop and takes their queen Hippolyte, prisoner when he begins to fall in love with her she escapes and goes to the infernal regions. 7. He forces the river Alpheus to give all her water to clean Augeas' stables. 8. In the meanwhile he has an encounter with the Cretan bull subsequently killed by Theseus at Marathon. 9. As the wicked king Diomedes is in the habit of giving his visitors to his horses for food, Hercules forces those noble steeds to taste their own master's flesh. 10. Hercules, not at all troubled by the three bodies of the giant Geryones, gives them a bad quarter of an hour. 11. Relieving Atlas for a moment of the burden of the Heavens, Hercules persuades him to cast down the golden apples of Hesperides and appropriates them for his own. 12. At last Hercules finds a way of recapturing Queen Hippolyte, by bribing with sausages Cerberus, the dog on guard at her cave, and makes her his wife.

DOES NEPHEW GET THE CASH? An old miller bonanza is entertaining some very tagged guests on the occasion of his birthday, when his nephew, dressed up in immaculate style, arrives to wish his uncle "many happy returns," etc., and perceives the crowd of beggars. The uncle tells him that if he wishes to remain his heir, he must treat the poor with kindness. The nephew has his obedience put to the test shortly, for uncle assumes various disguises to see for himself how his nephew is behaving. Everything is going swimmingly for the latter, until one day an old beggar-woman pleads for alms. Thinking she may be the uncle in disguise, he takes her home, and gives her something to eat. While she is thus engaged the uncle arrives for a short call. He is delighted to find the nephew at so charitable an occupation, but is still suspicious. He bids farewell, but while the nephew is absent for a moment he returns and quickly changes places with the woman, disguising himself in her shawl and bonnet. Meanwhile the nephew and his valet return, and feeling certain that this cannot be the uncle, the two commence a furious onslaught on the supposed woman. The nephew's horror and dismay can be better imagined than described when removing the shawl, his uncle's well-known features were disclosed, and he promptly informs the youth that he is disinherited.

LAKES AT EVENTIDE.—Along the shores of the lake in a rowboat. Unfolding to our vision a magnificent panorama of flower-covered banks backed in order by forests, table lands and snow-capped mountains.

The monks on the open road. Putting before us a beautifully toned pastoral scene such as Breton and Millet delighted to put upon canvas, our study is, however, in motion.

The Abbey of Huntingombe. Moss-covered ruins surrounded with high wall festooned by vines and crowded by mammoth old trees.

The tomb of the Dukes of Savoy. Only a little way along in the panorama we see the ivy-clad towers of these historic buildings, then soundingly glide out onto the surface of the lake where we observe the eventide. A final glorious poem of nature.

URBAN-ECLIPSE.

G. Kleine.

A CHILD OF THE SQUADRON.—Country inn: owner at breakfast. Farm boy cruelly treated to fused food and given man's work. Dragoon arrives and produces his billet. Friendship between soldier and lad. Inn stables; the friends' interrupted meal. Dragoon's suspicions aroused; sends boy to scout. Inn parlor; officer spy arrives. Boys plan of country and disposition of troops from the farmer. The transaction is witnessed by the boy, who reports to the dragoon. Bivouac of troops. Sleeping camp aroused. The lad guides them to the inn, which they surround. Officer and landlord captured. Reserves, troops led by vivandiere, who tells the squadron of the lad's loyalty. Enthusiastic reception. The lad is adopted as The Child of the Squadron.

AN EXCURSION INTO WALES.—1. Chester.—The old Chester and River Dee. The main street

LUBIN MFG. CO.

POETICAL JANE. [illegible]

THE MOTION PICTURE MAN. Literally thousands of people every day are [illegible] "it's done" and this is the natural answer. No effort is made to give an idea of [illegible] the manufacture of a motion picture but the first part of the reel shows the actual taking of a motion picture. It is a strong comedy [illegible] some of the actual [illegible] and the [illegible] make the laughs and [illegible] mob scenes [illegible] mob recruiter [illegible]. The things that happen to the photographer are somewhat more amusing than the picture he is making and those happened to the man who turned the crank for the exposure of this film. As every moment objects to her dresses being [illegible] the pictures and the players are [illegible] with water thrown from an [illegible] A fire [illegible] makes a lot of trouble and an [illegible] gentle citizen overlooks the camera [illegible] a bird of a street fight and [illegible] to the police. For several hundred feet the [illegible] the incidents of the supposed picture being so diverse that the audience wonders what it is all about. They are getting interested in the [illegible] and wonder at it as a real [illegible] merely a succession of [illegible] to show the troubles the [illegible] have but about this point there is a break and there begins to run a short comedy in which the scenes the photographer was endeavoring to make are run [illegible] to their proper order and [illegible] a few additional scenes to make a short [illegible]. The good old days [illegible] a couple of [illegible] girls and go to the park as a [illegible] to [illegible]. Then have those [illegible] take a [illegible] [illegible] with you, will" and wander off in search of [illegible] fun with the [illegible] being developed. The scenes between [illegible] and stop to look at the [illegible] stock. He is [illegible] of [illegible] [illegible] and they are [illegible] though not [illegible] that their [illegible] scenes were [illegible] good looking girls. This ride until the quartet return [illegible] and then one of the [illegible] [illegible] [illegible]

THE MOVING PICTURE MAN

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Very few persons ever get a chance to see a motion picture camera in action, but here is a chance for everyone to get into the big Lubin car with the stock company and experience some of the delights of picture making. It at first appears that the picture being made is merely to give some excuse for action, but the apparently disjointed scenes resolve themselves into a capital comedy offering. A three times winner in any house in the country.

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Another of those superb "Lubin Indians" and with a story even better than those which have been done before. The cruelty of the Apache nature is shown in their unique revenge upon the man who has violated the confidence of the tribe and it provides a thrilling situation in which the outcome cannot be anticipated and which holds the interest to the very last frame of the film. The action is as good as the story and the scenic environments remarkable for their beauty.

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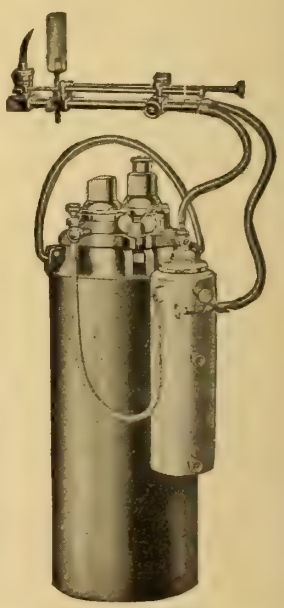

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NEW YORK—General Film Co., 41 E. 21st Street.
PHILADELPHIA—Chas. A. Calehuff, 4th and Green Streets.
SAN FRANCISCO—Geo. Breck, 70 Turk Street.

tentions upon Clarita. He bitterly resents her preference for Tony and does all in his power to belittle his rival.

Tony is the proud possessor of a pedigreed horse whose fame is known throughout the province, so that none will face against him as no one has been tested on several occasions, only to be deprived of the stakes of victory. Many a night scheme from bets made against this animal.

One day Tony and Jose have an encounter at the cactus bend where the former is engaged in purchasing this product for the use of cattle. Manuel, the father, separates them and orders Tony away, with no credence with Jose upon his dismissal. That evening when the day's work is over Tony reveals most plans in front of Clarita's home. Tony demands to know why Manuel prefers the pedestal Jose to himself, and is told that it is on account of the former's money. Tony gains permission to call upon Clarita if he succeeds in making enough money to outshine his rival, whereupon he challenges Jose to a race.

Jose is well aware of the success of Tony's horse and is afraid to bet, whereupon the latter is in despair.

One day when he is nearing his home he is accosted by Clarita, who has been planning their mutual happiness. She tells Tony that if his horse was disguised that he could easily get a race and suggests that they paint it black. Tony agrees to try the plan and secures a can of paint with which they mark out the white spots upon the animal, after which he is entirely changed, so that none knows him.

Jose seeing the strange horse, taunts Tony with his appearance and offers to bet his money in a race against the animal. Tony appears to be reluctant, but finally agrees and rushes off to pawn his silver-mounted saddle a Mexican's dearest possession so that he may obtain money with which to bet. He also sells his sombrero, and is surprised and pleased when Clarita gives him money which she has raised on her jewels, in a like manner.

The race is run and Tony's horse wins. Jose is disgraced and disgusted, particularly as he has bet all he had upon the result. He tries to injure Tony, but is ordered off the track.

Tony is not certain of his reception at Manuel's house, and so he plans an elopement with Clarita. This is consummated, but Jose happens along and sees the ladder at Clarita's window. He arouses Manuel and they set off in pursuit of the lovers. They arrive too late, however, as a friendly priest has just united them, and, after some arguing and a display of Tony's recently acquired wealth he is forgiven and the father gives them his blessing.

SELIG POLYSCOPE CO.

CAUGHT IN THE RAIN. Judge Cogley has married a charming wife. The Judge is insanely jealous of his beautiful bride and he falls an easy prey to the machinations of a mischief-loving young brother of his wife, who from a spirit of revenge, because of the Judge's objection to a love affair, loses no opportunity to fan into a flame the jealousy of his staid brother-in-law.

By a series of clever schemes the young joker is enabled to bring an old suitor of the Judge's wife into the plot, and one complication after another lends all of the participants of the story within the clutches of the law. They are brought before the irate judiciary for judgment. Explanations by the guilty party at the last moment save all from an embarrassing predicament and the perpetrator of the huge joke gains his cherished wish.

PATHE FRERES.

RECONCILIATION OF FOES.—Romulus, the founder of Rome, and his compatriots are entertaining the daughters of their neighbors, the Sabines, at a feast when at a given signal the Sabine women are made prisoners. Ersilia, the daughter of the Sabine king, falls in love with Romulus and many of the others marry the Roman warriors. Ersilia's father makes an attack on Romulus and is killed by him. The Sabines decide to avenge the death of their ruler and are assisted by a Roman girl, daughter of the custodian of the citadel. She poisons the sentries and leads the Sabines into the city, where they attack the Romans. The Sabine maidens, however, seeing their fathers and brothers fighting with their husbands interfere and stop the battle and join the bands of the two bands of enemies in friendship.

The real scenes where the events actually took place are given, for the film was made in Rome amidst the most beautiful natural scenery.

PERSEVERANCE REWARDED. For weeks Max has been vainly endeavoring to make the acquaintance of a young lady living in the opposite house; her charms have captured his fancy, but his love-lorn looks and the persistency with which he lovers in the vicinity when she takes walks abroad, have not the slightest effect upon her.

He is therefore obliged to resort to stratagem. He bribes a tramp to make an assumed assault upon the damsel, courageously rescues her at the proper moment, and is rewarded for his gallantry by permission to see her safely to her door. From that day forth Max makes rapid progress in his lovemaking, and kisses are often blown across the street from one window to the other. It happens however that the two [illegible]

CATCHING FISH WITH DYNAMITE. [illegible] scenes of Melanesia life showing the preparations for a fishing expedition, the landing of [illegible] on Tahiti as the water where they explode, [illegible] stunning the fish and allowing them to be easily caught. Also the return of the natives to the village, carrying their catches along on long strings with the brilliant pearly scales glimmering in the last light.

A CURIOUS INVENTION.—A clever scientist discovers the secret of setting back the hands of time, and invents a powder which, when placed upon persons and things causes them to go back to an earlier state. He first experiments with a hen which is successively changed to a little chicken and then to an egg. Next his wife from a middle-aged woman is transposed back to when she was eighteen, an electric chandelier to an old fashioned oil lamp, a handsome automobile to a donkey cart, and a bullock to a calf. On arriving home he finds his wife with an admirer, and forgetting that his gun is loaded with these peculiar bullets, he fires at them both, changing them back to children. At a loss what to do, he lies on himself so that he also may be of an equal age.

VITAGRAPH COMPANY.

THE LITTLE MOTHER AT THE BABY SHOW. Calling her little girl to her, the dying mother gives her a small bank, in which has been placed the poor woman's scant savings, telling the child it is all she has to leave her, and she hopes her darling will not use them except in case of extreme need. The mother having died, it is six months later when the father brings a stepmother to his little ones. She, the little girl, does not take kindly to this invasion of the home, and clasps her baby brother to her breast as though to protect him from a foe.

The new wife makes herself at home in her new residence, and gradually begins to show her true nature and real character. She abuses the children and gives them little or no attention. She becomes familiar with the tradesmen and neglects the home. The husband suspects these things and feels disturbed at the condition of affairs. Poor little Sue is anxiously and bravely striving to care for the baby, whom she dearly loves.

While tending her charge she sees a sign announcing a baby show, and decides to enter her baby brother as a contestant for the prize. She goes home and takes the little bank containing the savings her mother left her, breaks it open, removes the money and goes with the baby to purchase a suitable outfit for him in further hope that he will win the prize. A new trouble now presents itself, her own clothes are so shabby. An idea comes to her, and she dresses in some of her stepmother's gaudy finery and goes to the baby show, proudly carrying the infant and holding her parasol pompously over their heads. She takes her place with the mothers, holding her brother in her lap. The crowds in attendance and the judges pass Sue and the baby without paying any special attention.

Back home, broken-hearted, she toddles in with her precious burden to be met by the stepmother, who is furiously angry when she sees Sue togged out in her finery. She is about to strike the child when the father comes in, stops her and after some words he orders her from the house. He asks his child's forgiveness for being so regardless of her and the baby, begs them to his breast and fondly kisses them. Little Sue asks her father to allow her to go and look for her stepmother and intercedes for her return, feeling she may have repented her actions. The father consents and Sue is quickly upon the street with her wee brother.

The stepmother meets them now thoroughly sorry and repentant, takes the baby to her breast and sheds tears of love upon its face, she stoops and kisses Sue in supplication to her to forgive her past offenses and unkindness. In response the child takes her by the hand and leads her back to her father's home, where they are united in newness of life and love.

A FAMILY FEUD.—Jack, with his M.D. diploma, starts for home. Rose graduated from the young ladies' seminary, takes the same train as Jack for home. They meet in the Pullman become acquainted, and he learns that she is going to his home town. He makes himself her logical escort and when they arrive at their destination he sees her to her door which is next to his own home.

Greeted warmly by his father, Jack tells him all [illegible]

[illegible]

BY THE FAITH OF A CHILD. [illegible] back to gentle old Stephen as A [illegible] is anxiously watching by the bedside of his ailing wife. He goes to see [illegible] the office of the settling agent. While he keeps sentinel, his little girl comes to him to tell him that her mother is dying and is calling for him. A man within himself is waged between love and duty. Love wins and weeps. It means martial [illegible] he leaves his post and runs to see his wife [illegible] she dies.

He arrives just in time to bid her a last farewell and while bowed down with sorrow a detachment of soldiers comes to the house and arrests him for breach of military discipline. He is tried by court martial and sentenced to death. His little girl, who is now left in the care of a friend [illegible] her father dearly and constantly prays for his reprieve and is determined to intercede in his behalf. Inspired with childlike faith, that her father will be saved, she goes alone to the Grand Duke Otto and appeals to him for her father's pardon.

The Grand Duke listens to her story about her dying mother calling for her father and how she went for him. The Duke is so touched by her simple and honest plea that he signs a pardon for her father and hands it to an officer to carry in haste to the place of execution, to which the soldiers are now taking the prisoner. Mounting a horse and lifting the little girl into the saddle, they ride at top speed to where the death sentence is about to be carried out, just in time to stop it. The child handing the pardon to the Captain, rushes into her father's arms crying "Papa, you are saved!" while he clasps her in his arms and weeps for joy.

WHEN OLD NEW YORK WAS YOUNG.—Love [illegible] a way years ago in old New York just as it does to-day. Knickerbocker the old Dutch beau [illegible] is wrapt up in Gretchen Medora, and accordingly keeps an eye on his pretty daughter Marie, and her love. Despite [illegible] wise to the "dear" little [illegible] of referring to the "Pharmacopoeia Medica" whenever a patient calls for treatment compounding all his prescriptions from the same box and [illegible] becomes a valuable assistant to his employer, but he considers the young fellow impossible as a son-in-law.

One day a [illegible] "knipper" sends him a letter saying that the nurse he has rented from the [illegible] is harassed and he cannot live in it. The [illegible] immediately posts a notice that he will give ten pounds to anybody who will sleep in the house one night and get rid of the ghost. Everybody is afraid until Dolph comes along and decides to take a chance and win the money. The old doctor and the tenant agree to go to the haunted house with the apparatus, feeling confident that if he can stand it they can. The three watchers crowd into the one bed and wait the coming of the spectre.

At midnight to appears upon the scene, and the ghost from the living and the tenant is enough. Leave hastily and spectacularly like a streak of lightning and Dolph is left in fear and trembling. The spook sits down to count the golden contents of a bag, then beckons Dolph to follow him, sending him to act well versed by gestures to intimate [illegible] has something to do with his interest in the spook world, then to disappears.

Determined to outwit Dolph hastens back to the laboratory and busies himself with his work and thoughts. While looking through an old book he discovers a picture which resembles the ghost and [illegible] with a note pertaining to his device. Dolph tells Marie all about his experiences and together they go to the old well and promptly [illegible] [illegible] which upon opening they discover [illegible] many jewels and great wealth. Carrying their treasure home, Dolph makes bold to ask the [illegible] for his daughter. The father is enraged [illegible] and bundle suggests [illegible] the [illegible] [illegible] [illegible]

KALEM FILMS

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OR

Kit Carson on the Santa Fe Trail

ISSUE OF FRIDAY, JUNE 24 **LENGTH 950 FT.**

This is a stirring story of Indian warfare founded on historical incident. Something out of the ordinary. Mr. Exhibitor this is a box office winner.

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A strong dramatic portrayal of devotion and a thrilling rescue from fire. This picture will prove a big money getter.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, Ohio

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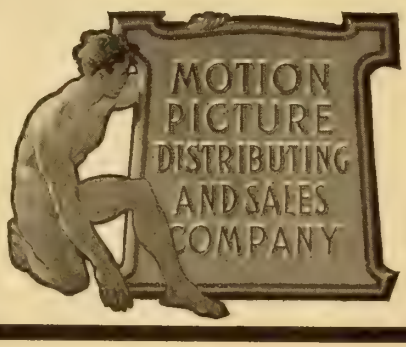

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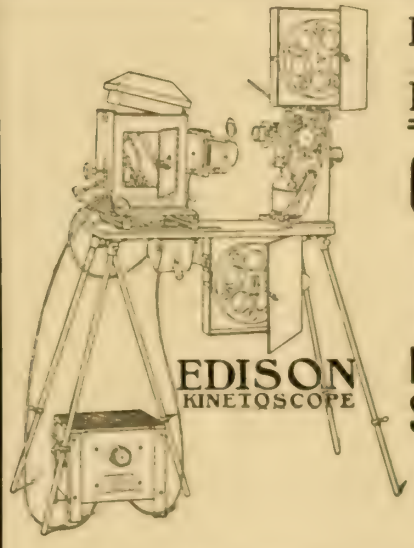

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May 16—Over Silent Paths (Dr.).....980
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May 23—Ramona (Dr.).....995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
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June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996

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May 31—The Mule Driver and the Garrulous Mute (Dr.).....980
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June 7—The Slyness of Shorty (Dr.).....750
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June 1—Henry's Package (Com.).....205
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June 8—Burly Bill (Com.).....989
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June 15—A Honeymoon for Three (Com.).....1000
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June 25—The Forest Ranger.....969
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May 23—Winter Bathing in the West Indies (Scenic).....235
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June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
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June 13—On Panther Creek (Dr.).....600
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June 7—A Night on the Coast (Dr.).....600
June 7—The Monastery in the Forest (Scenic)..400
June 11—The Marriage of Esther (Dr.).....695
June 11—Lerin's Abbey on St. Honorat's Island (Scenic).....285
June 14—At the Dawning (Dr.).....915
June 18—Esther and Mordecai (Dr.).....645
June 18—The Spanish Frontier (Scenic).....325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....405

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G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational).....210
May 25—His Wife's Testimony (Dr.).....1007
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June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950

PATHE FRERES.

May 30—Russia, Caucasian Mountains (Scenic).374
June 1—One Can't Believe One's Eyes (Com.).440
June 1—Ines de Castro (Dr.).....544
June 3—The Two Portraits (Dr.).....804
June 3—Lillian and Anetta (Scenic).....144
June 4—Macbeth (Dr.).....997
June 6—The Flag of Company "H" (Dr.).....918
June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.).....706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational).....354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
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June 25—The Great Train Hold Up (Dr.).....950

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June 7—A Modern Cinderella (Dr.).....977
June 10—Over the Garden Wall (Dr.).....973
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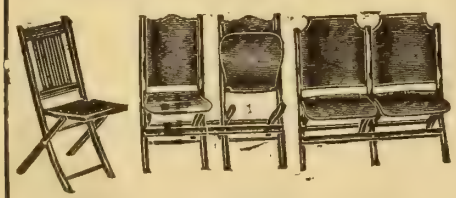

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NESTOR FILMS.

THE BOSS OF CIRCLE E RANCH.—As Mary could depend upon expert help at the ranch, she decided to go to the city for a few days' visit. Before leaving she instructed Henry to look after the old man. Mary took the mail and sent it to the Lazy E Ranch, where the cattle are obtaining plenty of feed for their coming round.

Henry Thorpe was only too delighted to be of service to pretty Mary and all other days found him at the ranch. But on this day Mary was away and Henry was left in charge. Henry was very much interested in Mary, the girl with the golden hair, and attempted to kiss the girl with the golden hair, getting the cold shoulder. A violent quarrel followed between the two, which ended in Henry being ordered off the ranch. Henry, who was strongly opposed to the marriage of his son to a wife already contracted, Mary to leave the place.

It was the last straw for Henry. He had been hoping to get his father's consent to their marriage. Now he determined to wait no longer. He found the colonel in the garden and the weeping girl away.

Henry sincerely wished he had taken matters in his own hands long before, when he was half starved, poverty and behold Joe Cattrell's medicine bottles.

Dr. Bradford was quickly called but declared, in the old man's weakened condition, the least excitement would be fatal, the truth of which was soon proven for the entrance of his patient's daughter-in-law to be. Henry to return, and at the earliest again lost his temper, when he let his son passionately declared had caused Joe Cattrell's death.

Two years elapsed. Mr. and Mrs. Henry Thorpe and tiny Henry Thorpe Jr. were a modest, but very happy little family. Each day grandmother Thorpe called to see their wonderful baby, but so far the colonel had remained obdurate and years might have passed in this way had not John accidentally shot his brother while out hunting, and feeling he had been the first cause for Henry's leaving home, hurried to his father, mentioning his brother's wounds as much as possible, and urged the colonel to make what amend he could to give the boy his blessing.

Secretly glad yet desiring to save in the colonel allowed himself to be quite dragged to that modest shack and as they were all looking after the wounded man, Grandmother Thorpe stumbled over little Henry's crib before he had time to realize there was a child in the house always fond of children the little chap and sun to smile and held out his tiny hands to be taken to his grandfather's heart for good and all.

Henry's wounds were soon dressed and the brothers with their mother and Molly were delighted to behold the colonel with the baby and observe the friendship which had sprung up between them.

Heartily the old soldier asked his son's forgiveness and was no less hearty in accepting his happy little daughter-in-law.

CENTAUR

ONE GOOD TURN.—The widow Millburn lived with her only child a lad of twelve in her little home down the country lane. The boy was her pride and also only hope of her old age for she looked with great longing to the time when he should have reached the age when he could contribute to her support, and when he fell suddenly ill late one night she was almost distracted and imagined him dying. The only doctor the neighborhood possessed lived fully four miles away. The distraught mother was torn between fear of leaving her boy alone and the horror of his dying and she powerless to help him. She determined to go, and hastily throwing a shawl about her shoulders she ran down the road. When about two miles from home and nearly exhausted the poor woman was held up by a highwayman.

Her pleadings were powerful enough to touch the heart of the bandit and he sent the mother back to her child and ran for the doctor himself.

He refused an invitation of the doctor to ride with him and unknown followed on foot behind the buggy to learn the fate of the boy.

The doctor found the boy's illness only a slight one and after reassuring the mother he started home. As he was about to step into his buggy he was stopped by the bandit who questioned him about the case and after the doctor had driven off he made a solemn resolution to henceforth lead a better life.

GETTING RID OF UNCLE.—This particular Mr. and Mrs. Newlywed were the happiest couple on earth, because they had just bidden good-bye to their guests of the summer. They were now free to enjoy their rest and quiet and also to resume their long interrupted honeymoon. To their great horror and dismay when returning from the depot they received news that an old crabbed uncle of Mr. Newlywed's was on his way to visit them and if when having met his nephew's wife to find her the sweet and amiable creature he has been told she is he will make us some very long permanent.

They are in despair until Suzanne, the maid, passes through the room. Like a flash the idea comes to Mrs. Newlywed to have Suzanne impersonate the wife and meet the uncle in her stead. Mr. Newlywed falls in with his wife's scheme and hurries to the depot to meet the uncle. In the meantime Mrs. Newlywed tells Suzanne what she

SALES COMPANY FILM D'ART.

FORT DU BITCHE. During the Franco-Prussian war there was perhaps more romance and tragedy than at any other time in history. The two countries would not go on to each other but in some localities there was no distinction and known daughters were wed to enemy swains and vice versa. During one great engagement the Prussians attempted to storm the walls of the fortress du Bitche, at which many were killed or left sore. The expression is very plainly shown in this picture. But little did one of the French officers know that later he was to fall in love with the daughter of one of the men he had killed with his own hands.

It happened while the French troops are occupying a small German village and notwithstanding the awful struggle, the young officer finds time to press his suit. He is a fine enough fellow, and is most acceptable to the girl. But just when everything looks bright and rosy, the girl's brother discovers that his sister has married the man who killed their father at the battle of Fort du Bitche. The denouement is unquestionable, aided by some relics of the engagement and the climax is reached when the men face each other. Cooler heads prevail, but the French officer is for the time extreme at the terrible remembrance and feeling that life holds no more charm for him, goes into his next battle with foolhardy recklessness as not when costs him his life.

DEFENDER.

TOO MANY GIRLS. Nothing so rare as a day in June except a men at the country resort which is the scene of action in our story. We see a bevy of beauteous maidens interrupted in their athletic pursuits by the unexpected arrival of IT in their midst. He is indeed IT and makes the most of the situation on the piazza and off, under the sun or in the calm cold rays of the moon. Our hero is the special object of the attentions of the stately blonde and the somewhat less stately brunette, and is the cause of much dissension between them that on each discovering that he is engaged to the other ushy foxe, a bloody battle is fought under the shade of the sheltering oak with honors even, when enter IT with yet a stately third. The battle is declared off and all make common cause against the perfidious wretch. A wild chase across country ensues. A mad whirl of floating hair, whirling skirts and silken ankles down the lane over the gate, olive barred hedge, across the cow patch and into the lake, where IT is left by the fair deceived ones to repent at leisure.

LUX FILMS.

WE WANT YOUR VOTE. John Jones of Plumpton on Sour, is in the unenviable position of possessor of the vote that will turn the tide. John has a good time in the hands of the wire-pullers who are endeavoring to obtain the coveted vote, being carried about the town by the enthusiasts who wish to see their member triumphant. An amusement which leads them to no little trouble as the film portrays.

THE DEVIL'S WAND.—Tommy had stolen jam and had been spanked by his food jams and left in the dark nursery to atone for his crime. Nature appears to forget the cause of the trouble and soon sends the little one to sleep. Unfortunately straw berry jam is not conducive to sound sleep and Tommy is soon dreaming that he strikes the unconscious of a gentleman in black who gives him a magic wand with which to open his door and escape into the rest of the house where he finds the furniture and numerous customs most interesting and peculiar notes. He awakes at last to receive a fervent excitement from the paternal slipper.

AN EXCITING YARN. [illegible] to tell some stories in the drawing room after dinner and to giving some episodes of his warlike life, he holds his audience in rapt attention. In fact so well does he describe his adventures that they and we see the story told upon the screen. He takes us back to the time of Napoleon and scenes as some of the feats among the many of that period had to experience and incidentally introduces an element of humor which is as welcome as it is unexpected. The story tells of a company of soldiers who had to go on a reconnoitering march. They were not afraid of danger, and were obeyed orders, even when it came to speaking to

GREAT NORTHERN.

HOW BROTHER COOK WAS TAUGHT A SON. [illegible]

LAKE OF LUCERNE. [illegible]

THANHOUSER COMPANY.

THELMA. [illegible] Thelma, heartbroken, believing [illegible] husband's love, returns to Norway just as her father, the Viking breathes his last. She tells his faithful followers somethings with regard to [illegible] which are, that it shall be buried as his forefathers were before him, sent out to sea in his [illegible] ship.

This form of burial had been used by all the Vikings for centuries past. After steering her eyes for a final look at the departing ship, Thelma [illegible] feeling that she is now absolutely alone, [illegible] strength to live.

Here in a rocky dell before the tomb of [illegible] mother, where she had been wont to [illegible] Sir Phillip again finds Thelma. A few words suffice to show her love for him has been [illegible] a fervent consideration of the fact [illegible] that she still has a place in [illegible] heart. In Sir Phillip's arms she finds comfort for the loss of her father and she starts and tremble, as again [illegible] the world come rays of the morning sun.

THE GOVERNOR'S DAUGHTER. [illegible] a convict sentenced to a long term, is [illegible] to escape in company of a guard. A fight [illegible] between the same team and one of [illegible] she finds must [illegible] He is [illegible] [illegible] Sweetheart [illegible] The [illegible] [illegible] Bill takes the horse of the [illegible] [illegible] [illegible]

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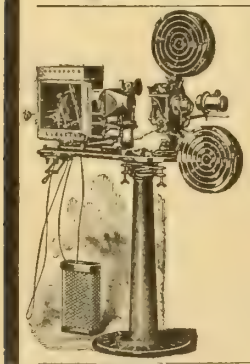

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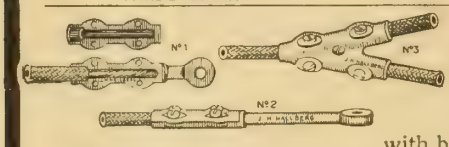

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WHY JONES REFORMED. Jones a gay youth is giving a show party to his friends and they are all pretty well worked. Jones celebrates pretty free in character will be sweetheart. He leaves the house and calls on the girl whose parents don't like very much. Father is cruel coming and the girl rides home in the gentleman's cab. Father goes out, but the lack on the clock is stopped and puts Jones in a crossover. He pretends to fix the clock and after many hours adjustments the clock is found by a policeman and put in the express wagon. It falls off and is dragged behind the wagon attached to a rope, and puts Jones in Bessie's bedroom from the clock. He is a sight.

NEW YORK MOTION PICTURE CO.

A MEXICAN LOTHARIO. Don Juan has two to be made believed. While engaged in pretty love passes with Maria, who by the way seems to be interesting most of the caresses his eyes longingly follow Mercedes who happens to be going by. He bids Maria a pretty adieu and overtakes Mercedes. Maria thinking that she has been hurriedly dismissed of follows Don Juan and unable to restrain the pangs of jealousy flies upon seeing him with Mercedes she stabs one in the shoulder. She pleads for forgiveness but is contemptuously cast aside and Don Juan rides away in wounded dignity. Another pair of lovers, Jose and Miranda are listening to the proceedings of Eyes, and implicitly trying to the sensible cottage of Miranda where Jose bids her a fond good bye and leaves her with dreams of him in her mind. Into this serene atmosphere rides Don Juan and begs a drink. He receives all the care necessary and succeeds in working Miranda's love for Jose. About a month after his advent to the cottage he glances in the temperance of Miranda to accompany Jose for a walk, and when she finally yields, he follows close behind. She scolds Jose away, and when Don Juan offers his affection she accepts it willingly. His proposal of an elopement is also listened to but when she comes from her home on a moonlight couple. Miranda entreats a prompt marriage but

THE SEA WOLVES. [illegible]

A WHITE LIE. Pietro has followed Maria to Chapel waiting for a look or word and when the girl smilingly offers him her hand in vain for a word of love. In answer to his pleadings she replies "I am affianced and I must not and cannot listen to you." Seeing his vain attempts Pietro leaves her swearing friendship. No sooner does Pietro leaves her than Antonio her lover loves her. The girl greets the lovingly and he tells her that he has decided to go away for the purpose of earning money with which to make their home and on the occasion of her mother's [illegible] an engagement ring. Mario's parting with Antonio is long and sorrowful.

In the new place, among new friends, Antonio

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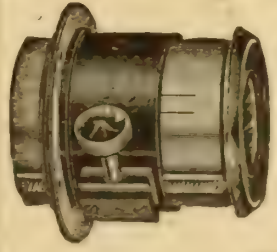

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June 6—A Sculptor Who Has Easy Work (C.)..320
June 8—The Vivandiera (Dramatic).....800
June 13—In Love With the Charcoal Woman (Com.).....370
June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.).....961
June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400

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Apr. 30—Saved from the Sultan's Sentence (D.)
May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.).....
June 18—How Brother Cook Was Taught a Lesson (Com.).....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....

"IMP."

May 16—A Doctor's Perfidy (Dr.).....985
May 19—Fruits and Flowers (Dr.).....970
May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970

LUX FILMS.

Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.).....226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450

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May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Rranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....

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Apr. 29—The Rescue of the Pioneer's Daughter..950
May 3—A Sister's Devotion (Dr.).....955
May 6—Love and Money.....1000
May 10—Cupid's Comedy.....945
May 13—Lost for Many Years.....990
May 17—The Feud.....920
May 20—The Mexican's Jealousy.....905
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....900
May 31—The Tie that Binds.....910
June 3—Married on Horseback.....885
June 7—Girls.....910
June 10—Saved from the Redmen.....967
June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 22—The Sea Wolves.....932
June 24—A Mexican Lothario.....978

ITALA.
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Apr. 23—Isabella of Arragon.....1045
Apr. 30—The Fashionable Sport.....615
Apr. 30—The False Friar.....485
May 7—How the Great Field Marshal Villars Had an Adopted Daughter.....935
May 14—Foolshead Learns to Somersault.....580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again.....860
May 28—Foolshead Marries Against His Will..666
May 28—The Knot in the Handkerchief.....400
June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes.....408
June 11—Linda of Chamouny.....1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742

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Apr. 20—Petit Jean Louis D'Or & Co.....425
Apr. 27—A Doctor's Revenge.....540
Apr. 27—Fricot Is Learning a Handicraft.....460
May 4—Who Killed Her?.....752
May 4—Blue Jackets' Maneuvers.....220
May 11—The Secret of the Lake.....631
May 11—Fricot Gets in a Libertine Mood.....404
May 18—The Devil on Two Sticks.....846
May 25—Estrellita.....950
June 1—A Just Revenge.....446
June 1—Prascovia.....421
June 8—The Shipwrecked Man.....528
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June 15—The Emperor's Message.....1000
June 15—The Emperor's Messenger.....994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252

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June 11—Limburger and Love (Com.).....400
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June 21—Nevada (Dr.).....990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....

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Apr. 29—The Cigars His Wife Bought (Com.).
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June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
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May 25—Love's Great Tragedy (Dr.).....1000

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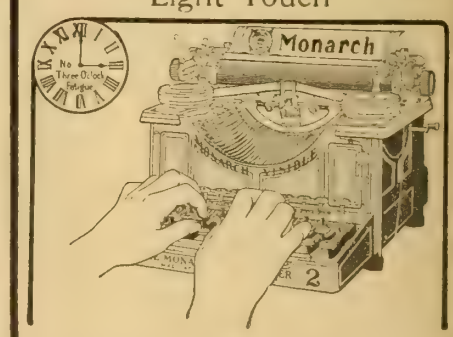

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It means, Mr. Independent Exchange Proprietor and Mr. Independent Exhibitor, that the combination was formed to compel you by contract to handle only the product of a limited number of manufacturers and kill all others by withdrawing support. It means that these few manufacturers would sell only their own film exchanges with territories divided between their own six directors. It means the control of the exchanges, the limiting of the number of reels available to the exhibitor, the fixing and control of prices to consumers, the raising of prices at any arbitrary proposition that they might see fit. It means the elimination of all competition and stagnation or cessation of the business.

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Because they could not make money as manufacturers trading their product among themselves and face the fair competition of other manufacturers whose productions were getting to be more in demand. They wanted money and they wanted it quick, so they figured that by binding all the buying exchanges to them by contract that one year's harvest would make each director rich. Nice scheme. But it did not work.

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NESTOR	CENTAUR
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Emphasizes our claims to Quality

Pathos, Humor and Thrills skilfully interwoven to produce the best western drama ever shown. Comparisons are odious—we invite comparison.

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A true detective story of early days in the West. Arsene Lupin and Sherlock Holmes outdone. A baffling mystery solved.

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NESTOR FILMS
CENTAUR FILMS

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(NESTOR) BOSS OF (E) RANCH

956 FEET

Another Western feature film that is up to Nestor standard

Thursday, June 23, 1910

(CENTAUR) Getting Rid of Uncle

650 Feet of Fun

Showing the efforts of a couple to rid themselves of an undesirable relative, that will appeal to all lovers of clean comedy.

(CENTAUR) One Good Turn

A touching little story of the reformation of a highwayman

300 FEET

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430 FEET

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A screaming comedy that is strictly up-to-date.

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"AIN'T THAT A DANDY"

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